

# Current Debates in Film & Media Studies

EMRAH DOĞAN



# **CURRENT DEBATES IN FILM & MEDIA STUDIES**

**Edited By  
Emrah Dođan**

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(Edited by: Emrah Dođan)

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EN7 6JR London  
United Kingdom

### [www.ijopoc.co.uk](http://www.ijopoc.co.uk)

E-Mail: [info@ijopoc.co.uk](mailto:info@ijopoc.co.uk)  
Phone: (+44) 73 875 2361 (UK)  
(+90) 488 217 4007 (Turkey)

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## INTRODUCTION

### CURRENT DEBATES IN FILM & MEDIA STUDIES

This volume, which is prepared within the scope of current debates in social sciences, consists of two main sections. While the first part is devoted to the film studies, the second part included the media studies. Although this categorization provides the reader with convenience, this segmentation is not very important given that new communication technologies and film and media studies are intertwined.

In the first text of the film studies section, how the grotesque body structure is reflected on the screen as a comedy element in the Recep İvedik film series is discussed. In this study, it is focused on how the grotesque body is transformed into a comedy element as an alternative and oppositional representation in the Recep İvedik film series. After determining the elements of Recep İvedik's character, the study has discussed how these elements form semantics.

The second work in this section focuses on the Turkish cinema director. One of the directors of Turkish cinema, Sırrı Gültekin has directed about 150 films during his directing career. When we look at the filmography of Turkish cinema directors, almost no director has shown continuity since 1950. This study is a reading of Turkish cinema in the direction of his directing adventure. It also examines the similarities and differences of Gültekin with other Turkish cinema directors.

Another study analyzed the femme fatale relationship in the context of beauty through *Gone Girl*. As is known, beauty is a phenomenon that has been discussed for ages. There is still no consensus as to what should be called beautiful. The archetypal counterpart of the beautiful phenomenon in ancient Greece is Aphrodite, and she is often used for sexy, beautiful, unreliable femme fatale women. This mythological goddess and its associated images were used to create characters in cinema. In this study, this type of character analysis created in cinema is discussed through *Gone Girl*.

The final work in the film studies section focuses on the films of François Ozon, as a director other than Turkish cinema directors. His films were classified in the framework of Queer theory, and after the films that included the nuclear family and Queer representations were determined, the transformation of the family at the macro level was emphasized. At the micro-level, this theory is discussed in terms of how it corresponds in bodies/individuals, whether Queer representations liberate the family phenomenon or not, and the consequences of the relationship between Queer body representations and homoeroticism.

In the second part of the book, media studies, new communication technologies, the use of social media and digital literacy were discussed within the framework of certain themes. The first of these studies investigated the use of social media as a new medium of communication among university students. The general result of the survey conducted on the students of Pamukkale University, selected as a sample, revealed that the students were very active in using social media as a means of communication and entertainment in order to stay in touch with other people in the society and increase their visibility in social media.

## INTRODUCTION

Another study in the Media section aims to release Turkey's first digital literacy map under the framework of a new media literacy. The concept of digital literacy is gaining importance in today's world, where digital media tools penetrate every aspect of daily and business life. It is of utmost importance for individuals to use digital media more effectively and to know what their rights are in this environment. In today's world, where digitalization manifests itself in every field, it has become an imperative to understand the level of digital literacy of young people. Here in this study, the digital literacy levels of young people have been identified and the first draft of a map of digital literacy in Turkey has been released.

The last article in the media studies section of this book explores the Internet self-efficacy of university students based on their innovative personality profiles. In the framework of Rogers 'Diffusion of Innovation Theory', students' internet self-efficacy levels were investigated and to express them relational models were discussed. As a result of the study, significant differences between individual innovative personality profiles and internet self-efficacy of university students have been found.

Within the scope of this book, both film studies and media studies will not only contribute to the development of current debates in social sciences but it will also promote interdisciplinary approaches in the social sciences. The context of the studies in this book, which is based on two different chapters, clearly acknowledges this situation.

December 2019  
Emrah Doğan

SECTION **I**  
**FILM STUDIES**





# 1

## THE REPRESENTATION OF GROTESQUE AS COMEDY ELEMENT: RECEP İVEDİK SERIES

*İlknur Gürses Köse<sup>1</sup>, Beste Elveren<sup>2</sup>*

### **Abstract**

In the context of the Enlightenment, the emerging Science field was looking for ways to build the world and the man from a new perspective and away from the pressure of the church. Medical Sciences, which was in parallel with the rise of Science, aimed to revise health as a cultural phenomenon in general and human body in particular. At the same time, as religious pressure in the public sphere began to unravel, identities began to be defined by bodies and the positioning of the body. At this point, like all other institutions idealized (rational education, urban life, masculine culture, democratic administrations, etc.), the body began its journey to perfection. Especially, The period of Enlightenment, when the reconstructive surgery was sprinkled, led to it to the representations of Ancient Greece as a prototype for the human body through the Renaissance and Reform in art. All bodies outside from this norm were either ignored or turned into material of medical science in order to be completed and regulated. In the period in which cosmetic products and prosthesis were born, 18th century Europe positioned every kind of 'being' or 'missing' body circulating in the periphery of this aesthetic perception as ridiculous, pathetic, correcting, taking lessons or destroying. These bodies, which can be defined as grotesque or abject in the bodywork literature, have taken their place as threatening elements in the collective unconscious of cultural history: always suppressed, ignored.

In the literature of gender and body studies, grotesque and abject were generally regarded as elements positioned as the tourniquet of the system and revealing the dilemmas of the system. Grotesque and abject bodies were at the center of research because of their representation, their level of meaning and the norms they rebelled. However, in some texts, grotesque bodies parodically appeared as comedy or ridiculous. In this form, grotesque bodies were isolated from the non-normal spaces they represented and moved to the cultural sphere shaped by the norm. This study will focus on how the Grotesque body is transformed into a comedy element in the Recep İvedik series as an alternative and oppositional representation. After determining the elements that make the grotesque character of Recep İvedik, how the semantics of these elements are constructed will be tried to be determined by Content Analysis in the context of Qualitative Film Analysis.

**Keywords:** Grotesque, Body, Recep İvedik.

### **Introduction**

The cinema provides ample space for the representation of the other. When the meaning of the other is examined, the individual's own self is taken as the reference point. We accept the characteristics and physical characteristics that we have as norms and define those who have different characteristics as 'the other'. The body encoded and

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1 Ege University, [ilknur.gurses@ege.edu.tr](mailto:ilknur.gurses@ege.edu.tr)

2 Ege University, [beste.elveren@ege.edu.tr](mailto:beste.elveren@ege.edu.tr)

projected by culture helps us to define the 'other'. Bakhtin examined these bodies, which are seen as 'other', under the concept of grotesque body. These bodies, which do not conform to norms, transcend the limitations and are constantly in existence, have both uncanny and funny situations depending on the grotesque style.

Recep İvedik, which is the most watched film of all time in Turkish Cinema, is an important example in terms of making the grotesque body marginalized and making it ridiculous. Recep, who is constantly excluded from the body, does the same thing for other 'others'.

In the first part of the study, the concept of grotesque will be emphasized and the individual's feelings against grotesque will be included. In the second part, the conditions for the laughing action will be examined. The third part will discuss how Recep İvedik's codes came from the past to the present. In the fourth part, the first five films of the series will be examined and it will be revealed how the grotesque body is ridiculed and marginalized.

### **The Concept of Grotesque**

The grotesque concept, which finds meaning in the Turkish dictionary 'in the form of ornamental style made up of strange, ridiculous figures found in ancient Roman buildings' (<http://www.tdk.gov.tr>, 2018), is one of rough ridiculousness, strange and unlikely jokes theater. The opposite is the form of laughter which combines surprising images, surprisingly incompatible situations' (<http://www.tdk.gov.tr>, 2018). The etymological origin of the word is that human-plant, human-animal figures were found to be disgusting by the writers of the period as a result of the excavations in Rome and the word 'grottesco' (cave) and 'le grottesca' were used to describe these figures, it is derived from the name (Aycil, 2003). Grotesque has left its mark on a wide range of cultures from the most primitive societies to the most developed. From ice age cave paintings to modern films, from shaman costumes and demon masks to Dali and Picasso paintings, from folk tales to Kafka writings (McElroy, 1989, p. 1).

Grotesque style is used in many fields such as theater, literature, architecture, painting and sculpture. Wolfgang Kayser and Philip Thomson are theorists who have done much research on the grotesque meanings and effects. For the grotesque, Kayser says, 'leaving order and proportion to chance and unrelated parts coming together' (Kayser, 1968, p. 24, quoted by Saraçlı, 2009, p.16). According to Kayser, a scene, a literary text or a visual art work must be uncanny, disturbing and scary in addition to its extremes and eccentricities in order to be seen as grotesque. In his book *The Grotesque*, Philip Thomson described art exaggeration, fantasy, personal taste and general appreciation, as opposed to or mocked by the usual' (Thomson, 1972).

Opposed to the traditional logic of the Age of Reason, the grotesque has refused to allow forms and images to be just as our eyes have brought in new images in which fluid and forms are slowly intermingling. In other words, instead of the peace given by the calm, serene and completed world, there were representations that were grotesque, scared, pitiful, laughed and even made all these feelings feel at the same time. Grotesque transforms the ideal world as we know it into what we fear. It distorts or exaggerates the surface of reality to tell a qualitative truth about it. The grotesque does not address the rational or scientific side of people, but the religious, primitive, child shadow within it (McElroy, 1989, p. 4).

Grotesque is the idealized, normalized, deformed state of everything that is out of the ordinary. Radically rebels against the aestheticized rules of the Apollonian conception of art and is close to the concept of art in which the

boundaries between human and nature are abolished where the forms of Dionysus are fluid and diverse (Saraccli, 2009, p.27).

On the other hand it can be said that the grotesque is closely related to cartoon, which is one of the humorous forms. ‘Cartoon ridicules or reveals a moral disorder through a physical disorder, exaggerating a part of the body (usually the face)’ (Eco, 2009,152). Karl Rosenkantz in his *Aesthetics of Ugliness* 3 (1853) says that caricature is an aesthetic liberation, unless it is limited to emphasizing only a disproportion or focusing on all the abnormal elements present (Transmitted by Eco, 2009, p.155).

The effects of the grotesque on the viewer and / or the reader are complex. James Schevill (2009), in his work ‘Notes on the Grotesque: Anderson, Brecht and Williams’ emphasized that one avoids confronting grotesque images, arguing that the grotesque is reminiscent of the demonic fantasies that appeal to the grotesque man. In the face of an unusual image, the audience feels fear, anxiety, excitement and curiosity. On the one hand, he feels pity and horror in the face of the pathetic and strange image he reads or watches, while on the other hand he can enjoy the comic sides of this landscape. Fear is one of the main features of grotesque. Fear has a fantastic feature that is filled primarily by extraordinary and creepy individuals, assets and goods, while in the modern fictional texts it loses its fantastic aspects to a great extent and is perceived beyond humanity-beyond the normal, mystical or mystical based behavior or situation. It evolves into uncanny that can be defined as (Sazyek, 2013, p.1247). In his essay *The Uncanny*, Sigmund Freud introduced the concept of uncanny: “the German word *unheimlich*, familiar, native meaning *heimlich*; *heimisch* is clearly the opposite of the words and unknown, because it does not seem familiar, ‘uncanny’ certainly. It is tempting to conclude that it is scary. Of course, everything that is not new and familiar does not have to be scary, but this relationship is irreversible. We can only say that the unorthodox can easily be scary and uncanny; some new things can be scary but not subject to every sense. In order to be uncanny and unconventional, something must be added to them” (Freud, 1964, p.233). For example, The audience who expecting to see a human or a horse feels a disgust mixed with fear and insecurity when they sees the mythological combination of these two the centaur as its return explains the concept of uncanny.

### **Grotesque Body**

Bakhtin bases his grotesque concept on the human body based on his work on *Rebelais*. According to Bakhtin, especially the parts of the idealized body that are drawn to the world (nose, mouth, genitals, etc.) want to overcome the specified limitations and therefore, against the limits and rules they secrete with the liquids they secrete. “For Bakhtin, the body’s grotesque appearance is part of the carnival folklore. The symbolic disintegration and reunification of bodily parts of bodily images depends on the collective and sensory experiences of the carnival celebrations in which social hierarchy is fragmented and reformed in parodic and eccentric forms” (Brandist, 2002, p. 141).

Grotesque is usually related to the lower body of the body. Events emphasizing that the body is in fluid, continuous change and development; mating, pregnancy, defecation, birth and death are grotesque. Because there is a violation in or out of the body. “The grotesque body, as we often emphasize, is the body in form. Never ends, never completed; it is in constant state of construction and creation, and it constantly builds and creates another body” (Bakhtin, 2005, p.347). In his book *Bakhtin’s Rebelais World*, he states that the best examples of his own concept of grotesque body are Kerch figurines depicted as old, pregnant women. According to Bakhtin, it is impossible to understand these figures now “just as we cannot comprehend the meaning and humor of *Rebelais’* writings if we do not know the kind of culture and bodily experience that inspire them” (Burkitt, 1999, p.47).

Grotesque body borders are not closed and cannot be penetrated, on the contrary it is about crossing borders. It is seen as grotesque that the limbs are longer than normal, that the body is overweight, and that the normal parts of the body are too many or 'missing parts. The common feature of the mouth, nose and anus, which is seen as grotesque, is that it exceeds the limitations between the bodies and between the body and the world. Eating, spitting, sneezing, sexual intercourse, defecation are grotesque actions that take place at the border of the body (Bakhtin, 2005, p.348). For example; actions such as cyclic menstrual blood, virginity deterioration, pregnancy, breast-feeding exceed the limits of the body. Similarly, sperm from the male body, excessive or less hair is determined as grotesque (Gürses, 2016, p.368).

With the enlightenment, the idealized body began to be seen as a project. Cultural, political, social and economic indicators are defined on the body. The understanding of the body, which is limited by norms, is the determinant of acceptability or othering in society. Our bodies are classified, subjected to discipline, silenced by taboos, revealing taboos, attributing value or worthlessness to them. Our bodies not only determine our place in the social hierarchy, but also reflect the place where we are located (Yumul, 2012, p.90). The development and diffusion of aesthetic surgeries based on reshaping the body, adapting the body parts that do not comply with the coded understanding of beauty to the norms, the idea of cleansing the hair from the excess hair by laser epilation, or the idea of hair transplantation to the balding areas is the product of enlightenment. Bodies that do not conform to the 'normal' are removed from the community center and pushed to the borders. The individual who is pushed to the border is subjected to humiliation and labeling through the body and is briefly marginalized.

### **Laughing and Funny**

Throughout history, many thinkers have tried to explain the laughing action and the ridiculous. Theorists argue that laughing has cathartic, emancipatory, uplifting good aspects, as well as ridiculous, inclusive or exclusionary dark sides (Edward & Graulund, 2013). In his book 'Laughing: Experimenting with the Meaning of Funny' Henri Bergson examines the phenomena necessary for the laughing action to take place in three basic principles. These; It should be completely human, free from all emotions and laughing will always occur in a group (2016, pp.1214). According to Bergson, one can only laugh at things that relate to human. For example, if we are laughing at a dog, we are likening a movement to a human-encoded movement. If we're laughing at a shoe, we're not laughing because it's funny, but because a person wears it. In this context, nothing that exists spontaneously in nature is ridiculous. We cannot see a person looking at a stone, a cloud, a stream or a mountain and laughing because nature is inhuman. In the second phenomenon, what Bergson wants to tell us is that we need to purify our human emotions for a while to create the funny situation. Because emotion comes from the heart, but it addresses funny intelligence. For a moment, try to deal with everything that is said and done; in your thought, move along with those who move, hear with those who hear; in short, open your sympathy in the broadest way: you see that the lightest things gain weight as if someone had hit him with a magic wand, and everything turned into a serious appearance. Now, look at it as an unconcerned audience: this time, many dramas will turn into comedies (Bergson, 2016, p.13). The effect of laughter is more felt in the community. While not every human act requires sharing with other individuals, the act of laughter depends on the human being opening himself to other people. Bergson explains this situation in the sense that when we witness the talk and laughter in a community from a distance, it is certain that we would laugh if we were in that group (2016, p.14). The more crowded the hall is during the screening of a comedy, the more common it is to laugh.

The concept of grotesque, which we mentioned in the first chapter, is seen by some thinkers as a method of humor. Especially Bakhtin's grotesque body is used in the visual and written arts such as theater, literature, cinema for the purpose of humor. It is a method used in all branches of art to play with the boundaries of the body with filling materials, to make the other with the make-up and paints by removing the body from naturalness and making it ridiculous. An example of this is clowns. With his make-up on his face, the shoes he wore on his feet, the big wigs he wore on his head, the clown enters another form beyond the limits of the human body. Some people are afraid of clowns because of the uncanny feeling that it is a grotesque representation. The clown manages to ridicule this uncanny feeling with his clumsiness, jokes, and magic shows.

### **Stereotype of Recep İvedik**

Recep İvedik is one of the ten most watched Turkish movies of all time. He is a character created by Şahan Gök-bakar. Recep İvedik, a character in Gök-bakar's sketch program on national television, moved to the big screen before he became popular.

The character of Recep İvedik represents the suburb that has migrated from Anatolia to the city, which is coded as 'maganda'(rough) and 'Kıro' (yahoo) by modern urban culture. Kemal Sunal, one of the most important names in Turkish comedy cinema, resembles the 'Şaban' type in the context of his migration from village to city. But 'Şaban' character doesn't have 'magandalık' (roughness), 'ağır abilik' (though guy) codes. Şaban emerges as a pure peasant stereotype who has immigrated from village to city and finds himself in funny stories with strange coincidences. Contrary to this character, Recep has clung to the city life and even started to challenge the people in the city (Yurdigül, 2016, p.341). The character 'Mükremin Çıtır', which emerged in the 90s, is considered as the predecessor of Recep İvedik on television. Unlike İvedik, Mükremin, representing the suburbs, does this with 'macho' codes, not roughness codes (Yurdigül, 2016, p.340). İvedik is making fun of urban habits and life style.

Recep İvedik is very different from these representations. Although Kemal Sunal and Yılmaz Erdoğan were outside the 'handsome young' patterns that settled in the cinema, the costume was enough for them to characterize without any external intervention during the films. In Recep İvedik character, the body is grotesque by the help of hair and filler supplementation.

### **Movie Analysis**

The first movie of the five-movies of Recep İvedik series was released in 2008. The movie is shown to the audience while watching television in his home for the purpose of introducing the character and his relationship with his neighbors. His neighbor's insults to Recep as 'orangutan, maganda' shows that he is an unpopular character. The 'orangutan' insult is used to humiliate it over İvedik's body. 'grotesque mode of body and bodily life has dominated art and creative forms of speech for thousands of years (...) For example, the theme of ridicule and cursing is almost entirely bodily and grotesque' (Bakhtin, 2005, p.349).

İvedik, who found the wallet of a businessman from Antalya on the street, departs with a very small vehicle according to his size in order to deliver the wallet by hand. Recep's overweight body and the small size of the car were used in the context of bringing together contrasts to create a ridiculous situation. İvedik, who experienced various coincidences and adventures along the way, delivers the wallet to the hotel owner when he arrives in Antalya. The second half of the film begins when he sees his childhood sweetheart Sibel as he gets off the bus in

front of the hotel. In the film, which refers to the ‘beautiful and ugly’ dichotomy, there are again contradictions. Sibel is given as a character suitable to the beauty patterns of society, while Recep is portrayed as ugly and “marginal”. Recep who his body exposed to othering with these words “monkey was born five minutes before the creature, what are you doing in the pool go to the right trough” by Sibel’s mother continues to struggle to attract Sibel. Recep goes to same aerobics class with Sibel in an old-fashioned woman’s aerobic outfit. With clothes that adhere to his body, excesses in his body are used as comedy.

The second film, which is a sequel, is about Recep’s attempts to fulfill three wishes of grandmother’s. These requests are those that will enable Recep to approach the center, which is outside the community. Having a job and finding a partner and gaining respect in the society, according to the grandmother, the society will see Recep as ‘normal’. Recep begins to fulfill the wishes of his paternal grandmother. İvedik cannot be successful in any of the many things like pizza distributor, pharmacy assistant, host. Compared to the first film, where crude movements, profanity and insults have increased, Recep’s physical changes are also remarkable. The thicker one eyebrow, the increase in the proportion of hair in the body, the greater the weight of the first film causes the increase in funny situations. Under the guidance of his paternal grandmother, Recep started to work in the advertising agency founded by his grandfather. Recep, is also a member of the Internet sites to find a lover, demeaned through the bodies of women he met. He criticized the outlook of a woman he met saying that she looks like an old and damaged car and insisting the maybe she is beautiful inside but not outside, he acts the same way as the society treats him because of his body. While experiencing the elite lifestyle he criticized, he eats wasabi and he pukes on the man sitting across from him in a Japanese restaurant. This abject, which takes place in one of the most grotesque organs (mouth) of the body, is presented as an element of comic action.

The third movie of the series is about Recep’s attempt to socialize again as he becomes depressed and socially depressed after his grandmother’s death. Recep goes to the Hodja to get rid of his boredom and diagnosed with haunted by the Hodja. Instead of presenting the Hodja representation with the usual codes, it was mocked. Again for the same reason Recep went hunting with his friends, shot down the waist, seen as grotesque by the hunters. The woman who came to her door, saying, ‘I’m going to let you one of the eighth woman who knocked today, will live the explosion of 35 years’ is the humiliation of women through sexuality, which is a grotesque act. Recep, who comes to the library with the assistant character Zeynep, sees ‘Kromagnum’ (one of the first human species) on Zeynep’s computer and likens it to his father. Recep says ‘My father was also a ‘kuro’ who identifies with this kind of human being who is physically over-haired and mentally underdeveloped.

“I am not angry with anyone, I am angry with my father. If your genetic structure is corrupted, if your X- Y chromosome is corrupt, then why are you making me leave the world? You’re leaving me into this painful grief with this body. Do I have to clean up the mess of your chromosome all my life. My mother had a mustache One day we went to a zoo and all of my friends took a picture with my dad since he looks like an orangutan”. Recep said that the physical characteristics of Recep and passed through the body of his family is subject to othering.

In the fourth movie, Recep joins the ‘Deserted Island’ program in order to buy the land field from the construction companies in the neighborhood where the children play football. The content of the program is quite popular in Turkey, between the group left the island ‘survival race are made with the struggle. The team captain, Recep, chooses characters that are considered physically ‘weak’ in the lottery. Aslıhan, who was first selected to Recep’s team, is an overweight woman according to the physical characteristics seen as ‘normal’. And “he says that I would not go to a date with her, she would eat too much”. In his second draw, he chooses Halil İbrahim, who is short

in length according to the idealized body policies. Similarly, Recep, who chooses an old-male in his third draw, says, ‘It won’t be this way, first i chose a fat woman, then second time o chose a dwarf and the last time i chose an old guy’. Recep, who chooses a woman with short hair in his fourth draw, says, ‘This is not a girl’ and this time, he takes a homophobic/heteronormative approach over her body. Unlike Recep’s team, the opposite team consists of young, curvaceous, handsome / beautiful contestants. Recep beats his ‘distinguished’ opponent in every competition and eventually becomes a champion.

In the fifth film, Recep takes young athletes to a sports organization abroad. Due to an event caused by Recep on the way athletes can not go to the competition. Recep on this situation, invites his trucker friends to the competition. Recep and the new contenders who have bodies that look different from the boundaries defined by the culture defeats athletes from other countries. It is seen that humiliation and othering on the body is less than other movies. The reason for this is that Recep is successful in sports based on physical activity and physical strength and that the movie proceeds through nationalist codes. The grotesque body, which is used as a humiliation tool by humiliating in every movie is dimmed in this movie and is declared a national hero.

The remarkable point in all movies is the presence of ‘the other of the other’ characters that accompany the adventures of the main character Recep. These characters are physically small and faint. Their common point is that they take the path of least resistance with Recep and do everything they say. İvedik builds his masculine hegemony over those characters.

## Result

Grotesque bodies are marginalized in society and this marginalization is realized through comedy elements. As a reflector of society, it is possible to come across grotesque bodies in cinema, especially in the category of comedy. Compared to the grotesque image of any artwork, the grotesque culture used faster in the cinema than the other. As in the case of Recep İvedik, Recep’s brutal movements, speech style and jokes have become a phenomenon in our country. Othering through the body; fat- animal- weak- old- giant- dwarf, and humorous as homophobic elements. Each movie is based on contrasts: The suburbs and “ugly” sections” represented by Recep” are against a beautiful woman in the first movie, the elite life of the advertising sector employees in the second movie, the social life in the third movie and the selected smooth bodies in the fourth movie. In all these contradictions, the main hero Recep is somewhat superior. Although Recep İvedik’s movies are criticized by elite groups through the cinematic narrative, it is seen that there is a tendency towards the movies of this character, which is constructed on the grotesque body of the society.

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## 2

### A REMAINING DIRECTOR FROM THE YEŞİLÇAM CINEMA TO THE '90S: SIRRI GÜLTEKİN / YEŞİLÇAM SİNEMASINDAN 90'LARA KALAN BİR YÖNETMEN: SIRRI GÜLTEKİN

*Emrah Doğan<sup>1</sup>*

#### **Abstract**

Sırrı Gültekin entered Turkish cinema as the first actor. After working as a director for a short time, he began directing in 1954 with the *Aramızda Yaşayamazsın* film, which he directed until 2000. Gültekin has directed about 150 films during his directing. From 1950 to 2000, Gültekin made films in accordance with the general atmosphere of Turkish cinema. Gültekin is an average director and he does not have an important film which has cost Turkish cinema. However, he has always been a director who never gives up the Turkish cinema. He has taken into consideration the changes and transformations in Turkish cinema in his continuous film making up to 2000, and we see that making films in this parallel was effective.

When we look at the Turkish cinema from the 1950s to the 1990s briefly in general terms, we see that the generation of filmmakers emerged after the period of the actors under the rule of Muhsin Ertuğrul. Later, in the 1960s, the cinema industry peaked. After the first half of the 1970s, the Turkish cinema industry contracted and in the second half of the 1970s, sex films dominated Turkish cinema. With the 1980 Military Coup, it was closed into Turkish cinema. In the 1990s, films based on individual subjects were also made. Sırrı Gültekin's continuous filming, which has contributed to Turkish cinema for nearly 40 years but cannot exceed the average, stems from the fact that Turkish cinema makes films according to general trends.

This study aimed to make a reading of the history of Turkish cinema by considering the filmography of the director Sırrı Gültekin. It has been discussed how Gültekin has been in a trend every ten years from the year he made his first film until the 2000s. Thus, it was examined whether Gültekin made films according to the general tendencies of Turkish cinema in a certain period and why his films did not rise above the average.

**Keywords:** Cinema History, Turkish Cinema, Yeşilçam, Sırrı Gültekin.

#### **Giriş**

Bir toplumun sosyo-ekonomik ve kültürel alandaki değişimi sinemayı da etkilemekte ve değişime yol açmaktadır. Bu anlamda Türk sinemasında bir dönem popüler olan kalıplar bir sonraki dönemde yerini başka bir işleyişe bırakmıştır. Aynı zamanda Türk sinemasının her döneminin ayırt edici özelliklerini sıraladığımız zaman, o döneme damgasını vurmuş bir yönetmenden söz ederiz. Döneme damgasını vurmuş yönetmenlerin sinemaya bakışları da

<sup>1</sup> Bitlis Eren University, edogan@beu.edu.tr

Türk sinemasının dönemlerini belirlemiştir. Örneğin Muhsin Ertuğrul'un tiyatrocü kişiliğini Türk sinemasında "Tiyatrocular Dönemi" olarak adlandırılan dönemde çekilen ya da çektiği filmlerde görmek mümkündür.

Türk sineması endüstrisinin yapısındaki değişimler –yapımcı yönetmen ilişki biçimi gibi-, dönem içerisinde yapılan polemikler, kutuplaşmalar, televizyonun yaygınlaşması, video sektörünün gelişmesi ve yönetmenlerin Türk sinemasını kavrayış şekilleri ya da Türk sinemasına karşı tutumları ile toplumdaki siyasal ve sosyal olayların sonucunda bir döneme damgasını vuran yönetmenler, sonraki dönemde çalışmalarına devam etmemiştir.

Sinema yazarı ve eleştirmeni İhsan Kabil'in verdiği örneğe göre, 70'lerde Genç Türk sineması adıyla anılan Erden Kıral, Yavuz Özkan, Ali Habil Özgentürk ve Zeki Ökten daha sonraki dönemde de Atıf Yılmaz gibi yönetmenler 80'li yıllarda biraz dönüşerek film yapmaya devam etmişlerdir. Ancak 90'lı yıllara gelirken genç kuşak adıyla anılan bu yönetmenler azalarak film yapmaya devam etmişler, bazıları hiç film çekmemiş ve bir kısmı da yeni açılan kanallara dizi yapmışlardır. Bunların dışında eski Yeşilçam bakıyesi olarak 90'lı yıllarının sonuna kadar film çeken yönetmenlerden biri Sırrı Gültekin, diğeri de Mehmet Dinler'dir (2013, s. 21).

Bu çalışmanın ana konusu 90'lara bakiye kalan yönetmen Sırrı Gültekin'dir. Onun nasıl bir sinema anlayışı vardır ki, bu anlayış onun 90'lı yılların sonuna kadar aralıksız film çekmesini sağlamıştır. Türk sinemasına nasıl bir katkısı olmuştur? Örneğin Türk sinemasına önemli filmler kazandıran Atıf Yılmaz gibi yönetmenlerden farkı nedir? Bu çalışmanın tartışma konusu yönetmen Sırrı Gültekin'in sinema anlayışını merkeze alıp Türk sineması okuması yapmaktır. Aynı zamanda da yönetmen ve onun çektiği filmler üzerinden Türkiye toplumunun estetik beğenisini anlamaya çalışmaktır. Bununla birlikte, Gültekin üzerinden bir Türk sineması okuması yapılabilir ancak sadece Gültekin'in ana aktör olduğu bir Türk sineması okuması sığ olur.

## Yönetmen Sırrı Gültekin Üzerinden Türk Sinemasını Okumak

1924 doğumlu Sırrı Gültekin ilk sahne deneyimini 1939 yılında Bakırköy Halkevinde yaşamıştır. 1948'de Şehir Tiyatrosuna giren Gültekin, dönemin önemli oyunları *Tebesir Dairesi* ve *İhtiras Tramvayı* gibi oyunlarda rol almıştır. Sinemaya Sami Ayanoğlu'nun teşvikleriyle girmiş, 1949'da Sami Ayanoğlu'na 1950'lerde Lütfi Ö. Akad'a asistanlık yapmış ve filmlerde oynamıştır. 1953 yılında yönetmenlik yapmaya başlayan Gültekin, 1963 yılında kendi film yapım şirketini kurmuştur. Gültekin'in ilk filmi bir polisiye, gerilim ve türü örneği olan *Aramızda Yaşayamazsın* (1954) filmidir (Özgüç, 2003, s. 98).

Sinema ortamına hızlı bir şekilde giren Sırrı Gültekin, Türk sinemasının düşünsel boyutundan ziyade tecimsel yanılla ilgilenmektedir. Bu yönünü sinema araştırmacısı, yazar Ağâh Özgüç'ün ilk Türk sineması yazılarını yazdığı *Büyük Gazete'de Rejisörler Konuşuyor* adlı yazı serisinin 6.sınının konusu olan Gültekin'in söylediklerinden çıkarabiliyoruz. Gültekin bu röportajda ulusal bir sinema ortamının oluşmasının önündeki engelleri prodüktörlerin dar bakışı, sansür mekanizmasının yaratıcılığı sınırlaması ve Türk Sinemasının dış pazarının olmaması olarak sıralar (Özgüç, 1961, s. 26). Gültekin'in röportajda sıraladığı sorunlar sanki kendisinin vasatı aşmayan filmlerinin önündeki engel olarak yapımcı-yönetmen ilişkisinde belirleyici olanın yapımcılar olduğu yönündedir ve kendisinin yaratıcılığının önünü sansür mekanizmasının kestiği yönünde bir izlenim çıkmaktadır. Ancak Türk sinemasında dair Gültekin'in yakındığı durum, gösterilenden ya da ifade edilen nedenlerden farklıdır. 1960'lı yılların başında Türk sinemasına, sinema değeri kazandıran birkaç yönetmen vardır ve bu yönetmenlerin yaptıkları filmler ne Tiyatrocular döneminin izlerini taşımakta ne de vasat filmlerdir. Lütfi Ö. Akad, Metin Erksan, Atıf Yılmaz Batıbeki ve Halit Refiğ gibi yönetmenlerin sansür mekanizmasının baskıcılığına rağmen, Türk toplumunu kavrayış

biçimiyle sinemaya düşünce boyutu getirmişlerdir. Gültekin ise kendi sinemasal ve düşünsel sınırlılığını başka nedenlere yansıtarak kapatmak istemekte ve tecimsel kazancın peşindedir.

Agâh Özgüç'e göre, Sırrı Gültekin kıyıda köşede duran ve çalışmalarını sessizce sürdüren bir yönetmendir. Film-leri belli bir düzeyi aşamaz ancak melodram ya da o dönem içerisinde halkın duygularına seslenen popüler filmler yapmıştır ve Türk sinemasında birçok oyuncu kazandırmıştır. Gültekin, yönetmen Osman Fahir Seden'den sonra Yeşilçam sinemasındaki adı "Yıldız Fabrikatörü" olarak anılmaktadır. Aynı zamanda Gültekin'in bir yönetmen olarak sinemaya bakışı sınırlıdır ve bu sınırlılığını filmlerin senaryosundaki tutarsızlıklarında görmek mümkündür. İlk filmi olan *Aramızda Yaşayamazsın* (1954) ile ikinci filmi *Artık Çok Genç* (1955) filmlerinin başarısız olmasının nedenlerini senaryodaki tutarsızlıklar ve Gültekin'in Türk sinemasına profesyonel açıdan bakmaması olarak sıralayabiliriz. Ancak Gültekin sinemada çıkışını halkın nabzına göre şerbet veren melodram ağırlıklı senaryo yazar Bülent Oran ve Sadık Şendil ile yakalar (1992, s. 21-22). Yani Gültekin'in tecimsel olarak başarı yakalaması dönem içerisinde halkın nabzına göre senaryo yazar senaristlerle çalışmasıyla gerçekleşmiştir.

Türk sineması için burada şu soruyu haklı olarak sorabiliriz: Neden Türk sineması yönetmenleri halkın nabzına göre senaryolar yazmış ya da yazdırmıştır? Bu durumun kuşkusuz o dönem içerisinde Türk sineması işleyişine hâkim olan ekonomik yapıyla bir ilişkisi vardır. Aynı zamanda o dönem yönetmenlerinin işleyen bu ekonomik yapıyla girdiği ilişki de halkın nabzına göre senaryoların yazılması ve filmlerin çekilmesine yol açmıştır. Bu dönemde işleyen Türk sinemasının ekonomik yapısına bakarsak, Ertan Tunç'a göre, 1960'tan önceki dönemde Türk sineması "özel yapımevleri ve sinemacıların" katkılarıyla ilerlemiştir. Ancak 1960 yılından 1973 yılına kadar süren dönemde Türk sineması endüstrisine "Bölge İşletmeciliği" hâkim olmuştur. Bu sistem ise varlığını yapım, dağıtım, gösterim ve seyirci dörtlüsünün güçlü işbirliğinden almaktadır. Yine bu sistemde Türkiye altı işletme bölgesine (İstanbul bölgesi, İzmir bölgesi, Ankara bölgesi, Adana bölgesi, Samsun bölgesi ve Zonguldak bölgesi) ayrılmıştır.<sup>2</sup> Böylelikle sinema salonları mahallelere kadar yaygınlaşmıştır. Seyircinin perdede görmek istedikleri çerçevede senaryolar yazılmış ve bu doğrultuda tecimsel kazanç getiren filmler yapılmıştır. Sırrı Gültekin'in de bu sistemde tecimsel anlamda başarı yakalamak için dönem içinde halkın nabzını kontrol eden senaristlerle çalışması ve filmler çekmesi gayet normaldir.

Bununla birlikte Bülent Oran gibi dönemin önemli bir senaryo yazarının Sırrı Gültekin'e destek vermesinin arkasında geçmişe dayalı bir dostluklarının olması da önemli bir etkidir. Oran, Gültekin'in arkadaşıdır. Gültekin'in desteğiyle Oran oyunculuğa figüran olarak başlamıştır ancak daha sonra tercihini senaryo yazmaktan yana koyar. Oran'ın senaryo yazma işi ticari bir olaydır ve bir sanat filmi için senaryo yazmak gibi bir telaşı yoktur. Oran'ın yazdığı senaryolarda seyirci kendisini özdeşleştirebileceği, kendini bulacağı kaçış sinemasına hizmet eden senaryolardır (Oran, 1993, s. 8-9). Yani Oran, dönemin ticari sinemasına uygun senaryo yazıyordu ve arkadaşı Gültekin'in de sanat sineması yapma ya da toplumsal sorunları veya olguları perdeye aktarma gibi derdi yoktur. Bu anlamda Gültekin ve Oran'ın işbirliği tesadüf değildir. İkisinin ortak çıkarları Türk sinemasının tecimsel kazancı etrafında şekillenmektedir.

Sırrı Gültekin'in senarist Bülent Oran ve Sadık Şendil ile işbirliği onun sinemasına tecimsel anlamda önemli katkılar sağlamış olsa da, filmleri çizgi üstü bir başarıyı yakalayamaz. Örneğin Ertem Eğilmez'in filmografisine baktığımız zaman *Hababam Sınıfı* dizileri ve Kemal Sunal'lı filmlerinde Sadık Şendil'in izlerini görürüz

2 Ertan Tunç, "Türk Sinemasının Ekonomik Yapısı" <https://www.tsa.org.tr/tr/yazi/yazidetay/30/turk-sinemasinin-ekonomik-yapisi> Son Erişim Tarihi: 18.12.2019

ve Eğilmez bu filmleriyle önemli bir çıkış yakalamıştır. Ancak Gültekin'in elinde Sadık Şendil'in küçük insan tiplerine uyan Öztürk Serengil gibi bir oyuncu vardır ve o, Serengil ile *Cımbız Ali* (1964), *Cezmi Band 00 7,5* (1965) ve *Çulsuz Ali* (1973) gibi popüler güldürü tarzında filmler yapmıştır (Özgüç, 1992, s. 22). Aynı senaristle çalışmalarına rağmen Gültekin ile Eğilmez arasındaki temel fark, Eğilmez'in filmlerini halkın beğenisi ve değerleriyle bağlantı kurabilen sıcak filmler olmasının yanı sıra, onun sineması bir yanıyla şartlara duyarlı, bir yanıyla da şartları aşan ve zorlayan bir sinemadır (Kayalı, 2006, s. 45). Aynı zamanda Eğilmez'in Kemal Sunal üzerine kurduğu güldürülerde, “yoksul insanlara kök söktüren, varlıklı-güçlü kötülerini şansın da yardımıyla, kıvrak zekâsıyla alt eden, onları gülünç duruma düşüren tiplmesiyle halkın sevgilisi olmuştur” ve 1970'li yılların televizyon ve toplumsal koşullarına rağmen izleyicinin sinema salonlarını doldurmasını sağlamıştır (Esen, 2010, s. 160).

1960'lı yıllar Türk sinemasında film enflasyonunun yaşandığı bir dönemdir. Bu dönemde özellikle Hollywood savaş filmleri ve İtalyan sinemasının iki-üç hikâyeli filmlerinde denedikleri “kalabalık kadro”lu filmler yapılmıştır. Osman Fahir Seden *Badem Şekeri* ve *Ne Şeker Şey* filmlerinde denediği bu yöntemi, Nejat Saydam *Küçük Hanımefendini Şoförü* ve *Küçük Hanımefendinin Kismetini* filmleriyle devam ettirmiş, bu tür film serisine Sırrı Gültekin de *Damat Beyefendi* (1962) filmiyle devam katkıda bulunmuştur (Şener, 1970, s. 83). Görüldüğü üzere, Gültekin dönem içerisinde piyasaya hâkim olan sinema anlayışını kesinlikle es geçmemiştir. Yaptığı filmlerin halkın eğlence ihtiyacı karşılamaktan öte Türk sinemasına bir katkısı yoktur. Vadullah Taş'ın da vurguladığı gibi 1960'lı yılların film enflasyonu döneminde prodüktör ya da yapımcı sayısı çoğalmış, yeni sinema salonları açılmış böylelikle sinema Türkiye'de en önemli eğlence kaynağı olmuştur. Ayrıca bu dönemde video ve televizyon sinemaya rakip değildir. Halkın aradığı eğlence beyaz perdedir. Bu eğlence sektörüne Türk sineması yönetmenleri yüzü aşan filmleriyle katkıda bulunmuştur. Gültekin de halkın eğlencesi olan beyaz perde için sinema yaşantısı boyunca filmografisine 124 film sığdırmıştır (2019, s. 27). Gültekin'in 1990'lara bakiye kalmasının altında yatan en önemli neden filmlerin çizgi üstü ya da belli bir kaliteyi yakalaması değil, sinematografik bir özelliği olmayan sadece halkın eğlence ihtiyacını karşılayan filmler yapmasıdır.

Özgüç'e göre, Gültekin'in filmlerini siyah-beyaz ve renkli filmler olarak ikiye ayırıp incelemek gerekir. Gültekin siyah-beyaz çektiği filmlerinde bazı değişiklikler yapıp daha sonra renkli versiyonlarını da çekmiştir. Fakat bu filmlerde de Gültekin ciddi bir sıçrama yakalayamaz. Gültekin film çekmekte süreklilik göstermesinde usta olduğu nokta, ticari fırsatları iyi değerlendirmesidir. Örneğin 1970'li yıllarda seks furyası ve seks komedilerinin olduğu dönemde müstehcenliğin tuzağına düşmeden Arzu Okay ile *Gelinin Ödüsü Patladı*, *Şehvet Kurbanı Şevket* (1975), Melek Görgün ile *Hamamcı Şevket* (1975) gibi filmler çekmiş ve ticari başarı yakalamıştır. Ancak sinemasında yalın bir anlatımı seçen ve mesaj kaygısı gütmeyen filmler yapan Gültekin'e göre ticari anlamda başarı yakaladığı film *Cımbız Ali* (1964) ve en iyi filmi de senarist Sefa Önal'ın senaryosunu yazdığı ve üç ailenin öyküsünü anlattığı *Kavgasız Yaşayalım* (1963) filmidir (Özgüç, 1992, s. 23). Gültekin'in seks komedi filmlerinde başarı yakalamasında dönemin sinema izleyicisinin profili de önemlidir. 1970'li yıllar hem toplum, hem de Türk sineması için karşıtlıkların yoğun yaşandığı bir dönemdir. Ve bu dönemde ABD'nin silah ve ekonomik ambargosu, toplumdaki kutuplaşma ile sokakların güvensiz hale gelmesi, siyasi istikrarsızlık, televizyonun ilk önce mahallede bir, sonra her sokakta bir evde yaygınlaşması ile sinema salonların asıl izleyicisi olan kadın ve çocukları televizyona kaptırmıştır. Yapımcıların can simidi olan güldürü filmleri de çarkın dönmesini sağlamamış ve yapımcılar gözünü hedef kitle olarak hızlı göçün kentlere sürüklediği, evinden, eşinden ve ailesinde

uzaktaki erkeklere çevirmiştir. Güldürü filmlerine çıplaklık eklenerek, bu hedef kitlenin cinsel açlığından yararlanmışlardır (Esen, 2010, s. 134-135).

1970'li yıllar aynı zamanda televizyon ve sinemanın bir araya geldiği dönemdir. Siyasal, toplumsal ve teknolojik alandaki değişim, sinemanın asıl seyircisi olan kadın ve çocukları ya da aileleri sinema salonundan ev ortamına taşımıştır. Bu dönemde, TRT Genel Müdürü olarak İsmail Cem atanmıştır. Cem, İngiliz BBC kanalının yayınladığı edebiyat klasiklerinin başarısını gözlemlemiş ve Türkiye'de de bu tür bir uygulama içerisine girmiştir. Cem'in temel amacı ulusal bir yayın kuruluşunun kendi öz kaynaklarına yönelmesi ve Türk edebiyatı eserlerinin en iyi örneklerinin televizyon uyarlamalarını yaptırmak düşüncesindedir. Bu düşüncesiye yaşama geçirmek üzere TRT yönetmenlerinden Çetin Öner, Aziz Nesin'in "Yaşar Ne Yaşar Ne Yaşamaz" adlı romanını kendi olanaklarıyla televizyona dizisi olarak uyarlamıştır. Cem'in bu girişimiyle TRT yönetmenlerinin yanı sıra Yeşilçam'a da yönelmiştir. Bu anlamda Türk sinemasının en başarılı yönetmenleri olan ve ulusal sinema kavramını ortaya atan Halit Refiğ, Lütfi Ö. Akad ve Metin Erksan'ı TRT televizyonu için Türk edebiyat klasiklerinden uyarlamalar yapmak üzere davet etmiştir (Kale, 2019, s. 130-131). Dönem içerisinde yönetmenlerin yerli edebiyat eserlerinden yapılan televizyon uyarlamalarının başarısı ve izleyiciden gördüğü büyük ilgi, TRT'nin Türkiye Yazarlar Sendikası, Tiyatro Yazarları Sendikası gibi örgütlü yapılarla da kurumsal düzeyde görüşmelerde bulunarak televizyona yeni uyarlamalar kazandırılmıştır. Bu uyarlamalardan biri Sırrı Gültekin'in Tarık Buğra'nın "İbiş'in Rüyası" romanından aynı adla televizyona uyarladığı (*İbiş'in Rüyası-1979*) filmidir (Kale, 2019, s. 134). Ancak Gültekin, Kemal Tahir'in aynı yörengede ilerleyen eserleriyle karşılaştırılan Tarık Buğra'nın romanlarından biri olan "İbiş'in Rüyası" romanını televizyona sorunlu bir şekilde uyarlanmıştı. İbiş karakterini canlandıran Minur Özkul ve Hatice karakterini canlandıran Meral Zeren'in başarılı oyunculuklarının dışında içeriksel anlamda başarılı bir uyarlama olmamıştır (Ertas, 2015, s. 17-19).

Sırrı Gültekin'in nasıl bir yönetmen olduğunu yönetmen Atif Yılmaz Batıbeki ile karşılaştırarak da anlayabiliriz. Atif Yılmaz da Türk sinemasının dalya diyen yönetmenlerindedir. Yılmaz, sinema hayatı boyunca filmografisine 115 film sığdırmıştır. Ancak Yılmaz'ın da belli bir çizgide sinema anlayışı yoktur. Giovanni Scognamillo'ya göre, yapım sayısının 1991 yılına kadar birden düştüğü dönemde eski kuşağın en üretken temsilcisi "her mevsimin adamı" olarak anılan Atif Yılmazdır ve yeni meslektaşlarıyla yarışarak her döneme uyup, o dönemin eğilimini yakalamaya çalışıp sinema ile televizyon dizilerini yapmayı sürdürmüştür (2003, s. 377). Aynı zamanda Scognamillo'ya göre Yılmaz, 1986 ila 1993 arasında 11 film yönetmiş ve kısa bir aradan sonra 1997'de fantastik bir güldürü olan *Nihavend Mucize* filmi ile izleyicini karşısına çıkmıştır. Yılmaz'ın son dönem filmlerine bakıldığında bir tür mozaikle karşılaşılır (2003, s. 382). Yılmaz, Yeşilçam sineması eleştirisinden, kadın filmlerine ve güldürüye kadar birçok örnek verir. 1980 sonrasında Türkiye'nin genel gelişimine paralel olarak entelektüel hayatın gündemine çevre ve feminizm konusu girmiştir. Ancak çevre konusu Türk sinemasında pek rağbet görmemiştir. Fakat kadın filmleri Türk sinemasında Atif Yılmaz ile anılır olmuş, kendi içinde bağımsız bir konu olarak değerlendirilmiştir (Kayalı, 2006, s. 34). Yılmaz her dönemin eğilimine göre konum alıp o döneme uygun filmler yapma telaşındayken, Gültekin de dönemin ticari atmosferini koklayıp ona göre film yapmasına rağmen, sinemanın düşünsel boyutundan yoksun filmler çekmiştir. 1980'li yıllarda Gültekin, *Şaşkın Gelin* (1984), *Çalınan Hayat* (1985), *Ben Milyarder Değilim* (1986), *Kiralık Ev* (1986) gibi zaman zaman şarkılı melodram veya güldürü tarzında filmler yapmıştır. Gültekin filmografisine baktığımızı zaman, 1980'li yılların düşünsel sineması ya da eğilimi doğrultusunda bir film örneğine rastlamamaktayız. Bu anlamda Gültekin, Eğilmez gibi "her mevsimin adamı" değil, tecimsel Türk sinemasının yılmayan bir işletmecisidir.

## Sonuç

Sırrı Gültekin, kuşkusuz tecimsel Türk sinemasına önemli katkılar sağlamış, bir dönem halkın eğlence anlayışını önemli bir miktarda karşılamıştır. Onun Türk sinemasında 90'lara kadar sürekli film çevirmesi de kuşkusuz, sinemada ticari bir başarı yakalamasından kaynaklıdır. 1960'lı yıllarda Türk sinema endüstrisinde uygulanan yöntem "Bölge İşletmeciliği" modelidir. Bu sistemde Türk sinema endüstrisinin yol almasını sağlayan itici güç seyircidir. Seyircinin perdede görmek istediklerini kim daha iyi sezmişse, ticari anlamda başarıyı da yakalamıştır. Gültekin'in vasatı aşmayan filmlerini bir çita yukarı çekmesi, dönemin önde gelen senaristleriyle çalışmasıyla gerçekleşmiştir. Yani Gültekin'in 1960'lı yıllarda ticari anlamda başarılı olması onun sinematografik bilgisi ve yeteneği ile değil, Türk sinema endüstrisinin itici gücü olan seyircinin nabzını tutanlarla yaptığı işbirlikten kaynaklıdır. Aynı zamanda Gültekin'in bu dönemde ve daha sonraki dönemde ticari anlamda başarı yakalamasında seyircinin görmek istediği sanatçıları perdeye yansıtması da etkili olmuştur. Gültekin, Leyla Sayar, Fatma Girik, Muhterem Nur gibi sinema yıldızları yanı sıra Münir Özkul gibi tiyatro çıkışlı oyuncularla, Adnan Şenses, Gönül Yazar, Tanju Okan, Nuri Sesigüzel, Füsün Önal, Erkan Ocaklı, Serpil Örumcer, Neco, Gülten Karaböcek, Vahdet Vural gibi isim yapmış şarkıcılara sinemasında yer vermiştir. Gültekin'in filmlerinde şarkıcılar yalnızca film afişlerinde ünlü birer isim olarak kalmışlardır. Örneğin Gültekin'in filminde Adnan Şenses şoför (*Avare Şoför*-1963), Gönül Yazar'ı trafikçi (*Trafik Belma*-1967) olarak oynamıştır (Özgüç, 1992, s. 22-23). Bu da bize Gültekin'in dönemin önde gelen yıldızlarıyla da tecimsel anlamda bir başarı yakalamak için işbirliği içerisinde olduğunu göstermektedir.

Sırrı Gültekin'in 1970'li yıllarda vasatı aşmayan filmlerle tecimsel anlamda başarı yakalamasının altında dönemin sinema endüstrisine uygun filmler yapması yatmaktadır. 1970'li yıllarda da filmlerinde şarkıcılara, ünlü sanatçılara ve tiyatroculara yer vermiştir. Ancak karşıtlıklar dönemi olarak adlandırılan bu dönemde, Türk sinemasının asli seyircisi olan kadınlar ve çocuklar sinema salonundan uzaklaşmışlar ve televizyonun seyircisi olmuşlardır. Türk sinemasına düşünsel boyutu kazandıran yönetmenler Türk edebiyatı klasiklerini televizyona dizi ve film olarak uyarlarlarken, Gültekin'in yeni hedef kitlesi erotik sinema seyircisidir. Bu dönemde Gültekin tecimsel sinema anlayışını erotik sinema ya da seks filmleriyle sürdürmüştür. 1980'li yılların ilk başlarında bu tür sinema anlayışını sürdürmeye çalışan Gültekin, geçmişte kalmış güldürü kalıbını bu dönemde de kullanmaya çalışmıştır. Ancak Gültekin, ne Ertem Eğilmez gibi halkla sıcak temas kuran filmlere imza atmıştır ne de "her mevsimin adamı" olan Atıf Yılmaz Batıbeki gibi Türk sinemasının düşünsel eğilimiyle sinemasını buluşturmuştur. Bu anlamda Gültekin'in sinema anlayışı ya da vasatı aşamayan filmleri bizlere Türk sinemasının tecimsel boyutunun nasıl işlediğini gösteren iyi bir örnektir.

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# 3

## FEMME FATALE IN THE CONTEXT OF BEAUTY: *GONE GIRL* FILM ANALYSIS

*Beste Elveren*<sup>1</sup>

### **Abstract**

Beauty is a phenomenon that has been discussed throughout the ages. There is still no consensus on what should be called beautiful, the criterion of beauty, and whether an artwork should be described as beautiful or ugly. The archetypal counterpart of the beautiful phenomenon in ancient Greece is Aphrodite. Aphrodite archetype is mostly used for sexy, beautiful, untrustworthy femme fatale women. This mythological goddess and the images associated with her are used to create characters in cinema.

**Keywords:** Femme Fatale, Cinema, Beauty Phenomenon, Gone Girl.

### **Introduction**

Femme fatale, the deadly image of women, which has appeared since the period of silent cinema, became widespread in the 1940s with the genre of film noir. These films, which were shot with a male perspective, caused women to be seen as bad, dangerous and need to be avoided depending on the conditions of the period. Today, this archetypal character can be found in almost every kind of film. The 2014 film *Gone Girl*, directed by David Fincher, is also one of the deadly women's films. In the first part of the study, the definition of the beauty phenomenon will be made. In the third chapter, the meaning and characteristics of femme fatale women will be emphasized and their reflections in cinema will be examined. In the last part, *Gone Girl* film, which is our sample, is analyzed with descriptive analysis method and the femme fataleization process of the main character will be examined.

### **Beauty Phenomenon**

Beautiful, elegant, wonderful, exquisite and similar expressions that we like and / or to describe the things we use to describe an adjective (Eco, 2016, p. 8). Beauty in Greek art; while being associated with harmony, moderation and symmetry, many thinkers have argued that beauty cannot exist in real life and can only be described as an ideal. Later, the phenomenon of beauty was tried to be explained with concepts such as mathematical harmony, proportion and measure (Budak, 2014, p.5). Greek philosophy is often associated with the concept of 'good, perfect, beautiful and elegant'; it is also defined as being suitable for the purpose and being suitable. Philosophers have tried to define the concept of beauty for years.

According to Heraclitus, it comes from the struggle and unity of the opposites of beauty and harmony. In other words, Heraclitus states that in a dichotomic framework, it is not possible to speak of beauty without the concept of ugly. Aristotle says that it cannot be a certain beauty and that beauty can change depending on perception. Plato draws attention to the difference between beauty and beautifulness. Karl Rozenkrantz, establishes a

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<sup>1</sup> Ege University, beste.elveren@ege.edu.tr

similarity between ugliness and moral evil. The hell of beauty is ugliness, because evil and sin are the opposite of the good who expresses the hell they offer sentence defines the beautiful (Yakıtıl, 2010, p.185).

In Renaissance art, beauty was interpreted both as a scientific imitation of nature and as an image of supernatural perfection that could not be perceived by the eye (Yenilmez, 2009, p.24). Beauty is considered as a scientific phenomenon which is connected with perfect measure depending on the proportion of the pieces it creates (Eco, 2016, p.196). In the context of measuring beauty, Renaissance artists (painters, sculptors, etc.) benefited from the golden ratio. In addition to the fact that the golden ratio is naturally found in the anatomical structure of living things, this mathematical expression has become the center of attention with its use in many Works (Hastürk, 2014, p. 174). The golden ratio, which is also called the of eye regulation corresponds to the number of 1,618. The proximity of an architectural structure or a work of art to the golden ratio was seen as a measure of aesthetic beauty.

After the enlightenment, the body, which is characterized by being inserted into certain patterns and defined through those patterns, is described as 'beautiful' when it is seen in accordance with the norms. Today, it is seen that a description of material beauty comes to the fore and this description defines itself through the female body. According to the conditions of the period, the body, especially the female body, resorted to various interventions for the sake of looking beautiful. For example, during the Renaissance, these interventions can be seen as simple events such as wearing a corset or dyeing your hair, while plastic and aesthetic surgery are currently performed on various parts of the body. Women's beauty generally addresses men. According to Berger, masculine eye watches women and women watch their views. In this context, it is possible to see great similarities between the female body in Renaissance paintings and today's society's and indirectly the media's beauty preception (Berger, 1986, p. 51).

### **Beauty in Ancient Greece: Aphrodite**

According to Homer, Aphrodite, the daughter of Zeus and Dione and according to Hesiodos, is said to have arisen from white foams when Uranos' genitals cut by Kronos fall into the Mediterranean (Cömert, 2010, p.58). Aphrodite, which is located on the floor of the gods thanks to its divine light and beauty, is known as the goddess of beauty, love and sexuality. Among the gods fell in love with her was Zeus, the god of the gods. Aphrodite, who rejected the love of Zeus, was punished and married to Hephaistos, who was regarded as the ugliest of the gods (Baker, 2016, p.84). But with no loyalty to his marriage, she is mentioned in many love adventures. The most well-known of these is his relationship with Ares, the god of war. Apollon was the sun god who first noticed the lovers meeting secretly. As soon as Apollo learned this forbidden love, he informed Hephaistos. Hephaistos, with anger and shame, made a steel net and imprisoned Aphrodite and Ares at the moment they were together. Afterwards, he returned to Olympos and told all the gods what happened and showed the imprisoned lovers (Baker, 2016, p.85). After this story Aphrodite has been commemorated along with beauty as well as deception and betrayal. Another love story of Aphrodite was lived with Adonis. The king of Cyprus, Kinyra has a daughter named Smyrna. Because this girl doesn't respect Aphrodite properly, the goddess places an irrepressible father's desire inside her. The king and his daughter are accompanied by this punishment. When they come to them, the king chases after her daughter to kill and begs the gods to make her invisible. The gods turn him into a myrtle tree. Nine months later, Adonis is born from the bark of the tree. The beauty of the baby attracts Aphrodite's attention and takes it to a chest and gives it to Persephone, saying don't show it to anyone. When Persephone likes Adonis, she doesn't want to give it to Aphrodite. The incident is communicated to Zeus and he decides that Adonis will stay with Aphrodite for half the year and the other half with Persephone (Cömert, 2010, p. 62-63).

Another story that emphasizes the beauty of Aphrodite is that it was accepted as the most beautiful among the goddesses in the first beauty contest in Ancient Greek myths.

Bedrettin Comert mentions Aphrodite in his book *Mythology and Iconography* as follows. As for “Greek artists have gradually developed an ideal type of Aphrodite for centuries to achieve a competent female beauty. However, the closer this competent beauty is, the less the divine character of the goddess has diminished and the earthly-human type prevails” (Cömert, 2010, p.63). According to Cömert, Greek artists who turned Aphrodite into a femme fatale and lightweight character by removing him from his divinity in his depictions in today’s art branches are the reason why she appears to be more of a femme fatale character.

### **Femme Fatale Archetype and Adaptation to Cinema**

Femme Fatale, a French idiom, was formed by the combination of the words death and women. The femme fatale woman, who seduces men with her beautiful, attractive, mysterious and sexy looks and does what she wants, offers sexuality rather than pure love. Femme Fatale, also known as the deadly woman, “harms men in their society by causing them to commit bad intentions, dragging the man to extremism, losing his social status, and materially and morally shaking it” (Uğuz, 2013, p. 78). She is seen as a character causes evil things for men and the society that she needs to be killed or destroyed. Femme Fatale woman addresses the man’s curiosity by dark and mysterious behaviors. Another feature of the male in the face of weakness and imperfections by acting as if it feels deficient in satisfying the ego of the man and also allows the man to open himself to learn the weak side. Femme Fatale characters use their bodily features that emphasize femininity as weapons. Femme fatale characters, acting in their own interests, are in the opposite poles with a kind, pure, altruistic female character symbolizing the domestic home area in the story. The Femme Fatale character is often defeated by the altruistic woman she opposes, although it seems as if she is winning by attracting the attention of the man and deceiving him in the beginning and the middle of the story.

In the story of the creation of monotheistic religions, Lilith appears to be the origin of the femme fatale archetype. According to the story, Adam’s first wife is Lilith, not Eve. Lilith, who was created from the earth at the same time as Adam, opposes Adam’s view of himself as superior and says that he has the right to speak. Unable to agree, Lilith rises to the sky, saying the divine name of God. When Adam complains of loneliness, God wants to send Lilith back, but Lilith refuses to be with the devil and gives birth to her children. Thereupon, Lilith, who is punished with the death of one hundred children every day, haunts new women and babies for revenge (Tüy-süz, 2016, p.53-54). In ancient Greek mythology, Aphrodite, a goddess who was punished by the god and took revenge, is also referred to under the femme fatale archetype.

Femme Fatale archetypes can be found in myths as well as in tales. For example, the stepmother in the Snow White and the Seven Dwarfs, the tale of the Grimm Brothers, always tries to kill the princess when she applies her magic mirror to tell the truth and learn that she is the prettiest Snow White. Learning that she can’t reach her goal, the evil stepmother disguises herself as an old woman, poisoning the Cotton Princess with a poisoned apple and attempting to kill her for the second time. Another example is the Sleeping Beauty tale written by the Grimm Brothers. Angry at the king, the fairy Malefiz curses the daughter of the king, Aurora, on her 16th birthday in the form of a needlestick and falling into an eternal sleep. The first fairy tale stepmother defeated about the beauty of the Snow White takes revenge, in the second fairy tale Malefiz takes revenge for the king’s disrespect to her.

Femme Fatale characters can be seen long before the film genre. The first femme fatale character in the cinema literature is referred to as the silent cinema era actress Theda Bara (Mainon, 2009, p.19). Femme Fatale characters are on the rise especially with the genre of film noir that emerged between the years 1940 and 1950. The film noir is male-dominated and is described in the mouth of a man. Therefore, the woman in the film finds its place on the big screen with a male perspective (Tüysüz, 2016, p. 55). The introduction of women into production to contribute to the economy was after with the US entrance to World War II and the recruitment of men, and the change that began with the relatively sociological and economic emancipation of women, also manifested itself after the war (Tüysüz, 2016, p. 56). The Film Noir, which emerges in this situation, depicts and punishes the feelings that women feel liberated from the eyes of men returning from war. The most important representations of femme fatale female characters in the cinema are Rita Hayworth as Gilda in 'The Devil's Daughter Gilda' (1948) and Lana Turner as Cora in 'Double Indemnity'. The femme fatale characters in the classic period movies have some iconographic features. These; usually long and blond hair, exaggerated makeup, flashy clothes that emphasize sexual attractiveness. In addition, femme fatale characters were expected to lead a luxurious life and to use psychoanalytically masculine coded cigarettes. When we look at the examples of femme fatale women in today's postmodern films, it is seen that there is no change in physical appearance but there are changes in representations socially and psychologically (Akdede, 2018, p. 108). Mutluer explains this situation as follows "The femme-fatale in the classic (period) genre has become modern femme-fatale in the new genre. The femme-fatale in the new film noir is as insecure as its predecessor in the classical era and leads the hero to destruction. However, under the peculiar conditions of the period, especially as a result of the flexion of the censorship mechanism, the new femme-fatale became more free, stronger and more lethal than the classical femme-fatale. Instead of the object of desire destroyed in the classic film noir, femme-fatale is the winner in the new film noir" (Mutluer, 2008, p. 76-77).

The films in which women are composed with Femme Fatale features are not limited to Film Noir. Today, it is possible to see female characters created in every narrative and through this archetype. As an example of post-2000 films, Eva Green plays Vesper Lynd in the Twenty-Seconds of the James Bond series, Casino Royale.

### **Film Analysis: Gone Girl**

Gone Girl, starring Ben Affleck and Rosamund Pike, is a 2014 thriller, drama directed by David Fincher. Rosamund Pike was awarded the best actress by the Empire Award, the best adaptation screenplay by Film Critics, and the best thriller by People's Choice. The film tells the mysterious story of Amy (Rosamund Pike), who disappeared in the fifth year of their marriage, and Nick (Ben Affleck), who appears guilty.

The film begins with the image of Amy standing backwards, and her husband Nick's voice is heard as the upper voice. *'When I think of my wife, I always think of her head. I imagine I'm trying to learn something from him by breaking his beautiful skull and pouring out his brain. Inevitable questions in every marriage; What do you think? How do you feel? What have we done to each other?'* It is possible to understand from this line that Amy was a mysterious and introverted person in the first seconds of the film. In the second scene we see Nick go to work in the morning and worry about his sister, Margo. He tells her there are problems in her marriage. When Nick returns home, he sees the door open and a few of the items in the room have been broken, and his wife Amy is not home. Nick calls the police and tells them. The police ask Nick a few special questions about Amy at home, but Nick doesn't know the answer. The police suspect that this situation is that Nick is a stranger to his wife. Meanwhile, the film stream is divided into continuous flashbacks, telling Amy and Nick how they met. Amy is the daughter

of a well-educated New York-based family. Nick is impressed by Amy from the first moment he meets him. Later in the relationship, Amy introduces Nick to her family. Amy's mother is a writer of children's book series, 'Amazing Amy' perfecting the memories of her daughters and using her name. Amy is troubled by this situation because she thinks that her family is constantly finding herself inadequate and idealizing a fictional novel character. *'I was 10 years old when I left the cello, and the great Amy became a music genius in the next book.(...) I was kicked out of the Volleyball team when I was in 1st grade, Amy was chosen as an ace player.'* In other words, Amy exposes her sorrows and imperfections to Nick, revealing herself as in need of protection and love.

When the film returns to the present day, Nick finds the first clue to Amy's treasure hunt for his anniversary. This leads them to Nick's teacher room. The police officer finds a woman's underwear in the room and asks who it is, Nick says he doesn't know. They find the second clue that Amy left, and Nick realizes that the other clue is at her father's house. In the 45th minute of the film, the audience learns that Nick, who was unaware of anything until then and who was suspicious because of his irrelevant attitude, cheated on his wife with a young woman.

Meanwhile, as police continue to work at home, they find traces of blood in the kitchen that match Amy. The police now think that Amy was murdered. Police also find Amy's diary half-burned in his study at Nick's father's house. The diary also writes about the state of their marriage from the moment they first met. Amy wrote on the last page that she did not feel safe and could be killed by her husband. After this scene, the police are sure that Nick is the killer.

For the first time, in the middle of film, we see Amy, the female main character, in real time. Amy travels in a car with her arm bandaged. The side seat has a to-do list and some items are marked. Amy's voice is heard from the outside voice; *'I'm lost. And my lazy, lying, cheating, hitting husband will go to jail for killing me. Nick Dunne left me no honor, no pride, no hope, no money. He took it from me until he completely destroyed me. It's called murder. The punishment must be the equivalent of the crime.'* Amy continues with the sound of the voice and tells of her entire plan, which she has edited for days. She explains to the audience that all the clues she left are actually putting Nick in the guilty situation and getting him executed. Amy, who is unhappy with her marriage, finds out that her husband is cheating on her. Nick realizes the reason for his wife's disappearance and meets Amy's ex-boyfriend. He learns that Amy had drawn up a plan years ago and had his ex-boyfriend arrested for raping him. Continuing with parallel fiction, Amy is attacked by others in her hostel room and loses all of her money. Amy changes her schedule and calls her high school sweetheart Desi. She tells Desi that she escaped from her husband because she was constantly subjected to violence. Desi, obsessed with Amy, helps her. Aware of his wife's plan, Nick appears on a television show to try to clear himself and to convince his wife to come home. Watching Nick on TV, Amy slips Desi's throat during sexual intercourse and returns home. This scene resembles the 'female spider' metaphor, which is often likened to femme fatale characters. The female spider eats by killing her partner as soon as she gets out of sexual intercourse. Returning home, Amy tells her that Desi kidnapped her, held her tied up and raped her for days. Amy, who supports his statements with evidence, is acquitted by the police. When they are alone, Nick tells Amy that she is a murderer and that he will leave her one day. Amy reminds him that she is a warrior, he begged her to come home on tv to save herself from death and by telling everyone that he will fight everyone who comes in front of him and that it is not a wise move to leave her.

Amy is one of the most effective femme fatale characters in today's cinema with her dangerous play after the betrayal she uses her sexuality and femininity, her play for male characters. The femme fatale archetype, which rose with the genre of film noir, has become a stereotype that can be encountered in all kinds of films including drama, thriller, crime, horror genres.

## Conclusion

It is inevitable to see the reproduction and construction of myths and mythological heroes in cinema. These stereotypes, which are archetypically in our collective subconscious, are frequently used by the seventh art cinema. With this state of cinema, the myths, as a means of modern expression. Lilith in the monotheistic religions and Aphrodite characters in Greek mythology used their beauties to seduce men, punished by another superior male (God-Zeus) and took revenge against this punishment. Femme fatale characters are not only in the genre called film noir; but also adventure, thriller, horror, fantasy, science fiction, comedy in many genres such as. The character of Amy in the film we are analyzing is betrayed by her spouse and has set up a plan that will lead to the execution of her husband in order to pay off with revenge. Even though he could not realize her plan fully, the tension and fear he experienced led him to take revenge on her husband. The character of Amy in the 2014 production *Gone Girl* can be considered as the modern Aphrodite of today.

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# 4

## QUEER TRANSFORMATION OF THE FAMILY IN FRANÇOIS OZON'S CINEMA

*İlknur Gürses Köse<sup>1</sup>*

### **Abstract**

Queer cinema can be defined as an area where queer characters are at the center of the narrative where the boundaries of heterosexist and unidirectional phenomena are melted, and representations of the body and gender are independent of heteronormative preconditions and stereotypes. The phenomenon of the nuclear family, which is generally represented in a heteronormative context in mainstream cinema, undergoes a homonormative/queer transformation through queer body representations in François Ozon cinema as a Gay director. In other words, the nuclear family of François Ozon films is being rebuilt through alternative and non-heterosexist bodies on a plane of Queer.

In this study, François Ozon films will be classified in the context of Queer theory and the films that include the nuclear family and Queer representations will be determined and examined with Queer Film Analysis within the framework of heteronormative / homonormative and body concepts. The transformation of the family at the macro level will be discussed in terms of how the micro-level corresponds in the bodies/individuals, whether the Queer representations liberate the family phenomenon, and the consequences of the relationship between Queer body representations and homoeroticism.

**Keywords:** Queer Representations, Transformation of the Family, François Ozon Cinema.

### **Introduction and Queer Theory**

In this study, it will be discussed what elements the nuclear family symbolizes and carries, based on the claim that the family is a device of the patriarchal state and system as a heteronormative structure and shapes individuals in this context. From this point of view, it will be emphasized how the boundaries, taboos and pre-assumptions of the nuclear family as an institution are transformed in François Ozon cinema through Queer representations. Family is defined as the building block of society. In other words, the family is shaped and built. Although the form, content and features of have changed and developed at certain points from past to today, the family institution is a patriarchal formation as an institution of modernity and is heteronormative. The contraction from the extended family to the nuclear family has also led to the visibility of the limits of family-specific values. In other words, the nuclear family is heterosexual and the producer and protector of a heteroerotic sexuality. As one of the ideological apparatuses of the state as described by Althusser, the family is the bearer and affirmative of an ideology. This ideology is white, heterosexual and status quo. If we look at the waves in the context of feminism, it will be seen that the definition of the family has undergone certain changes and transformations from the history of gender studies. "Feminism has challenged traditional dichotomies between

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<sup>1</sup> Ege University, [ilknur.gurses@ege.edu.tr](mailto:ilknur.gurses@ege.edu.tr)



private and public, raising questions about family boundaries and showing that family isolation is in part illusory, given the close connections between the internal life of families, and the organisation of paid work, state-organised welfare and legal systems, schools, childcare and other institutions. Finally, the public/private dichotomy is linked to ambivalence embedded in feminism since the 19th century and strongly evident today” (Jakobsen, Fursman, Bryant, Claridge, & Jensen, 2004, p.28). Queer theory as a theoretical field developed after 3. Wave Feminism, leads to a reconsideration of all gender definitions and the institutions that produce them. Another hallmark of queer theory is Butler’s (1999) notion of performativity. Through enlisting gender as the basis for her points, Butler put forth (a) the notion of “performativity” as it relates to the expression of identity and (b) a radical critique of category-generating terms that manage identity (Gedro and Mizzi, 2014, p. 451). Because queer theory is based on performance, it corresponds to what is completed or predetermined. “Performativity is thus not a singular “act,” for it is always a reiteration of a norm or set of norms, and to the extent that it acquires an act-like status in the present, it conceals or dissimulates the conventions of which it is a repetition” (Butler, 1993, p.xxi). It favors a continuous formation and flow. The conceptualization of this opposition and continuous flow is hidden in the recruitment of the word queer. At the center of queer theory is the weird, crooked, abnormal, disgusting, inferiority; outside the normative field; there is a reference to the infringer of the norm and the possibility of re-meaning this “evil”, “abnormal”. Even the fact that a word loaded with negative meanings has been circulated as the name of both a movement and a theory can be read as a sign of this re-meaning effort. (Yardımcı & Güçlü, 2013, p.17). Based on the definition itself, expressing themselves as queer emphasizes the individual’s being out of the norm and accepting all the side meanings attributed to the concept of queer voluntarily. To be referred to as queer meant a person was a symbol of perversion, disdain, sickness, and absurdity. Queer then becomes defined against what is considered normal in social practices, identities, and values. The goal here is to establish social regulation so that people govern themselves (and each other) according to what is right/wrong, good/ bad, and so forth (Gedro and Mizzi, 2014, p. 450). Queer, which expresses a spectrum outside binary gender structure, targets the heteronormative gender order and tries to transform it. Queer theory introduces the concept of heteronormativity, which is a powerful discourse that structures human relations according to heterosexuality (Gedro and Mizzi, 2014, p. 450). For this reason, queer theory criticizes not only the sexual orientations ignored by the system, but also the institutions that created it and the ideology that created it. Queer Theory is of significance since it is not only about and on queer people but about the entire society and by this it problematizes the ways individuals are constituted within and by sexual regimes (Baba, 2011, p. 58). For this reason, the concept of gender, which is frequently used in Feminist Studies, begins to fade and lose its boundaries in Queer Studies. The norm is the definition of the gender, while the queer tries to overcome all the contradictions. “The category of “sex” is, from the start, normative; it is what Foucault has called a “regulatory ideal.” In this sense, then, “sex” not only functions as a norm, but is part of a regulatory practice that produces the bodies it governs, that is, whose regulatory force is made clear as a kind of productive power, the power to produce—demarcate, circulate, differentiate—the bodies it controls. Thus, “sex” is a regulatory ideal whose materialization is compelled, and this materialization takes place (or fails to take place) through certain highly regulated practices” (Butler, 1993, p. xii). The term queer also could be used to articulate a destabilisation of the structures of heteronormativity and homonormativity. As such, the ‘queer little girl’ may well be an emerging lesbian, butch, androgyne or trans man: what is queer about her is her refusal (intentional or not) of the interpellating demand of ‘girlness’. She is not a girl in the ‘way’ that she ‘ought’ to be, and in some cases, she – he – is not a girl at all (Bunch, 2013, p. 41).

## Queering the Family in François Ozon's Cinema

Few-Demo and others, in their studies discussing the course contents in family education, state that a heteronormative context is presented in the course content against the concept of family. "In the first phase, LGBT-parent family exclusion, typical family theories such as family systems theory and the life course perspective are discussed, and heteronormative families (e.g., a married mother and father, or divorced heterosexual parents, raising their biological children) are exclusively used as examples and thus presented as "universals" of family life" (Few-Demo, Humble, Curran, & Lloyd, 2016, p.76). Mass media help to legitimize the heterosexual family and to determine the norms of its values. The family that is frequently referred to in movies, series, television news and magazines is the heteronormative and heterosexist family. In particular, the family representations in the mainstream cinema, the aforementioned married parents, are representations in which their biological children are blessed. According to Queer Theory sexuality, relationships, and family are all considered performances and not something to have" (Butler, 1990). For this reason, queer cinema films are examples in which the alternative / queer family is visible. As a gay director, in almost all of François Ozon's films, one or more of the main characters or side characters is sometimes presented as LGBTI+. In other words, Ozon cinema is a cinema where gay/queer visibility is at the forefront. Ozon does not use any cartoonization or pointing method when placing queer representations in his narrative. Benschoff and Griffin (2006) in their study *Queer Images: a History of Gay and Lesbian Film in America*, provide some clues for defining a film as queer: the homage of gay characters that are not fed by a homophobic language, queer or LGBTI+ characters are not presented as a comic or pity element; encouraging the audience to identify with the characters positioned as the other, the viewers or film critics define the film as queer, and any type of film or independent cinema may have a queer content. "Queer cinema of the variety that originates from the community-spectrum and used to signify a minority cinema moves further into the center or rather up the hierarchies of Bourdieusian distinction. On the other hand, within auteur-oriented art film, operating without any stakes or interests in community politics, the anti-identitarian ideas of sex and gender, which used to be one central issue of queer progressive politics, have also caught on" (Loist, 2018, p.60). Ozon's queer representations are mostly ordinary people who are in contact with us in everyday life. In this context, all LGBTI+ representations in his films share the same universe with all other heterosexual representations in his films. François Ozon's queer cinema -with the exception of a few films- focuses on more micro and psychological issues such as family relationships, death, violence, dangerous bilateral relations, dreams and reality intertwined, young people's problems of adulthood, rather than focusing directly on homosexuality and similar issues. Although François Ozon's cinema has queer qualities, there is no effort to be directly queer, but rather focuses on ordinary things in homosexuality and its derivatives. Ozon's cinema consists of films in which colors and genders melt together, reinforcing the intrigue of eroticism and mystery: "seemingly calm but deeply lava-spraying characters leaking from the fares; colors falling from the top of the palette to the screen; dialogues around the concept of absurdity, which are close to the unreal; the mystery of the uncertainty of the sexual tendencies of the characters" (Buga, 2003, p.44). In this context, François Ozon's cinema carries queer representations or alternative, sexual identity / family / body representations to the center of the narrative, not as an element of comedy or pity but as an ordinary narrative element.

In this context, François Ozon films, unlike the films that reproduce the mainstream patriarchal ideology, bring to the screen all the aspects and people, who are ignored, pushed aside and silenced, and marginalized, we expect from queer cinema to focus on. "During the 1990s, Ozon was remarked upon as an obviously 'gay' film maker. But although he can be seen as the most recent addition to a trend in French cinema that 'suggests sexual fluidity in new, innovative ways', Ozon's films distinguish themselves clearly from earlier gay male filmic production in

France through never having gay communities as their social setting, through their absence of reference to SIDA (AIDS), and through never having overtly politicised narratives” (Ince, 2008). In the context of this study, is focused on focus on how the concept of family is re-presented in the context of a queer construction process in the context of homoerotic aesthetic elements in François Ozon’s films. Family is one of the most important institutions of the patriarchal system, where social norms are first learned and internalized.

As a dominant value, the heteronormative family institution is like a laboratory in which the values of the patriarchal system are legitimized and reproduced. However, the family in ozone cinema - especially the nuclear family - is a queer family equipped with homoerotic aesthetic elements where heteronormative rules are turned upside down. The triangle of parents and their children, which is interwoven with heterosexist values, is often absent in Ozone cinema, or even if it exists, its life span is very short. At the same time, some of the families that we can perceive as heteronormative from outside find themselves in a queer transformation after some events or decisions.

### **Method and Analysis**

Benshoff and Griffin describe the characteristics of a film as a queer should have, could be found in the François Ozon’s films. Also at the center of their films are often non-heteronormative families. Among the 20 films directed by François Ozon, 6 films with the family phenomenon at the center of the narrative were selected and the transformation and change of these families throughout the narrative was examined in the context of queer cinema. How far families can get away from heteronormativity, how homoerotic elements work in the story, how the unity of emotion and thought that brings the family together, how homosexuality or queer contribute to the family are emphasized. Along with the transformation of the family, subjects such as idealized body perception, definition of heterosexist love, questioning heteronormative marriage were also analyzed.

**Sitcom (1998):** The film begins with a bourgeois French nuclear family celebrating their father’s birthday. The family is confronted with some facts when the son declares that he is homosexual, their daughter who have psychological problems commits suicide, and it turns out that the relationship between mother and father has become ordinary and even destroyed. After confrontation, each member of the family begins to live their life as they came from within; however, the father only watches what is happening and does not show a direct reaction/interaction. The father is having trouble communicating directly. Rather, the father, who tries to pretend that nothing has happened, is the least changed member of the house throughout the film. After the incest relationship between mother and son, the story begins to unravel, “the family’s degeneration into sexual perversion begins when the father brings home a white laboratory rat” (Kooijman, 2005, p.76). Although they draw a picture of an unhappy family in general, family members and their new friends who act in an interesting harmony, co-kill the mouse, which is a very big mouse in the house together after a dream that the father has killed the family and friends. The symbolically murdered mouse turns out to be the father himself. “Freud’s equation of oral and cannibalistic desires to psychic identification is literalised: the father ‘is’ the rat, its destructive ‘influence’ on the family is his own, and once his wife, son and daughter have confronted and dealt with his malevolence, they can move on, living new and different lives because the dominating, restricting hold of patriarchal law over them is at an end” (Ince, 2008). The characters of seven people with the father, who is in dead now, in black clothes praying in front of the grave of the father. A lesbian couple, a gay couple and a heterosexual couple look at the grave emotionally. In this equation, the father who was the seventh person who was left alone and was killed. In a way, the father is the system itself. Although he sees and knows everything, he neither intervenes nor reacts. He sees what is happening in

the family as temporary and ordinary things and doesn't even take it seriously. Ozon punishes the father with all this cynicism at the end of the film and his ignoring everything for the continuation of the system. The family is no longer the sterile, four-person, nuclear bourgeois family at the beginning of the film. The Spanish maid Maria and the African gym teacher Abdu do become part of the family. These inclusions make the redefined family "queer sense in the sense that the family members do not need to give up their nonnormative identities, neither sexual nor racial, to be included. And thus, rather than re-establishing the normative, the queer family de-centers the nuclear family's centrality as it redefines the normative idea of the nuclear family into a less closed category" (Kooijman, 2005, p.84). The heteronormative nuclear family of parents and their biological children queer with the death of the father and the values he represents. The new family is now independent of blood or legal ties. The role of mother and father does not belong to anyone. New people without blood ties become members of the family. The new extended family formed at the end of the film is not heterosexist nor heteronormative.

**Gouttes d'eau Sur Pierres Brulantes (2000):** Originally written by Rainer Werner Fassbinder as theatrical text, the story is based on the relationship between a young man Franz and a 50-year-old Leo. The narrative begins with the characters being male. Transferring the stages of the relationship of the duo in four episodes, the director tried to convey the different and violent aspects of sexuality developing between the duo from the moment they met, to the audience through certain art forms. In the film, which is generally held in the same place, art forms such as classical music, German poems and literature sometimes mediate the understanding between the two. At the beginning of the film, Franz was gay, and the director shows us that as the narrative progresses, the sexual attraction between the two men increases and their relationship grows stronger. From the second episode, the two become a couple living in the same house. This ambivalent relationship is like a reflection of a heteronormative family: Leo - because he is older - works and earns money, and Franz - because he is younger - constantly stays at home and does domestic work. "Although *Gouttes d'eau Sur Pierres Brulantes* does not feature a family of characters, Léopold might be considered a kind of father figure in the drama: he is a generation older than Franz and Anna, and his seduction of Franz is a response to the fantasy of seduction by a father-figure Franz has just narrated to him. If Léopold's status as father-figure is acknowledged, then dominant, egotistic, malevolent paternal sexuality becomes the motor force and dramatic atmosphere of the film, and the desire that drives it to its tragic conclusion" (Ince, 2008). At a certain point, the young man becomes increasingly female and starts to change his appearance with domestic roles. She puts on makeup, her clothes turn into women's clothes, and after that point the relationship between the two evolves into a married couple relationship. Franz is jealous of Leo; interest and love awaits, but Leo ignores all of this. In the first two episodes, Ozon constructs the heteronormative family metaphorically and shows how pathological the roles in this family are. Franz decides to leave, but he can't do it. Franz symbolizes the desperate woman trapped in the private/domestic domain within the heterosexual family fiction. After questioning himself through Leo's past, Franz meets Vera, Leo's ex-lover, as he tries to escape from Leo and seek refuge in his former lover. Vera says that she was a man before and that she became a woman to make Leo happy and marry her, but then they broke up and still loved him. "The *feminine masquerade* that Franz silently performs upon his male body prepares us for the later revelation that Léopold's former lover, Vera, is a transsexual. Although transsexuality is not necessarily to be equated with mutilation and suffering, in the context of the film, Vera's act is clearly to be read as a horrific castration" (Handyside, 2014, p.211). At this point, Ozon draws attention to how the heterosexual family fiction was manipulated by Leo, in other words, by the male head of the family. The male-dominated heterosexual family must be built between men and women in the patriarchal gender order. During these conversations, Leo makes love to Franz's ex-girlfriend Anna, and Franz commits suicide with the gun he found at home. Vera also tries to commit suicide but fails. The nuclear family,

consisting two men, was established before but failed. “The film does not however, as Vera and Franz’s genuinely tragic demise suggests, endorse the view that illustrating the constructed nature of the binaries of sex and gender roles will permit total freedom. Rather, the visual entrapment and distortion enacted by the film’s final moments are a formal rendering of the powerfully raw theme of silently suffering bodies” (Handyside, 2014, p.213). Because Franz took on the role of a woman, Leo became increasingly masculine and the family was constantly defeated. Even though the heterosexual family that is attempted to be queerized is also offered as an alternative to the suffering of the heterosexual family, Franz’s suicide makes it only a possibility.

**8 Femmes (2002):** The musical comedy begins when a bourgeois family wakes up one morning to learn that their father is dead. It seems that this extended family, which initially looked very ordinary, contained certain secrets as the film progressed. More than just an ordinary nuclear family, the film depicts an extended family in which most of the relatives live together. At the same time, as the name suggests, a male character is not included in the film’s intrigue in any way in the narrative that is formed around the 8 main female characters. Men, as symbolic metaphors, take part in the story of only 8 women. Most of the bilateral relationships in which extramarital relationships, incest and homosexuality are frequently encountered lead to changes in the fate of the family. The secrets among women reveal that the extended family living in the house is actually in the same house for certain purposes. In this context, François Ozon, while overthrowing all the heteronormative values of the family and implying that these values lead to hypocrisy of people, also queerizes the family through incest and lesbianism. In other words, all sexual acts presented in the film are in cyclic, not heterosexual/linear. “Judith Butler’s work, which considers gender as a performance rather than fixed or innate characteristics directly related to the gender of an individual, is directed to the performative nature of gender (İri, 2016, p.8). The father is not actually dead and manipulates the family remotely through his little daughter. The secrets of the father’s death at the beginning of the film are more about sexual identities and orientations. “Normative sexuality is heteronormative; Deviant sexuality is queer” (Butler, 1990). The sexuality in the film is queer with the death of the father. At the same time, with the assumption that the father is dead, the family is liberated from the triangle of parents with their biological children. The family at the end of the film is now a homoerotic and transgressive family independent of parent roles.

**Le Temps qui Reste (2005):** A famous photographer suddenly becomes ill while taking photographs and learns that he is actually dying. The photographer is afraid of AIDS because he is gay; but learns that it is cancer. At this point, Ozon plays with social prejudices implying that homosexuality is associated with AIDS. Learning that he has little time left, the photographer decides to say goodbye to everyone and spends his last times without work. First he breaks up with his lover and decides that he does not want to be treated. While trying to spend his last days in a calm way, the female waitress in a cafe, where she takes a break during a journey, makes an interesting offer. The woman is married and her husband works in the next cafe as well. The couple without child, despite their very desires, ask the photographer whether he will donate his sperm. Surprised by the proposal, the photographer rejects the proposal. During his visit to his grandmother, the photographer, who had the opportunity to think and question a lot about himself, said goodbye to his grandmother and stopped by the same café on the way back and this time he changed his mind and said that he wanted to have children. François Ozon’s heteronormative nuclear family is suffering from meaning nothing without children and wants to complete their family by having a child from a man they like look of. The gay photographer makes a deal with the family after explaining his illness and his interest in men only. The man will help the woman to get pregnant, but he wants her husband to have sex with them because it is impossible for him to be erected otherwise. 3 people are together

in a hotel room and have sex.. The new queer family that Ozon built consists of three people and is not formed around heterosexist sexuality. When the woman becomes pregnant, the photographer makes an agreement that leaves all her property to the child to be born, and soon after he dies. “Queering the family means “as meanings of family undergo radical challenge, and more and more kinship groups have to come to terms with the diverse sexual practices and living arrangements chosen by their own family members... This queering of the social calls into question the normativity and naturalness of both heterosexuality and heterorelativity” (Roseneil & Budgeon, 2004, p.141). The self-regenerating couple with a child of a homosexual man through an extra-marital relationship; create their nuclear family; however, this nuclear family is a family that violates the boundaries of the heteropatriarchal system.

**Le Refuge (2009):** The son of a wealthy family, Louis is a drug addict and falls into a drug coma with his lover. When her lover Mousse wakes up from a coma, the son of the wealthy family dies. Louis’s family finds her lover responsible for death, but no legal action is taken. Coming out of a coma, Mousse learns she’s pregnant. When she attended Louis’ funeral, she explained the situation to his family; but Louis’ mother states that she does not want to see the child or the woman. Louis’ brother Paul visits Mousse and tells her that he accepts the child. Mousse, meanwhile, thinks Paul is gay; however, there is no information about Paul’s sexuality yet in the narrative of the film. When Paul visits Mousse, Mousse spends the night outside. Paul has sex with the gardener and the next morning Mousse realizes that Paul is gay. And she fires Serge the gardener. Paul and Serge the gardener continue their relationship outside the house. Mousse meets a married man who likes to have sex with pregnant women. She decides to be with him, but changes her mind and returns home. Mousse, who caught Paul and Serge making love, watches them. She then tells Paul she’s wondering why he’s there. She asks if he’s afraid that he will have no children because he is gay or she is pregnant. Mousse is on the verge of forming a heteronormative family, even if her lover is dead. The triangle of father, mother and child will be realized with the birth of the child. Mousse, on the other hand, expresses the family understanding of the system in which she is involved: gay men cannot have children. Paul says he doesn’t know why he’s there and tells her he’s adopted. To help Mousse, Paul considers buying the house that Mousse lived in and making Serge a gardener. Paul and Mousse go to bed naked. They make love and they both enjoy it. The person Paul is making love to in bed is his brother Louis in his head. The sex scene in which heterosexual sexuality is queerly multiplied by Louis’ imagination is the harbinger of the family to be established with the birth of the child. After the child’s birth, Paul learns that his brother has a daughter and that her name is Loise. Mousse leaves the child to Paul and tells him that he wants to enjoy life. Paul had a child before he married. The symbolic lover in his dreams, the father of the child, is Paul’s stepbrother. Paul is gay and his lover is Serge the the gardener. Three people without an organic bond came together and rebuilt a nuclear family, but this nuclear family is a queer nuclear family. This is a family where the heteronormative marriage bond does not legitimize, there is no blood bond relationship between any family members, and the parents and child triangle are ignored. At the same time, because of heteronormative prejudices, the family/the mother was positioned as the child’s caregiver and guardian was liberated from all the burdens at the end of the film.

**Une Nouvelle Amie (2015):** Claire and Laura, two very close girlfriends, grow up together and support each other as sisters in every moment of their lives. Their lives show similar changes in parallel to their growth. They finish high school, go to university; they start to work and get married. Laura gets pregnant and both friends are very happy with their lives until they find out that Laura is going to die. Laura dies after birth and her husband is forced to take care of the baby alone. Since Claire promises Laura that she and her husband will visit Laura’s husband David. The family of both friends did not manage to become a nuclear family. Laura died after

childbirth and the family remained incomplete, and Claire is not yet a mother. Ozon, as in his other films, firstly depicts the heteronormative nuclear family and its conditions and perception in society. One day, Claire visits David at home and learns that she is wearing Laura's clothes. First surprised, Claire listens to David's statements that there's always been a feeling in him that Laura knew about but she wanted him to do it secretly, that Laura's womanhood was enough for him, but after Laura gone, both the baby and him need for the woman they lost. And even the baby feels comfortable with Laura's blouse. He says she eats more easily. Claire reacts violently and thinks that David is a pervert. In the later narrative of the film, Claire and David begin to spend time together, and Claire saves David as Virginia in her phone in order to secretly meet him. Then they start to try Laura's clothes on David. David says that he did this with his mother's clothes before. After deleting Laura's number off her phone, Claire goes shopping with David and they buy him women's clothes. They decide to spend a weekend at David's mother-in-law's house. David wants to spend some time as a woman. While David thinks that Virginia brought us together, Claire still believes that Laura brought them together. The first night Claire dreams that she and Laura are having sex. Claire's husband is suspected of cheating Claire on him and Claire has to tell the truth. Later, Claire and David meet in a hotel room and David tells Claire that she is in love with her. They start making love in the hotel room, but Claire discontinues making love by saying that you are a man. David is very upset and runs away from the hotel, crying "I am a woman", hits a car and taken to intensive care unit. All she's in is a coma, Claire waits for her and tells her "you're Virginia", and managed to wake her up. Now there is only Virginia lives and Claire introduces her to her husband, "This is my friend Virginia". After seven years of flash-forward, the film ends with a happy scene where Claire is pregnant, Virginia's daughter, Loise, grows up and is taken from school. The film realizes the nuclear family by gathering both the mother and father in the same body, and both the prosthetic breast and the penis on the same body. David's coma is actually his rebirth. David is reborn as a queer character: both mother and father. "The notion that the boundary of what constitutes 'family' is being constantly stretched with the notion that the idea and ideal of family is losing ground to different understandings of how life should be lived" (Jameson, Morgan, Crow, & Allan, 2006, p.6). Based on the idea that there are two mothers, one father and two children in the finale of the film, the patriarchal heteronormative family is transformed into a queer nuclear family.

## Conclusion

Mass media often act as a reflector of dominant ideology. In other words, mass communication products reproduce the socio-cultural, political, psychological and economic world of society. In this context, from a feminist perspective, films as a mean of mass communication are structures that legitimize patriarchal gender. Although there are many films with alternative gender representations / orientations, mainstream cinema is patriarchal, heterosexist and heteronormative. It is also possible to see the development of Queer theory and its effect on daily life in the field of Social Sciences studies. Even with the increase of Queer cinema samples in recent years, Queer cinema terminology has been frequently involved in academic studies.

Queer cinema carries all sexual identities or non-identities from periphery to center that have been marginalized and suppressed because they are out of norm, without taking sides on the screen. It even emphasizes the naturalness and ordinaryness of such representations in life. The films of directors such as Pedro Almodovar, Ferzan Özpetek, Gus van Sant, Xavier Dolan, Todd Haynes and François Ozon are accepted as examples of Queer cinema. Queer cinema focuses not only on sexual identities / orientations but also on issues that are considered out of the norm in terms such as body, love, bilateral relations and family. For this reason, Queer films are films that

rebel against heteronormativity and heteropatriarchy. It tries to move the grotesque and the abject, the transgressive and the anarchic, from the periphery which it is pushed to the center of society and make them visible.

In the context of this study, it is focused on whether a different representation of the family outside the heteronormative gender order is possible in François Ozon's cinema. In this study, six films including family representation and queer characters were analyzed. As a result of the analysis, it was observed that the traditional and heteronormative families started to change in each film against certain events. The triangle of the romantic / idealistic, heterosexual parents and their biological children, legitimized by the system, is presented as short-lived and pathological in Ozon's films. With the queering of the family, the heteronormative family generally liberates or disappears. In other words, the family cannot resist being traditional and heterosexual. Reconstructed or queered families are independent of the family triangle. It grows with the participation of friends or outsiders, without a biological or legal bond between family members. The heteronormative family expands as it transforms. The heterosexist and outwardly closed structure of the nuclear family has an extrovert and queer character in François Ozon films. In the family, the distinction between public and domestic space, which is shaped by men and women, is diminished in François Ozon films. The public and domestic space is for everyone. Replaces identities with de-identity. Bilateral and sexual relations are in flow and out-of-formation.

The visualization of alternative and queer family representations through mass media and especially through films has an impact on the collective / cultural memory of societies directly and indirectly. On the other hand, as a work of art, films reflect society and are shaped by society. Therefore, the production of representations outside the heteronormative family, body, sexual identities / orientations that do not conform to the norm are important agents in changing / transforming one-way perspective and prejudices of society.

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SECTION **II**  
**MEDIA STUDIES**



# 5

## STUDENTS' SOCIAL MEDIA USAGE AS A NEW COMMUNICATION ENVIRONMENT: THE CASE OF PAMUKKALE UNIVERSITY

*Emel Dikbaş Torun<sup>1</sup>*

### **Abstract**

This study investigates the university students' social media usage as a new communication environment. Students from Pamukkale University enrolled the study and provided the quantitative data of the study. A survey entitled "Social Networking Sites Usage Scale" was purposely developed for the study including the factors (1) connectedness (2) purpose (3) comfort (4) media freedom and (5) enjoyment. The results revealed that the students are highly active in using social media as a communication and enjoyment tool to "stay connected" with others in their community and to redound their visibility on social media. It is found that more than half of the students communicate each other via SNSs compared to face to face or communication via phone. SNSs are regarded as the main communication tools by the students. Most of the students use at least one social media platform for more than 4 years. During the day more than 80 percent of the students frequently check their social media accounts, messaging services and online SNS platforms. Mobile devices are seen as a must in communicating via SNSs. Almost 9 over 10 people use mobile devices regularly to use SNSs. Gender difference is a predictor on the use of social media platforms.

**Keywords:** Social Media, Communication, Youth

### **Introduction**

The rapid growth of the internet technologies has already encountered our communication habits. Based on the verified data, the most active social media users are the youth under the age of 25. This data points out a very important social system to be focused on: the university students. University students not only represent the community of the youth but also verifies a great set of data on investigating the levels of social media usage by having a certain level of frequent and active daily usage for a number of purposes.

University students can socialize by using the social media and get the needed information about their peers and school immediately after a short search (Yu Tian and Vogel, 2010). It is now well-known that young people are frequent social media users and they are highly active in using different types of SNSs. According to the global findings more than 75% of the internet users are using SNSs actively (Statista, 2017). Monthly active Facebook users as of 3<sup>rd</sup> quarter of 2019 is 2 billion and 449 million people worldwide. As of October 2019, There are 37 million active Facebook users in Turkey (Statista, 2019). When focused on the developing countries and their emerging economies, the SNS usage is among its highest rate (Poushter, 2016). Retrieved from the provided statistics

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<sup>1</sup> Pamukkale University, etorun@pau.edu.tr

of Pew Research Center in 2019, the most active social media users are the college students. Furthermore, among the people living in the US, 72 % use some type of social media.

A study examining how students deal with multiple SNS platforms underline that (Boczowski et. al, 2018) WhatsApp is a multifaceted communication domain; Facebook is a space for displaying the socially-acceptable self; Instagram is an environment for stylized self-presentation; Twitter is a venue for information and informality; and Snapchat is a place for spontaneous and ludic connections. And researchers stated these constellations were shaped socially and comparatively, which were relatively autonomous from technical affordances. For instance, in a study examining the blogs, Ifinedo (2017) reported that college students can promote interaction, collaboration and cooperation with their friends by using blogs in learning contexts.

SNSs have a simple way of usage features providing accessibility, efficiency and engagement. By using these SNSs students share and discuss their information and knowledge (Levine & Alexander 2008) with their peers as well as encouraging each other to search for help by increasing their interaction and participation levels (Yunus et. al., 2012). SNSs provide the youth the needed platforms that encourage students to communicate, socialize and become a social community with other those who share common interest and activities (Lambić, 2016; Lajoie & Doleck 2018).

Su and Chan (2017) stated that in today's SNSs such as Facebook, students' communication perceptions are usually focused on sharing, self-presentation and idea expression. The research also stated that students' positive perceptions on regarding SNSs as effective communication tools had a positive effect on their active usage of social media. Students are also aware of the features which become easily available by the active usage of social media platforms. Twitter; when taken into consideration for educational usage, can positively provide students' active engagement in the class (Junco, 2012). With an active on-campus SNS usage, students can also benefit from the critical role of social media by using the available hashtags in communicating with their institutions and colleagues (Gismondi & Osteen, 2017).

The objective of this study is examining the various social media/SNS platforms usage habits of the university students for communication purposes in Turkey, Pamukkale University. Hence the researcher poses the following questions for this study:

Q1: What is the categorization for the SNS types mostly used by the university students?

Q2: Which one is the students' the most favorable communication medium?

Q3: Is gender a predictor of SNSs usage?

Q4: Is there a correlation between time and SNSs usage?

Q5: How do the membership time and the time spent on SNSs predict sub-dimensions of the SNSs usage?

## **1. Methodology**

### **Instrumentation: The Survey Tool**

A 20 item Social Networking Sites Usage Scale (SNSUS) was purposely developed for the study by the researcher. The scale was Likert type including the responses changing from 1=Never to 5=Always to report the students'

frequencies of SNSs usage on different sub-dimensions. The scale had 5 subdimensions measuring the (1) connectedness, (2) purpose (3) comfort (4) media freedom and (5) enjoyment on using the social media as a communication tool. Based on the validity and reliability studies of the scale, it is found that the factor loadings are acceptable and for the internal consistency Cronbach's alpha is calculated as .85 which show the scale is reliable and valid for the data collection on SNSs usage habits.

## Participants

278 students from Pamukkale University from Communication, Business and Education schools participated in the study voluntarily during the 2018-1019 Spring term. 188 female and 90 male students answered the SNSUS items.

## Data Analysis

281 Students answered the SNSUS items via Google forms online. 3 responses are excluded from the dataset due to missing data and 278 responses were used for data analysis of the study.

Data analysis are carried out with SPSS 22 software by the calculation of Descriptive Statistics, Means, Frequencies and Independent Sample t-tests results. Study adopted a qualitative research approach.

## 2. Findings

Primarily, descriptive statistics are used to summarize the characteristics of the respondents. In order answer the research questions, frequencies, means, internal consistency levels, t-tests and correlational statistics are calculated by using the IBM statistical Package for Social Sciences (SPSS 22).

Results show that the subjects of the study (N=278) are comprised of university students from the School of Communication (61%), Business (21%) and Education (18%) with a number of 188 Female and 90 Male respondents. The demographic variables are given in Table 1.

*Table 1: Student Gender Demographics and Attended Programs/Schools*

School	Female	Male	n	f %
Communication	116	54	170	61
Business	38	20	58	21
Education	34	16	50	18
Total	188	90	278	100

*n = Number of the respondents; f = Frequency percentage*

Data related to the frequencies of the SNSs based on the students' answers on the SNSUS were measured by the multiple-choice questions (Table 2). To provide the answer of the research question Q1, Instagram, WhatsApp, Youtube and Twitter are the most used SNSs of the respondents with the percentages of 43.17%, 21.58%, 12.95%, and 12.23% respectively.

In order to answer the Q2, the data revealed that the most favorable SNS for the respondents is Instagram (43.17%). Out of 278 (99.6%), 1 (.4%) student stated inactive SNS usage. More than half of the students prefer communicating each other via SNSs. SNSs are regarded as the main communication tools by the students. Over 61 percent of the students have been members of SNSs for more than 4 years. Only 2.88 percent of the total sample in this study have been using the SNSs since less than a year. In total, 35 percent of the total respondent students have been using the SNSs between 1-3 years of time.

When the frequency of the SNSs usage is revealed, it is found that over 80 percent of the respondents are active SNSs users who check their online platforms more than once on a daily basis. Weekly checking behavior is observed almost at zero levels of frequency. Furthermore, no one is checking his/her SNSs on a monthly basis (0%).

Mobile devices are the most used technologies to get connected to the social platforms (88.85%). Compared with other technologies, it is found that the mobile devices are heavily dominating the way how young people get connected.

Table 2: Student Demographics on Social Networking Sites (SNSs) Usage

Items/Demographics	Variable	n	f %
How do you communicate with others the most?	Face to Face	28	10
	Phone	106	38
	SNSs	142	51
	Other	0	0
Are an active user of at least one SNS?	Yes	277	99.6
	No	1	.4
How long have you been using the SNSs?	Less than a year	8	2.88
	1-2 years	49	17.63
	2-3 years	50	17.99
	4 +	171	61.51
How often do you use the SNSs?	Daily, more than once	223	80.22
	Once a day	46	16.55
	Weekly, more than once	8	2.88
	Once a week	1	0.65
	Monthly, more than once	0	0
Which device do you use the most to get connected to SNSs?	PC	17	6.12
	Mobile devices	247	88.85
	Laptop	13	4.68
	Other	1	.36
Which SNSs do you use the most?	Facebook	22	7.91
	Instagram	120	43.17
	Youtube	36	12.95
	Whatsapp	60	21.58
	Twitter	34	12.23
	Snapchat	4	1.44
	Swarm	1	.36
	Other (e.g. LinkedIn, Fizy, Tictoc)	1	.36

*n* = Number of the respondents; *f* = Frequency percentage

Internal consistency levels are calculated by the Cronbach's alpha. Each sub-dimension revealed a level of acceptable reliability on the scale items and data. Cronbach's alpha coefficients are given in Table 3 for the 5 sub-dimensions Connectedness, Purpose, Comfort, Media Freedom and Enjoyment respectively.

Connectedness, Purpose and Enjoyment sub-dimensions are measured by the factor loadings of 4 items each, Comfort sub-dimension had 5 and the Media Freedom had 3 items on the SNSUS scale.

Table 3: Factors and Reliability of the SNSs Usage Scale

Factors	Items	Cronbach's alpha
Connectedness	1,2,3,4	.83
Purpose	5,6,7,8	.86
Comfort	9,10,11,12,13	.88
Media Freedom	14,15,16	.76
Enjoyment	17,18,19,20	.87
<b>Total</b>	<b>20</b>	<b>.85</b>

To answer the research question Q4 if gender is the predictor of the SNS usage or not, an independent samples t-test was run (Table 4).

Results point out statistically significant difference between the gender and the Connectedness [ $t(277) = 2.019$ ,  $p < .05$ ], Comfort [ $t(277) = -.107$ ,  $p < .05$ ], Media Freedom [ $t(277) = -2.897$ ,  $p < .05$ ] and Enjoyment [ $t(277) = 1.573$ ,  $p < .05$ ] factors between confidence interval of 95%.

Table 4: Gender as a Predictor of SNSs Usage

Factor	Gender	N	Mean	SD	t	p
Connectedness	F	188	3.79	.87	2.019	<b>.002*</b>
	M	90	3.56	.91		
Purpose	F	188	3.59	.81	.475	.312
	M	90	3.52	.87		
Comfort	F	188	3.70	.95	-.107	<b>.000*</b>
	M	90	3.58	1.01		
Media Freedom	F	188	3.01	1.15	-2.897	<b>.042*</b>
	M	90	3.19	1.13		
Enjoyment	F	188	3.68	1.04	1.573	<b>.000*</b>
	M	90	3.57	.92		

\*(Confidence Interval: .95,  $p < .05$ )



As seen in Table 5, there are correlations observed between the membership time, time spent on using the social media and the factors.

Respondents membership time and the factors connectedness, purpose and enjoyment are correlated. As the respondents SNS usage membership date goes past, their SNS usage to stay connected to others increases positively.

There is a positive correlation between the membership time and connectedness ( $r = .194$ ,  $p < .05$ ). There is also a positive correlation between the students' membership time and their SNS usage purpose.

Membership time have a positive effect on students' usage purposes ( $r = .367$ ,  $p < .05$ ).

Students membership time does not have a positive effect on their Enjoyment on SNSs.

Dating back the membership for a reasonably older time is not positively correlated with the uses' enjoyment goals on social media platforms ( $r = -.201$ ,  $p < .05$ ). As the time spent on SNS platforms increase, that means respondents use social media for their own certain usage purposes. There is a positive correlation between the Purpose and the time spent on social media ( $r = .316$ ,  $p < .05$ ).

As the users spend more time on social media platforms, this means they do not use the SNSs to stay connected or for their enjoyment. Connectedness and Enjoyment does not have a positive correlation with the time spent on social media ( $r = -.107$ ,  $p < .05$ ;  $r = -.430$ ,  $p < .05$ ).

Table 5: Correlational Analysis Results for SNSUS Sub-dimensions and Student Demographics

Factor		Connectedness	Purpose	Comfort	Media Freedom	Enjoyment
Membership Time	r	.194	.367	.768	-.543	-.201
	p	<b>.000*</b>	<b>.001*</b>	.654	.302	<b>.014*</b>
Time spent	r	-.107	.316	-.243	-.478	-.430
	p	<b>.000*</b>	<b>.002*</b>	.410	.256	<b>.001*</b>

\*(Confidence Interval: .95,  $p < .05$ )

## Conclusion and Future Research

SNSs deeply altered our social life and communication. Rapid innovations in digital environments have a big impact on our daily life, preference and activities. This study investigated the students' social media usage as a communication tool. Factors of connectedness, purpose, comfort, media freedom and enjoyment are found to be in correlation with the students' daily SNS usage habits, time and gender differences. Instagram is found as the most frequently used social media platform among the university students. Following Instagram; WhatsApp, YouTube and Twitter are preferred the most by the university students.

It is found that more than half of the students communicate each other via SNSs compared to face to face or communication via phone. SNSs are regarded as the main communication tools by the students. Most of the students use at least one social media platform for more than 4 years.

During the day more than 80 percent of the students frequently check their social media accounts, messaging services and online SNS platforms. Mobile devices are seen as a must in communicating via SNSs. Almost 9 over 10 people use mobile devices regularly to use SNSs.

Gender difference is a predictor of SNS usage among young people. Based on gender differences SNS usage changes. Females have a more positive and effective social media usage behavior than the males based on the mean data and statistics.

The time spent on social media is in correlation with the SNS usage. The time between the users' first SNS membership to the current date is also in correlation with the SNS usage.

Since this study provided the data gathered through a survey; for the future research, it would be beneficial to apply a more detailed quasi-experimental collection of methods by applying time series and analysis of variances between various factors on SNS usage.

Finally, the social media is the most popular means of a never-ending change in our life which is exponentially growing thus it is highly crucial to conduct the researches to make a better understanding of the ongoing change and developments deeply penetrating our socialization.

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# 6

## A CONCEPTUAL DISCUSSION ON THE DIMENSIONS OF NEW MEDIA LITERACY

*Deniz Maden<sup>1</sup>*

### **Abstract**

This paper presents a theoretical framework to understand the dimensions of new media literacy. Researchers have proposed various classifications with similar and complementary dimensions. However, there seems to be no exact agreement to understand new media literacy and its skills. This chapter explains five of the most prominent classifications: The widely cited work of Jenkins (2009), Livingstone's (2004) four-dimensional taxonomy, Chen, et al.'s (2011) two continua framework for new media literacy, Lin, et al.'s (2013) refined framework of new media literacy and Koç and Barut's (2016) new media literacy skills scale.

**Keywords:** New Media, Media Literacy, New Media Literacy Skills, Digital Inequality.

### **Introduction**

New media technologies shift the focus of media literacy from individual expression to community involvement and from the consumption of media content to its prosumption. Therefore, while the traditional media literacy focuses only on how audiences deal with the flood of media messages, new media literacy also involves social skills developed through collaboration. Different from the past, new media literacy involves content creation, prosumption and active participation of users.

Traditional literacy is not enough for an individual to survive and efficiently communicate in the new media ecology. The literature on new media literacy grounds on the traditional media literacy research and combines it with technical, social and critical skills. Researchers have proposed various classifications to evaluate new media literacy skills. This chapter presents a theoretical framework to understand the dimensions of new media literacy. After clarifying the concepts of media literacy, new media literacy and digital inequality, some of the most prominent classifications of new media literacy dimensions are discussed.

### **Defining New Media Literacy**

The development of literacy starts with classic literacy that is reading and writing, continues with audiovisual literacy to digital and finally new media literacy (Cervi, Paredes and Tornero, 2010). Before defining new media literacy, it is important to clarify media literacy. According to EU Media Literacy Expert Group (2018), the basic premise behind media literacy is critical thinking and set of capacities furthering economic, social and cultural participation of citizens. The expert group defines media literacy as "an umbrella expression that includes all the technical, cognitive, social, civic and creative capacities that allow a citizen to access, have a critical understanding of the media and interact with it" (para. 2). "A media literate person – and everyone should have the opportunity

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<sup>1</sup> Ege University, deniz.maden@ege.edu.tr

to become one – can decode, evaluate, analyse and produce both print and electronic media. The fundamental objective of media literacy is a critical autonomy relationship to all media. Emphases in media literacy training range widely, including informed citizenship, aesthetic appreciation and expression, social advocacy, self-esteem, and consumer competence” (Aufderheide, 1992, pp. 9).

As media literacy is a broader and more inclusive term, “new media literacy” basically refers to a focus shifting from traditional media such as magazines, newspapers, radios, and TVs to all kinds of digital platforms in which passive audiences of traditional media are becoming active users and content creators. New media has been transforming and even suppressing the conventional media tools (Koç and Barut, 2016, pp. 835). What lies behind the need of a new kind of literacy, is the emergence of digital technologies and digital media platforms that brought forward the concept of new media. New media has various technical and socio-cultural characteristics that differentiates it from conventional media.

In order to define new media literacy, it is important to understand what is meant by new media and what its scope is. “New media are websites and other digital communication and information channels in which active consumers engage in behaviors that can be consumed by others both in real time and long afterwards regardless of their spatial location” (Hennig-Thurau, 2010, pp. 312). It is “a wide range of changes in media production, distribution and use” (Lister, Dovey, Giddings, Grant and Kelly, 2003, pp. 13).

Researchers use technical characteristics as; digitality, hypertextuality, virtuality and automation to define new media (Lin, et al., 2013: pp. 160). In defining new media, it is also important to consider the social and cultural characteristics. This is because new media directly affects cultural and social aspects (Jenkins, 2009). Moreover, users are not just passive audiences but they are active participants (Effing, Hillegersberg and Huibers, 2011) that actively engage and collaborate with others. Indeed, Koç and Barut (2016, pp. 835) define new media as: “all technology-based socio-cultural platforms in which any messages are digitally coded and distributed by any users”. The transformation that the new media created is not just a technical aspect but a socio-cultural aspect that led to change in everyday life. For this reason, it is important to understand the concept of new media literacy and enhance individuals’ new media literacy skills to enable them to better integrate in the current society.

New media literacy is “a convergence of all literacy developed over the past centuries including classic literacy, audiovisual literacy, digital literacy, and information literacy” (Chen, Wu and Wang, 2011, pp. 85). It is “a combination of information skills, conventional literacy skills, and social skills” (Chen, Wu & Wang, 2011, pp. 84). As noted by Chen, Wu and Wang (2011, pp. 84), the literature on new media literacy has a strong basis on the literature on traditional media literacy. Chen, et al. (2011) mention that there seems to be a lack of understanding on the unique characteristics of new media literacy.

New media literacy significantly differs from traditional media literacy. New media technologies shift the focus of media literacy from; individual expression to community involvement (Reilly, 2011, pp. 6); the consumption of media content to the prosumption of media content (Chen, et al., 2011; Koç and Barut, 2016; Lin, et al., 2013) and from how audiences deal with the flood of media messages to how users develop social skills through collaboration (Hobbs, 2008). The main skills of traditional media literacy were access, consumption and interpretation of content (Park and Burford, 2013, pp. 268). However, new media literacy broadens the scope with participation and creation.

Since new media has transformed aspects of everyday life, new media literacy has become an essential aspect for individuals to appropriately and equally participate in the new society. New media literacy's importance depends on "the vital role of information in the development of democracy, cultural participation and active citizenship" (Koltay, 2011, pp. 212). New media literacy is a key to effective citizenship (Chen, Wu and Wang, 2011, pp. 86). Being new media literate is necessary to properly live and work in the current participatory society (Koç and Barut, 2016, pp. 834). For these reasons, new media literacy is a critical topic to enhance individuals' quality of life. It is important to broaden the research on new media literacy to better define the dimensions of new media literacy in order to serve 21<sup>st</sup> century's individual and societal needs. To equally do that, an important aspect to consider is digital inequalities that individuals have in using new media.

### **Digital Inequality**

Low new media literacy skills create digital inequalities for many groups (e.g. children, elderly, economically disadvantaged) and restrain them from presenting many tasks of daily life. Digital inequality means; how various social and demographic groups make use of technology and what kinds of advantages/disadvantages it creates (Chen, 2013).

Today, the discussion on digital inequality is not only based on having access to technology. While prior studies on the digital divide mainly focused on having access to technology was the main determinant of the divide, currently digital inequality research underline that access on its own is not able to provide inclusion (DiMaggio and Hargittai, 2001; Van Deursen and Van Dijk, 2015). As in today's world access seems to be a lesser problem, while how people make use of technology and provide outputs is an important discussion (Van Deursen, Helsper, Eynon and Van Dijk, 2017). Unequal share of technology, information and possible outcomes related to them are the main determinants of digital inequalities (Van Deursen, Helsper, Eynon, Van Dijk, 2017).

According to DiMaggio and Hargittai (2011), dimensions of digital inequality are; inequality in equipment (access), autonomy of use, skill, social support and the purposes for which the technology is employed (pp. 4): 'Equipment' is a dimension of technical means, it indicates users' access to technical tools, hardware and connections. 'Autonomy of use' is whether if users' have the autonomy to access technology on their own without being monitored. 'Skill' indicates individuals own skills that they have in Internet use. 'Social support' is if a user can get social support from more expert and experienced users. The last dimension "purposes" indicate the purposes behind individuals' Internet use.

Van Deursen, Helsper and Eynon (2016) present an Internet skills framework that includes; operational skills, information-navigation skills, social skills and creative skills. Operational skills are technical skills that they refer to as button knowledge. Information-navigation skills represent abilities to reach, select and evaluate information online. Social skills represent skills to use online interactions for knowledge exchange. Finally, creative skills are related to content creation. These skills are related to inequalities and socio-cultural differences between individuals (Van Deursen, et al., 2016, pp. 814).

Digital inequality and new media literacy are closely related topics. As mentioned earlier in this chapter, new media literacy is essential to better integrate in the current society. Therefore, new media literacy skills should be considered through the lens of digital inequality to better and equally serve individuals.

## Dimensions of New Media Literacy

There are various classifications – yet no exact agreement - to understand new media literacy and its skills. This chapter explains five of the most prominent classifications: The widely cited work of Jenkins (2009), Livingstone's (2004) four-dimensional taxonomy, Chen, et al.'s (2011) two continua framework for new media literacy, Lin, et al.'s (2013) refined framework of new media literacy and Koç and Barut's (2016) new media literacy skills scale.

Jenkins proposes that new skills for media literacy include; play, performance, simulation, appropriation, multi-tasking, distributed cognition, collective intelligence, judgment, transmedia navigation, networking and negotiation (Jenkins, 2009, pp. xiv):

*“Play: The capacity to experiment with the surroundings as a form of problem solving. Performance: The ability to adopt alternative identities for the purpose of improvisation and discovery.*

*Simulation: The ability to interpret and construct dynamic models of real-world processes. Appropriation: The ability to meaningfully sample and remix media content.*

*Multitasking: The ability to scan the environment and shift focus onto salient details. Distributed cognition: The ability to interact meaningfully with tools that expand mental capacities.*

*Collective intelligence: The ability to pool knowledge and compare notes with others toward a common goal. Judgment: The ability to evaluate the reliability and credibility of different information sources.*

*Transmedia navigation: The ability to follow the flow of stories and information across multiple modalities. Networking: The ability to search for, synthesize, and disseminate information.*

*Negotiation: The ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.”*

One of the most prevalent definitions of media literacy for the new media environment is “the ability to access, analyze, evaluate and create messages across a variety of contexts” (Livingstone, 2004, p.3). Livingstone (2004) uses a four-dimensional taxonomy of; access, analyze, evaluate and create messages across a variety of contexts.

Access is about digital inequality and the barriers to reach the Internet and new media technologies. It is about understanding and removing barriers to access. Analysis is a set of analytic competencies to address questions of the media ecosystem composed of audiences, languages, agencies, technologies, representations and all kinds of classifications. It represents the sufficient skills to appropriately engage with content. It is also an ability to decode media messages by taking account of relevant cultural codes. Evaluation is the capability of differentiating between dated, manipulative or deceitful sources and of wisely selecting from a constant overwhelming information flow in a new media-saturated world in which anybody can create and disseminate messages. Evaluation means to be able to distinguish among true, biased, manipulative content. Finally, creation is about creating content and generating outcomes. Most of the new media technologies allow their users to produce, reproduce and disseminate messages, which turns them into content creators, publishers and even entrepreneurs.

Chen, et al.'s framework for new media literacy (see Figure 1) presents a two continua framework that includes functional media literacy, critical media literacy, consuming media literacy and presuming media literacy. In this

framework, the authors see new media literacy as a continuum from consuming media to prosuming media. As traditional media literacy, also new media literacy includes the consumption of media content. Functional media literacy indicates accessing and understanding the media content. Different from the emphasis of traditional media literacy on the consumption of media content, new media literacy includes prosumption. Prosuming media literacy is the ability to produce media content, along with consuming skills. Hence, a functional prosumer is able to create content and participate in various media (Chen, et al., 2011, pp. 85).

Chen, et al., (2011, pp. 86) define functional media literacy “as the individual’s textual meaning making and use of media tools and content”. On the other hand, critical media literacy stands for more critical skills as synthesis and critique of media content. As the authors mention; a critical media consumer can understand the construction of media message and the social values and ideologies that are embedded in it (pp. 86). Though functional media literacy is important in being a functional consumer and prosumer, critical media literacy is necessary for social and cultural aspects. Based on the authors’ definition, a critical prosumer is able to intertwine her social values in constructing and effectively utilizing media content.

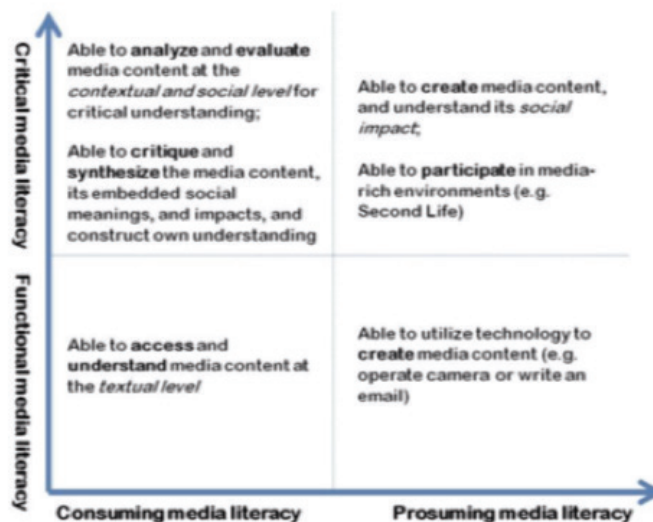


Figure 1: Framework for new media literacy

Source: Chen, D. V., Wu, J., & Wang, Y. M. (2011). *Unpacking New Media Literacy*. *Journal of Systems, Cybernetics and Informatics*, 9(2), 84-88.

Departing from the work of Chen, et al. (2011), Lin, et al. (2013) proposed a refined framework of new media literacy (see Figure 2). Authors maintained the four main dimensions of functional consumption, functional prosumption, critical consumption and critical prosumption. Along with these four main pillars, authors distinguished the characteristics of Web 1.0 and Web 2.0 and added ten fine-grained indicators that represent the main four pillars (evaluation, synthesis, analysis, understanding, consuming skill, creation, participation, production, distribution, prosuming skill).

Lin, et al. (2013 pp. 166) explain why it is important for them to distinguish between Web 1.0 and Web 2.0 by mentioning that Web 2.0 is the basis of the participatory culture and it enables individuals to contribute to content



and creative networks. While in Web 1.0 environment, individuals used to act as consumers of media content, Web 2.0 changed this notion by letting everyone create content.

The 10 indicators provide a fine-grained framework to better understand Chen, et al.'s (2011) four dimensions of new media literacy. Authors explain the ten indicators as follows (pp. 164-166): Functional consuming is represented by the consuming skill and understanding. 'Consuming skills' represent the necessary technical skills to consume a media content. 'Understanding' stands for the ability to grasp the meaning of the media content. Analysis, synthesis and evaluation represent critical consuming. 'Analysis' represent the ability to deconstruct media messages and it differs from 'understanding' since it has a more semiotic nature. 'Synthesis' is the ability to integrate the media content with one's own views. 'Evaluation' is a higher level critical dimensions in comparison to analysis and synthesis. Evaluation includes the ability to question and criticize as well as decision making. Prosuming skill, distribution and production represent functional prosuming. 'Prosuming skill' include technical skills that enable an individual to create media content. 'Distribution' represents individuals' abilities to disseminate information. While the prosuming skill is about creation, distribution is a skill concerned with sharing. 'Production' is defined as the abilities to duplicate or mix media contents. Participation and creation define critical prosuming. 'Participation' refers to abilities to participate interactively and critically in new media environments. 'Creation' is the ability to create media contents with a critical thinking. It is closely related to critical views on social, cultural, ideological issues.

In their refined framework, Lin, et al. (2013), positioned the indicators according to Web 1.0 and Web 2.0. Among the indicators of prosuming media literacy, 'prosuming skill' was assigned to Web 1.0 due to the fact that it focuses on individual's own media production. 'Participation' and 'distribution' were assigned to Web 2.0 since they focus on social sharing. 'Production' and 'creation' were positioned to indicate both Web 1.0 and 2.0 since they involve individuals own creation as well as shared ideas with others.

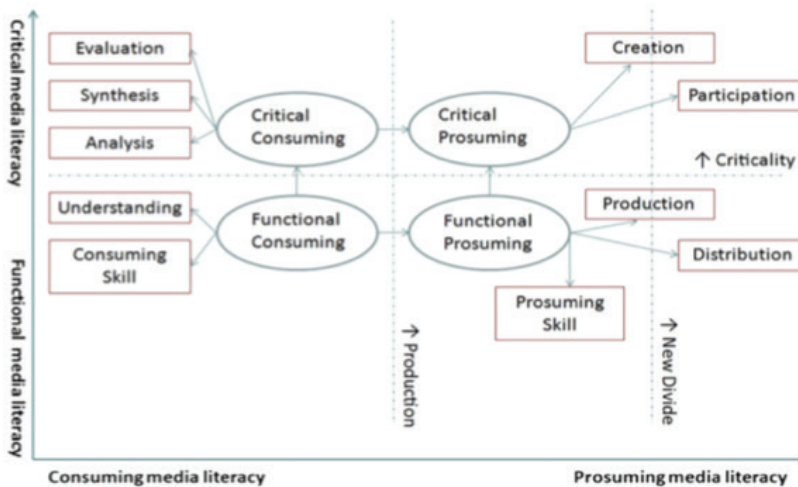


Figure 2: A refined framework of new media literacy

Source: Lin, T. B., Li, J. Y., Deng, F., & Lee, L. (2013). Understanding new media literacy: An explorative theoretical framework. *Journal of Educational Technology & Society*, 16(4), 160-170.

In a similar vein to Chen, et al. (2011) and based on the theoretical framework of Lin, et al., (2013), Koç and Barut (2016) use functional consumption, critical consumption, functional prosumption and critical prosumption as the characteristics that one needs to be new media literate. These four dimensions are the basis of the authors' new media literacy skills scale. Functional consumption is the ability to access produced media content and understand its textual meaning (e.g. reach information, notice and understand contents, perceive different opinions). Critical consumption is the ability to analyze and interpret socio-cultural, economic, and political consequences of media content (e.g. distinguish various forms of media, classify media messages, combine media messages with ideas, assess credibility). Functional prosumption is the ability to participate in production of new media content in various media platforms (e.g. create accounts, use hardware and software, share content online). Finally, critical prosumption is the ability to convey his/her own beliefs, negotiate with others' ideas, and consider expected impacts during media construction and participation (e.g. influence opinions, collaborate and interact with others, design media content that reflect critical thinking). Authors focus that being new media literate, necessitates individuals to have a knowledge of the socio-cultural and emotional aspects of media as well as its technical aspects (pp. 84). They underline that the scale they developed to measure new media literacy skills, mainly aims at filling the literature gap by proposing an operational tool to measure new media literacy skills, especially those of production and critical thinking. They applied the scale on university students and found that that students have good levels of functional consumption, functional prosumption and critical consumption. Whereas, they have an average level of critical consumption. The authors interpret this as an expected finding since critical consumption is the most complicated part.

## **Discussion and Conclusion**

This chapter provides a review some of the most prominent new media literacy taxonomies. In the taxonomies of new media “participation and production” and “critical thinking” strike attention. Critical understanding and thinking is also an asset of traditional media literacy. However, new media literacy refers to a focus shifting from traditional media to digital platforms in which passive audiences of traditional media are becoming active users and content creators. Therefore, participation and production seem to be the most determinant characteristics of new media literacy.

Many classification of new media literacy skills (e.g. Chen, et al., 2011; Koç and Barut, 2016; Lin, et al., 2013) provide a very similar framework and try to complement one another. Among the classifications that were undertaken in this paper, the one of Jenkins (2009), that is also the oldest and the most cited one, provide a quite different framework compared to the others. However, all other authors frequently refer to and even relate their dimensions with the work of Jenkins. Lin, et al. (2013, pp. 164) related some of the indicators they proposed with the dimensions of Jenkins, et al. (2006). ‘Understanding’ in Lin, et al.’s framework is related with four dimensions proposed by Jenkins, et al. (2006); play, simulation, multi-tasking and transmedia navigation. ‘Synthesis’ resembles Jenkins’s appropriation. ‘Evaluation’ echoes with Jenkins’s judgment. ‘Distribution’ resembles Jenkins’s networking. ‘Production’ is similar to Jenkins’s distributed cognition and transmedia navigation. ‘Participation’ is related to Jenkins’s participatory culture and relatively to collective intelligence, performance and negotiation.

This chapter is an attempt to theoretically investigate the new media literacy dimensions in existing research. Future research could empirically test these frameworks on various groups (especially disadvantaged groups). Furthermore, it would be useful to generate empirical results by testing these frameworks in various countries and settings.

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# 7

## A STUDY ON DIGITAL LITERACY LEVELS: TURKEY'S FIRST DIGITAL LITERACY MAP / DİJİTAL OKURYAZARLIK DÜZEYİ ÜZERİNE BİR ARAŞTIRMA: TÜRKİYE'NİN İLK DİJİTAL OKURYAZARLIK HARİTASI

Ümit Sarı<sup>1</sup>, Halil Türker<sup>2</sup>, Cansu Aydemir Coşan<sup>3</sup>

### Abstract

The concept of digital literacy is also gaining importance in today's world where digital media tools penetrate every aspect of everyday life and business life. It is of great importance for individuals to use and understand digital media more effectively and to know what their rights are in this environment. Digital literators can access the data in real and virtual environment in the right way for the desired purpose and use the data efficiently in the right way. It is a necessity to understand the level of digital literacy of young people in today's world where digitalization manifests itself in every field. One of the main objectives of this study is to determine the digital literacy level of young people. Within the scope of the study, a survey was conducted with the provincial envoys of the Media Literacy Association, which is the first in this field in our country. The first draft of digital literacy map is one of the most important needs in this context has been established in Turkey.

**Keywords:** Digital Media, Digital Literacy, Digital Literacy Map.

### Giriş

Dijital medya araçlarının gündelik ve iş hayatının her noktasına nüfuz ettiği günümüz dünyasında dijital okuryazarlık kavramı da önem kazanmaktadır. Bireylerin dijital medyayı daha yetkin kullanabilmesi, anlayabilmesi ve bu ortamdaki haklarının neler olduğunu bilmesi bu noktada büyük bir önem kazanmaktadır. Dijital okuryazarlar gerçek ve sanal ortamdaki verilere istenilen amaçta doğru bir şekilde erişebilmekte ve söz konusu verileri doğru yöntemle verimli bir şekilde kullanabilmektedir. Dijitalleşmenin her alanda kendini gösterdiği günümüzde gençlerin dijital okuryazarlık düzeyini anlamak bir gereklilik halini almıştır. Bu çalışmanın temel amaçlarından biri gençlerin dijital okuryazarlık düzeyini tespit etmektir.

Enformasyon dolaşımının kontrol edilemez ve denetlemesi zor (hatta çoğunlukla mümkün olmayan) bir hıza ulaşmış olması, bilginin güvenilirliğinin sorgulanır hale gelmesi, ses, görüntü ve bilişim teknolojilerindeki gelişmeler başta olmak üzere yeni medyanın kitle iletişim araçlarında meydana getirdiği değişiklikler medya okuryazarlığı ile dijital okuryazarlık alanlarına atfedilen önemin artmasına neden olmuştur.

1 Istanbul University, sariiumitt@gmail.com

2 Istanbul University, halilturker@hotmail.com.tr

3 Media Literacy Association, cansuuaydemir@gmail.com

Küreselleşmenin 1980’li yılların ortasından itibaren yaygınlaşması ve 1990’lı yıllarda dünyanın büyük bir kısmını etkisi altına alması medya ve iletişim sistemlerinin zorunlu dönüşümünü beraberinde getirmiştir. Uydu yayıncılık teknolojilerinin gelişmesi üretilen içeriklerin uluslararası dolaşımını artırarak içeriğin dönüşümünü de zorunlu kılmıştır. Örneğin Amerika’da üretilen bir medya içeriğinin başta Avrupa olmak üzere dünyanın dört bir yanına ulaşması daha kolay bir hale gelmiştir. 2000’li yılların ortalarından itibaren sosyal ağların günlük hayata girmesi ve özellikle son on yıl içerisinde etki alanının yoğun biçimde artmış olmasıyla medya içeriklerini alımlamaya yönelik bireysel farkındalık geçmişten daha önemli hale gelmiştir.

Dijital okuryazarlık araştırması kapsamında, Türkiye’de çok büyük ölçekli ve geniş alana yayılan bir araştırma olmaması sebebiyle, ülkemizdeki en geniş ölçekli harita / ön prototip çalışması hedeflenmiştir. Araştırmada anket yöntemi uygulanmıştır. Böylelikle tüm bölgelere eşit dağılım olması önemin üzerinde durulmuştur. Çoktan seçmeli, açık ve kapalı uçlu, katılım derecesini ve tutumunu ölçen sorulara yer verilmiştir.

### Medya Okuryazarlığı Kavramı ve Dijital Okuryazarlık

Medya okuryazarlığı kavramı ilk olarak; 1930’lu yıllardan itibaren İngiltere, Avusturalya, Güney Afrika, Kanada ve Amerika’da gelişmiş Hollanda, İtalya, Yunanistan, Avusturya ve İsviçre gibi ülkeler tarafından da artan bir ilgiyle izlenmiştir (Taşkıran, 2007: 91) . Söz konusu bakış açısı ve eğitim temelli bu yaklaşım ilk olarak; medyanın zararlı etkilerine maruz kalmış insanları korumak amacıyla ortaya çıkmıştır. Paulo Freire’nin katkılarıyla ile 1968’lere geldiğinde ise, ‘eleştirel pedagoji’ kavramının ortaya çıkmasında gelişmeye başlamıştır. ‘Ezilenlerin pedagojisi’ Freire tarafından eleştirel pedagoji şeklinde yorumlanmıştır. Özellikle ‘diyalog’ kavramına da temel ilke olarak vurgulanmaktadır. Freire, bu kavramı toplumsal, siyasal ve ekonomik çelişkileri kavramak ve gerçekliğin insanı ezen koşullarına karşı harekete geçilmesi gerekli olan öğrenme/birikim sürecinin bir aracı olarak kullanmaktadır.9 1978 yılında Sirkka Minkinen tarafından bu konudaki ilk sistemli tanımlama gerçekleştirilmiştir: “Medya okuryazarlığı; bilişsel, etik, felsefi ve estetik konulardaki becerileri geliştirmeyi hedeflemektedir”. Anglofser ülkeleri; medya okuryazarlığı hareketinin doğum yeri olarak nitelendirilmektedir.

Medya okuryazarlığı kavramının tarihteki ilk izlerini ve yansımalarını, yazılı iletişimin başladığı ilk dönemlerde görebiliriz. İletişim, insanın, politikanın ve pazar kültürünün olduğu her ortamda medya okuryazarlığına değinen kavramlar olsa da, medya okuryazarlığı kavramının gelişiminde ve tarihsel sürecinde geçen yüzyılın içinde yer alan önemli düşünürlerin, araştırmacıların etkisi büyüktür. Bu alanda yer alan tartışmalar, özellikle ‘gazetelerin’ insan hayatındaki yerinin ve öneminin derinleşmesi ve değişmesiyle gündeme gelmiştir. Televizyon ve radyo gibi farklı kitle iletişim araçlarının da tarihsel süreçle sırayla yaygınlaşması ile medya okuryazarlığı konusu dünyanın birçok yerinde özellikle çocuklar için de eğitim programlarının bir parçası haline gelmiştir. Dijital dünyanın katkısı ile son dönemde kitle iletişiminde medya okuryazarlığı konusu ve eğitimi önemli bir yerde konumlanmıştır. Bilgisayar oyunlarının ve sosyal medyanın yaygınlaşmasıyla iletişim tekniklerinin değişime uğraması tartışmaları da daha fazla genişletmiştir.

Medya okuryazarlığı çerçevesinde gerçekleştirilen diğer araştırmalardaki tanımlar göz önüne alındığında; ‘medya okuryazarlığı’ kavramının değişik şekillerde ifade edildiği görülmektedir. Genel ve tek bir tanımın yanı sıra, farklı görüş ve fikirlerce öne sürülen farklı öncelikleri vurgulanmaktadır. En önemli fark ise yurt dışında ‘medya’ kavramı ve medya eğitimine bakışın ülkemizdekinden oldukça farklı olmasıdır. Medya okuryazarlığı kavramını daha iyi anlayabilmek için kavramın farklı bakış açılarından aktarımlarını da görmek anlamlı olacaktır. Aşağıdaki şekillerde söz konusu kavramı ve çeşitliliklerini tanımlayabiliriz. Medya; geleneksel ya da dijital alanda, sanatsal görsel

efektler ya da baskı kullanılarak oluşturulan mesajlara denir. Okuryazarlık, mesajları şifreleyebilmek ve söz konusu mesajların şifresini çözebilmek, mesajları çözümleyebilmek ve sentezleyebilmektir.

Medya okuryazarlığı, paylaşılan bütün mesajları kendi aralarında kodlayabilme, çözümleyebilme, analiz edebilme sentezleyebilme ve son olarak da şahsın kendisinin medya iletilerini ve dolaylı mesajları üretebilmesidir. Medya eğitimi, medya alanındaki çalışmaları ‘uygulamalı’ deneyimleri ve medya ürünlerinin tümünü kapsayacak şekilde teknik ve pedagojik eğitimin tümüne denir. Medya okuryazarlığı eğitimi; toplumun bu alandaki yetenekleri ve becerileri geliştiren ve bu becerilere yönelik farkındalık geliştirmeyi sağlar. Bu eğitim, gündelik ve dijital hayattaki karışıklığı ortadan kaldırarak, medyanın gücünü olumlu yönde kullanmayı öğreten ve bu alanda söz konusu kitlere dijital okuryazarlık mefhumunu bütün yönleriyle aktarmaya çalışan eğitsel bir alandır. Medya okuryazarlığı eğitimi içerisinde özellikle; ‘siber zorbalık’, ‘nefret söylemi’, ‘dijital okuryazarlık’ ve ‘dijital vatandaşlık’ kavramlarına yer verilmiştir.

Tüm dünyada ve her bir farklı kültürde medya okuryazarlığı ile ilgili farklı tanımlar yapılmaktadır. Medya okuryazarlığı kavramı; en çok Amerika’da yapılan tanımı ile dünyadaki farklı ülkelerde yaygın bir şekilde kullanılmaktadır. Tanım; 1992’de “Aspen Medya Okuryazarlığı Liderlik Enstitüsü“ toplantısında katılan bilim adamlarınca yapılmıştır. Tanım; “Çeşitli yapılarda bulunan medyaya erişme, analiz etme, değerlendirme ve yaratma yeteneği (Tessa, 2008: 33) “ olarak aktarılmaktadır.

Medya okuryazarlığı; çeşitli kaynaklardaki bilgiye erişim, medyadaki mesajların nasıl oluşturulduğunu anlama, açık ya da gizli mesajları değerlendirebilme ve kendi mesajlarını yaratabilme yeteneğidir (Kellner & Share, 2005:5). Ayrıca yine Kellner eleştirel medya okuryazarlığı medya metinlerini toplumsal ve siyasal üretimler olarak görür; fakat diğer yandan medyada kendini ifade etmeyi ve siyasal eyleme de vurgu yapar.

Medya okuryazarlığına ilişkin bazı temel özellikler bulunmaktadır. Bunlardan özellikle üzerinde durulması gerekenlerden ilki medya mesajlarının bir kurgu olduğudur. Medya mesajlarının her birinin kendine özel bir dili bulunmaktadır. Farklı kişiler aynı mesajı bambaşka şekillerde anlayabilirler. Medya mesajlarının birçoğu güç ve iktidarı desteklemek amaçlı oluşturulmuştur. Medya iletilerinin birçoğunun hatta neredeyse tamamının kendine özel değer anlatıları ve fikirleri bulunmaktadır. Medya okuryazarlığı becerisi aktarılırken önce ‘medya’ tanımlanır. Bu tanımlarda genel olarak medyanın aktardığı mesajlara yönelik bir odaklanma söz konusudur. Tarihsel süreçte gerçekleşen ilk iletişim araştırmaları daha çok kitlenin iletişim araçları üzerindeki etkilerini ele almıştır. Tanımlamalarda özellikle medyanın ve medya iletilerinin insanlar üzerindeki etkilerine değinilmiştir. Araştırmalarda daha sonra izleyici ile medya ilişkisi üzerinde durulmuştur. Medyanın ve medya mesajlarının özellikle çocuklarda nasıl zararlı etkileri olduğu konusuna da değinilmiştir. Medya okuryazarlığı eğitimi ile özellikle en çocuklar ve gençlerin medyanın zararlı olabilecek etkilerinden korunması amaçlanmaktadır. Medya Okuryazarlığının tam da bu yaklaşımlarından biri olan ‘korumacı yaklaşım’, yenilikçi bir bakış açısı yerine daha geleneksel taraftan bakarak; eleştirel bakışın olmadığı ve gerçekçi bir noktada bulunmayan bir yaklaşımdır. Korumacı yaklaşımda bulunan eksiklikler, alanda çalışan eğitimcilerce tespit edilerek yeni bir zemine oturmuştur. Medya okuryazarlığının kavramsal tanımları içerisinde özellikle bireyin pratik ve işlevsel yetenekleri kazanarak bu özelliklerin ne kadar önemli olduğu hakkında önemli geri bildirimler yapılır.

Avustralya medya okuryazarlığı alanında çalışmalar ve verimlilik açısından lider ülke konumundadır. Sebebi ise medya okuryazarlığı alanında uzmanlaşmış öğretmenlerin gönüllülük esaslı örgütlü çalışmalarıdır. Ülkede medya okuryazarlığı dersi 1990’da zorunlu hale getirilmiştir (Share, 2006: 66). Avustralya-Viktorya Millî Eğitim Bakanlığı

medya okuryazarlığı müfredatında yapılan çalışmaların amacına ulaşmasının üç koşula bağlı olduğunu belirtmiştir: Gerçekleştirilebilirlik, iddialılık ve uygunluk... Gerçekleştirilebilirlik; belirli süre ve koşullar sağlandığında öğrencilerin çoğunun başarılı olabileceğine dair gerçekçi beklentilerinin olmasıdır. İddialılık; ortalama bir öğrencinin yapabileceğinin biraz üzerinde öğrencileri kamçılatabilecek nitelikte olmasıdır. Uygunluk; sunulan öğrenme fırsatlarının öğrencilerin çoğunluğunun deneyimleyebileceği düzeyde olmasıdır. Avustralya'da medya okuryazarlığında akademik eğitim de oldukça gelişmiştir. Medya okuryazarlığı, bazı üniversitelerde ders olarak okutulmakta ve bu derste kitle iletişimi, medya çalışmaları, kültürel çalışmalar adı altında bazı medya okuryazarlığı konuları yer almaktadır. Bazı üniversitelerde ise medya okuryazarlığı uzmanlık eğitimi bulunmaktadır.

Dijital okuryazarlık akıllı telefonlar, başta olmak üzere çeşitli mobil cihazlar ve bilgisayar gibi ağ cihazları aracılığı ile bilgiyi bulma, anlama, analiz etme, üretme ve paylaşabilme becerilerini ifade etmektedir. Günümüz dünyasında dijital okuryazarlık kavramı her geçen gün daha büyük önem kazanmaktadır. Dijitalleşmenin enformasyon ve iletişim sinyallerinin üretimini, yayılmasını ve tüketimini büyük ölçüde artırması bu durumun en önemli nedenlerinden birini oluşturmaktadır (Dijk, 2018: 297).

## Amaç ve Yöntem

Çalışmanın amacı Türkiye'deki en önemli ihtiyaçlardan biri olan dijital okuryazarlık haritasının ilk örneğini oluşturmaktır. Çalışmanın veri toplama aşamasında anket yöntemi kullanılmıştır. Anket, birincil kaynaklardan bilgi toplamak için hazırlanan sistematik bir soru formudur (İslamoğlu & Alınacı, 2013, p. 129). Bu çalışma için internetle anket uygulaması yapılmıştır. Sorular elektronik posta ve sosyal ağlar aracılığıyla görüşmecilere ulaştırılmıştır.

## Bulgular

Anket yönteminin uygulandığı araştırmada soruları 24 ilden 110 katılımcı yanıtlamıştır. Katılımcıların cinsiyet dağılımı % 52.7 erkek (57 kişi), % 47.5 (53 kişi) kadın şeklinde olmuştur. Yaş dağılımı ise % 48.5 (15-21 yaş aralığı), % 42.6 (22-36 yaş aralığı) ve % 8.9 (37-51 yaş aralığı) şeklinde gerçekleşmiştir.

Soruları yanıtlayan katılımcıların eğitim düzeyi % 54.5 lisans, % 16.8 yüksek lisans, % 5.5 lisans, % 7.3 ön lisans, % 13.6 lise şeklinde olmuştur.

"Bilgisayar, tablet, akıllı telefon vb. cihazları kullanmaya ne zaman başladınız?" sorusuna % 28.2 ortaokul döneminde, % 27.3 lise döneminde, % 20 ilkokul döneminde, % 15.5 ilkokuldan önce, % 6.4 üniversite döneminde ve % 2.7 üniversite sonrasında yanıtını vermiştir.

Günlük internet kullanım süresinin ne olduğuna yönelik soruya katılımcıların % 40'ı 4-6 saat arası, % 33.6'sı 1-3 saat arası, % 18.2'si 7-9 saat arası ve % 8.2'si 10 saatten fazla yanıtını vermiştir.

Dijital teknolojilere yönelik gelişmeleri katılımcıların hangi kaynaklardan takip ettiklerine yönelik soruya katılımcıların % 62.4'ü "teknoloji haber yapan web sitelerinden", % 58.7'si "sosyal medyada kurumsal hesaplardan" yanıtını vermiştir.

Katılımcıların sosyal ağ mecralarından en çok hangilerini kullandıklarına yönelik soruya % 40.5 Instagram, % 30.7 Youtube, % 16.3 Twitter, % 7.2 Facebook yanıtı verilmiştir.

Sosyal ağların kullanılma amacına yönelik soruya % 25.6 haber alma, % 24.8 eğlence-sosyalleşme, % 5.6 haber verme (özel hayat veya genele yönelik paylaşımlar) ve % 44 ise “hepsi” yanıtı verilmiştir.

Bilgiye ulaşmada ve dijital ortamda içerik üretmede kullanılan cihazların türüne yönelik soruya katılımcıların % 69.2’si akıllı telefon, % 26.9’u bilgisayar ve % 3.8’i tablet yanıtını vermiştir.

Katılımcıların dijital ortamda ürettikleri içeriklerin türüne yönelik soruda % 70.9 oranında “görsel” cevabı alınmıştır. % 61.8 ise “yazılı metin/haber” yanıtını vermiştir. Katılımcıların geriye kalan % 36.4’ü video, % 19.1’i ise sesli mesaj yanıtını vermiştir.

“Başka bir kişiye dair paylaşım yaparken izin alıyor musunuz?” sorusuna % 63.4 “evet”, % 26.8 “bazen” ve % 9.8 ise “hayır” yanıtını vermiştir.

“Haber almak için hangi kaynakları kullanıyorsunuz?” sorusuna katılımcıların % 87.3’ü “sosyal ağlar”, % 70.9’u “haber siteleri”, % 67.3’ü “arama motorları”, % 40’i “televizyon” yanıtını vermiştir.

“Dijital ortamdan aldığınız haberleri başka kaynaklardan doğrulama ihtiyacı hissediyor musunuz?” sorusuna katılımcıların % 86.4’ü “evet”, % 13.6’sı “hayır” yanıtını vermiştir.

“Haber almada en güvenilir bulduğunuz dijital ortam aşağıdakilerden hangisidir?” sorusuna katılımcıların % 59.8’i “haber siteleri/portalları”, % 22.1’i Twitter ve % 8.2’si “bloglar” yanıtını vermiştir.

Dijital ortamdan alınan haberleri/bilgileri doğrulama sıklığına yönelik soruya % 43.4 “çoğu zaman”, % 41.6 “bazen”, % 14.2 “nadiren” yanıtını vermiştir.

“Dijital ortamdan aldığım haberlere/bilgilere güveniyorum.” ifadesine katılım düzeyinizi belirtiniz.” sorusuna % 35.1 “katılmıyorum”, % 38.7 “kararsızım”, % 20.7 “katılıyorum” yanıtını vermiştir.

“Günlük hayatta olduğu gibi dijital ortamlarda da kişisel veya yasal haklarımın (mahremiyet, telif, konuşma özgürlüğü vb.) devam ettiğinin farkındayım” ifadesine katılım düzeyinizi belirtiniz.” sorusuna % 41.8 “katılıyorum”, % 24.5 “kesinlikle katılıyorum”, % 14.5 “katılmıyorum”, % 14.5 “kesinlikle katılmıyorum” ve % 4.5 “kararsızım” yanıtını vermiştir.

“Dijital ortamlarda kendimin ve başkalarının kişisel verilerini (fotoğraf, adres, aile bilgileri vb.) korumak için nasıl davranmam gerektiğini bilirim.” ifadesine katılım düzeyinizi belirtiniz.” sorusuna % 51.8 “katılıyorum”, % 26.4 “kesinlikle katılıyorum”, % 8.2 “katılmıyorum”, % 0.9 “kesinlikle katılmıyorum” yanıtını vermiştir.

Dijital ortamlarda telif haklarının ihlalden doğabilecek etik ve yasal sorumlulukların farkındalığına yönelik soruya % 60.9 “katılıyorum”, % 17.3 “kesinlikle katılıyorum”, % 12.7 “katılmıyorum”, % 1.8 “kesinlikle katılmıyorum”, % 7.3 “kararsızım” yanıtını vermiştir.

E-Devlet uygulamalarını (MHRS, UYAP, vergi&ceza sorgulama vb.) etkin kullanabilmeye yönelik soruya % 50.9’u “katılıyorum”, % 28.2’si “kesinlikle katılıyorum”, % 3.6’sı “katılmıyorum”, % 1.8’i “kesinlikle katılmıyorum” ve % 15.5’i “kararsızım” yanıtını vermiştir.



Bulut bilişim teknolojilerini (Google Drive, iCloud, Dropbox vb.) günlük hayatta etkin kullanabilmeye yönelik soruya % 57.3 “katılıyorum”, % 24.5 “kesinlikle katılıyorum”, % 8.2 “katılmıyorum”, % 0.9 “kesinlikle katılmıyorum” ve % 9.1 “kararsızım” yanıtı verilmiştir.

Çevrimiçi ortamlarda “video yüklemek/canlı yayın yapmak gibi etkinliklerde bulunmaya yönelik soruya % 42.7 “katılıyorum”, % 13.6 “kesinlikle katılıyorum”, % 21.8 “katılmıyorum”, % 7.3 “kesinlikle katılmıyorum”, % 14.5 “kararsızım” yanıtı verilmiştir.

Çeşitli konuları öğrenmek veya yeteneklerimi geliştirmek için çevrimiçi eğitim platformlarına katılabilmeye yönelik soruya % 53.6 “katılıyorum”, % 30 “kesinlikle katılıyorum”, % 5.5 “katılmıyorum”, % 0.9 “kesinlikle katılmıyorum” ve % 10 “kararsızım” ifadesini kullanmıştır.

“Çocukların bulunduğu ortamlarda dijital cihazları (akıllı telefon, bilgisayar, tablet) kullanıyor musunuz?” sorusuna katılımcıların % 77.3’ü “evet”, % 22.7’si “hayır” yanıtını vermiştir.

“Her birey dijital ortamda sağlıklı içerikler paylaşabilmek için belli düzeyde medya okuryazarlığı ve dijital okuryazarlık eğitimi almalıdır.” ifadesine katılım düzeyine yönelik soruya % 42.9 “kesinlikle katılıyorum”, % 40.2 “katılıyorum”, % 6.3 “katılmıyorum” ve % 10.7 “kararsızım” yanıtını vermiştir.

Dijital okuryazarlık, nefret söylemi, medya okuryazarlığı ve dijital vatandaşlık kavramlarının bilinirliğine yönelik soruya verilen cevapta dijital okuryazarlık % 72.7, nefret söylemi % 61.8, medya okuryazarlığı % 77.3 ve dijital vatandaşlık % 47.3 olarak belirtilmiştir.

“Dijital okuryazarlık seviyeniz sizce kaç puan aralığındadır?” sorusuna cevaplar aşağıdaki şekilde olmuştur:

% 27: 70-80

% 20.7: 89-90

% 18: 60-70

% 14.4: 40-50

% 8.1: 30-40

% 7.2 : 90-100

### Sonuç

Dijitalleşmenin toplumsal alana etkide bulunduğu günümüzde bireyler de oluşan bu yeni dünyaya uyum sağlamak zorundadırlar. Son dönemde medya iletilerinin ağırlıklı olarak dijital ortamdan bireylere ulaşıyor olması bu alandaki okuryazarlık seviyesinin yükselmesi ihtiyacını doğurmaktadır.

Çalışmada yöneltilen sorulara verilen cevaplar değerlendirildiğinde bireylerin dijital ortamdan gelen bilgiyi doğrulama ihtiyacının her geçen gün daha da arttığı görülmektedir. Dijital ortamda yayınlanan her bilgi kuşkusuz doğru olmamaktadır. Dijital okuryazarlık becerisi yüksek bireyler, bilgiye erişme, anlama, bilgiyi yönetme ve analiz edip yorumlama konusunda, diğer bireylere göre daha avantajlı olacaklardır. Dijital okuryazarlık bireylere medya

iletilerini daha bilinçli değerlendirme olanağı sunacaktır. Günümüz bireylerinin medya iletilerine ulaşmada en yoğun olarak kullandığı cihazın akıllı telefon olduğu çalışmada elde edilen verilerde öne çıkmaktadır. Bu anlamda dijital iletişimin cep telefonları üzerinden yoğun bir şekilde sürdürülebilir olacağı ve hedef kitleye ulaşmada etkin ve hızlı bir yöntem olduğu aşikardır.

Mobil cihazların kullanımına ağırlıklı olarak ortaokul döneminde başlanmış olması çalışmada dikkat çeken veriler arasındadır. Bu durum özellikle dijital okuryazarlığa yönelik eğitimlerin daha küçük yaşlarda başlatılması gerektiğine dair önemli bir işaret niteliği taşımaktadır. Bu eğitimin aile içinde de uygulanabilir ve ebeveynlerle ortak çalışmalar yürütülerek yapılması gerekliliğini de doğrulamaktadır. Duyarlı ve bilinçli ebeveynlerin dijital okuryazarlık kavramına yaklaşımı, çocukların gelişimi hususunda da önem arz etmektedir.

Araştırmada elde edilen veriler incelendiğinde Türkiye'nin dijital okuryazarlık düzeyinin eğitim düzeyi ve yaş ile doğru orantılı olduğu sonucuna ulaşılmaktadır. 2000'li yılların başlarında doğan ve günümüzde gençlik dönemine adım atanlar dijital okuryazarlık düzeyi yüksek bireyler olarak öne çıkmaktadırlar. Dijitalleşmenin toplumun her alanında artarak devam etmesi, elde edilen verilerin doğru analiz ve eleştirisinin yapılabilmesi için, dijital okuryazarlık bilincinin topluma yerleşerek, geliştirilmesi gerekliliği de ortaya çıkarmaktadır.

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# 8

## UNIVERSITY STUDENTS' INNOVATIVE PERSONALITY AND INTERNET SELF-EFFICACY

*Emel Dikbař Torun<sup>1</sup>*

### **Abstract**

This study investigates the university students' internet self-efficacy based on their innovative personality profiles in the framework of Rogers' Diffusion of Innovation Theory. Five individual innovation profiles (1) innovators, (2) early adopters, (3) early majority, (4) late majority and (5) laggards are discussed with a relational model to investigate and articulate the students' internet self-efficacy levels. University students attending the school of communication from a public university in Turkey participated in the study. The survey method is applied for data collection. The results demonstrate significant differences between individual innovative personality profiles and university students' internet self-efficacy.

**Keywords:** Innovativeness, Diffusion of Innovations, Internet Self-Efficacy.

### **1. Introduction**

#### **1.1. Innovativeness**

The concept of innovation is an important indicator in explaining the transformation due to technological development. Rapid technological and scientific developments in the field of communication have caused societies to change rapidly both in institutional and individual sense. As a result of this rapid change, information gained value and the value of the innovative information has unimaginable increased.

Innovation is regarded as a key factor of being good, leading and advanced in terms of individual, institutional and social aspects. For this sense, individuals are required to adopt the new ongoing change and situations.

Research in the field of individual innovation states that individuals adopt the innovation that they can only perceive thus creating a bias is one of the most important steps (Rogers, 1995). Individual innovative personality in adopting new technologies emerges at different levels. Individuals also perform different characteristics in terms of the type of the innovation. These differences yield to different levels of adoption individually and the individuals adopt innovations earlier or later and take more or less risk.

The characteristics of the individuals in terms of innovation are different. Because of this difference, some individuals may adopt innovations earlier, while others may adopt later or be less willing to change. Rogers (2003) defines the innovative personality as an individual's speed of adopting the innovation compared to others in the same social system. According to Rogers, innovation is the newly adopted idea, application or object by the individuals, groups or society. Rogers also classifies the innovative personality characteristics; which can be differentiated individually at five levels. In terms of dominance, these levels of characteristics structuring the adopter

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<sup>1</sup> Pamukkale University, etorun@pau.edu.tr

categories are named as (1) innovators who are willing and motivated to try new ideas, (2) early adopters who guide and inform others in the social system, (3) early majority who are cautious risk takers about innovation, (4) late majority who approach the innovations with suspicion, and (5) laggards/traditionalists who are relatively more resistant to change. (Rogers, 2003; Kılıçer et al 2010).

Innovative personality as a value of innovation is the key to technological development. The existence of a relationship between innovation and technology can be examined in the framework of Diffusion of Innovations (DOI) theory. DOI theory suggests that individuals in different adopter categories have diverse communication behaviors and younger people with higher formal education levels are more eager to use the new technologies.

Research demonstrates that internet usage and engagement of the older individuals are lower when compared to younger people (Hill, 2008). The innovators seem to be younger and more educated (Lenhart, 2009) especially in adopting the internet as a new technology with various services. Social Network Services (SNSs) as an indicator of the internet usage, are adopted by the university students quickly at different levels of adoption based on different criterions (Hargittai, 2007).

## **1.2. Internet Self-Efficacy**

Information technologies and especially the internet have become an important part of our daily life which led to a technological transformation. The behaviors individuals develop with this rapid transformation is an important case worth investigating. The ability to benefit from information technologies is a skill that every individual should have when evaluated within the framework of today's literacy and 21st century dynamics.

Internet self-efficacy is the individuals' own judgments about the level at which they see themselves as being able to make use of the internet and related technologies, and to what extent they find their knowledge and skills sufficient.

Internet self-efficacy is associated with different variables that differs from computer self-efficacy when compared to each other (Tsai and Tsai, 2003). The level of self-confidence and self-efficacy of internet use are positively related (Wu & Tsai, 2006).

Internet self-efficacy guides students' views and strategies to follow internet-based instruction (Liang & Tsai, 2008). Internet self-efficacy or belief in the ability of individuals to regulate and conduct the processes of internet actions are necessary to demonstrate specific skills which play an important role in their efforts to use e-services. Students can gain more learning opportunities by using the internet in web-based teaching. Internet self-efficacy affects research strategies and web-based applications in web-based environments. It was determined that students with high internet self-efficacy could do better research and were successful in applications in internet-supported courses. Self-efficacy shows how much effort an individual will make for an activity and it affects students' choices in the learning process (Hsu and Chiu, 2004).

Internet self-efficacy depends on several factors; previous computer experience, spending time online and physical limitations that are not under the direct control of the social network site owners and marketers, but through sites designed to be easy to navigate, can affect the level of trust (Gangadharbatla, 2008).

Tsai and Tsai (2003) concluded that students with higher internet self-efficacy were better at learning strategies than those with low internet self-efficacy in web-based learning. In addition, high internet self-efficacy increases

students' behavioral, operational and metacognitive strategies to reach information in web-based environments and facilitates their learning accordingly.

The use and adoption of web technologies depend on individuals' confidence in their ability to successfully understand, navigate and evaluate the online content. (Daugherty, Eastin, and Gangadharbatla, 2005). The internet is used for purposes such as access to information and sharing, games, communication, socialization and education. Self-efficacy perception of students will increase in connection with the effective use of the Internet in education and training. Regarding this, it is considered that individuals adopt the innovations when using the internet and digital technologies by self-regulating themselves in following up the ongoing developments and change.

Since the innovativeness levels and the adoption of the new technologies play an important role in understanding the intention to use them various personal innovativeness and adoption studies conducted so far. Studies recently show us that students' innovative personality and their internet self-efficacy are important variables to be examined. It is important to see the correlations between the personal innovativeness levels and internet self-efficacy.

## **2. Research Objectives**

The objective of this study is to find out the potential relational lineages between the adopter categories of innovative personality and the individuals' internet self-efficacy. Research questions are as follows:

1. Where do the university students see themselves in the innovative personality context?
2. At what levels do the university students see themselves when they make a self-evaluation on their own internet self-efficacy?
3. Is there a correlation between the university students' innovative personality levels and internet self-efficacy?

## **3. Methodology**

In this section university students' innovative personality levels and their internet self-efficacy are investigated through relational screening. Firstly, the sampling method and data collection instruments are explained. Secondly, the scoring process and the categorization of the scores based on the levels of the instrumentation are given.

### **3.1. Participants**

The study sample comprised of 240 university students who are attending the School of Communication at a public university located at the Aegean Region of Turkey. Students voluntarily answered the scale items online during a week in May at 2018-2019 spring semester. Due to missing data, 6 participants were excluded from the study sample and data analysis were conducted with a total of 234 subjects' data. The participant students were all from different levels of their university degree including freshman, senior, junior and sophomore levels. All of the students were active and frequent internet users.

### **3.2. Research Instruments and Survey Data Collection**

#### **3.2.1. Innovativeness scale**

"Innovativeness Scale" (IS, 5-point Likert type scale) is applied via online survey tool Google Forms to collect the data. IS was the adapted Turkish version of the original scale. The original form of the IS was developed by H.

Thomas Hurt, Kathrine Joseph and Chester D. Cook in 1977 in English. The scale is available online at <http://www.jamescmccroskey.com/measures/innovation.htm> website. Scale was adapted to Turkish by Kılıçer and Odabaşı in 2010 with a validation and reliability analysis study. IS consisted of 20 items in which 12 of the items were positive and 8 were negative. Scores are calculated with the formula as follows:

$$\text{IS (Innovativeness Score)} = 42 + \text{PIS (Positive Items Score)} - \text{NIS (Negative Items Score)}$$

The total score for the negative items is subtracted from the total score for the positive items. 42 is added to the score. The scores change between the range minimum 14 and maximum 94 points.

Scores are evaluated and classified by applying the criterion levels given in Table 1 below. In general people who score above 68 are considered highly innovative, and people who score below 64 are considered low in innovativeness.

*Table 1: Innovativeness Levels Based on the IS Scores*

Scores	Innovativeness
Above 80	Innovators
69-80	Early Adopters
57-68	Early Majority
46-56	Late Majority
Below 46	Laggards/Traditionalists

Adopter categories are administered through the scores in terms of the individuals' innovativeness levels. The "innovators" are categorized among the scorers who hit the score above 80. If the score is between 69-80 range, then the individuals are regarded as "early adopters". The scores between 57-68 range point out the "early majority" level. The "early" level categories including adopters and majority change between the scores of 57-80 range. Scores between 46-56 point out the "late majority" group and the individuals who score below 46 are called "laggards" or "traditionalists" in adopter categories.

### 3.2.2. Internet self-efficacy scale

Following the IS items, the "Internet Self-Efficacy" (IS-E) subdimension including a personal self-evaluation question about internet self-efficacy is added by the researcher to collect the data on participants' internet usage self-evaluation.

The students made their own judgments about their own internet usage skills and they self-scored themselves by marking up the grade on the given slide bar online. The scores are classified in 3 quarterly categories such as high, medium and low; based on their self-scores (Table 2).

*Table 2: Categorization of the Perceived IS-E Levels*

Scores	Innovativeness
Above 75	High
75-50	Medium
Below 50	Low

Self-scores above 75 point out a high level of internet self-efficacy and the scores between 50-75 point out a medium level. Scores below 50 are classified as low level of internet-self efficacy.

#### 4. Results

SPSS 22 package was employed to analyze the data of this study. Data is analyzed with ANOVA and for further analysis; additional Post hoc Hochberg TS2 tests were applied for data analysis in order to measure the significance levels between the variables.

As of the answer of the first research question of the study, IS categorization based on the students' IS are given below in Table 3.

*Tablo 3: Innovativeness Levels*

<b>Innovative Personality Levels</b>	<b>n</b>	<b>Mean Scores</b>	<b>f</b>	<b>SD</b>
Innovative	14	71.38	5.98	1.01
Early Adopter	34	69.43	14.53	.88
Early Majority	84	66.03	35.90	.80
Late Majority	82	54.07	35.04	.98
Laggard	20	45.78	8.55	1.02
<b>Total</b>	234	61.33	100	.94

Individuals' mean (61.33) and SD (.94) were determined by the utilization of the distribution categories. Students' IS scores are categorized based on their calculated scores. The scored between the range of 14-94 are distributed among the adopter categories: (1) innovators, (2) early adopters, (3) early majority, (4) late majority and (5) laggards. As seen above in Table 3, there is a regular distribution between the 5 adopter categories without skipping none of them. The highest mean IS score is 71.38 clarifying the innovators category. The lowest IS mean score is calculated as 45.78 showing the number of the laggards.

**Tablo 4: Innovativeness/Adopter Categories**

<b>Innovativeness Categories</b>	<b>Rogers (1995)</b>	<b>Hurt, Joseph &amp; Cook (1977)</b>	<b>This study</b>
Innovative	2.5 %	1.5 %	5.98 %
Early Adopter	13.5 %	13.5 %	14.53 %
Early Majority	34.0 %	34.9 %	35.90 %
Late Majority	34.0 %	34.9 %	35.04 %
Laggard	16.0 %	15.6 %	8.55 %

In order to explain the results for the individual innovativeness levels or in other words the adopter categories based on the students' IS scores; the "innovators" represent a %5.98 in total. This is the minimum percentage among 5 innovativeness levels. The "early" group representing the adopter and majority represent a total of %50.43 among all. The "late majority" represents a total of 35.04 percent which is very close the late majority level of the original



study (Table 4). Laggards represent a percentage of 8.55 which is lower than the expected level found in the original Hurt, Joseph and Cook's study.

As it is seen in Table 4, the overall percentages of the distributed adopter category levels of the current study are consistent with the original studies of Rogers and Hurt et. al.

During the study, the students answered the following question in order to evaluate their own internet usage. To answer the following question, the students marked up a score on the given question slide bar and self-scored themselves about their own internet usage.

Self-scoring Question: "At what level do you see your internet usage skill? Please mark up between 0-100."

*Table 5: Perceived IS-E*

Scores	Innovativeness	n	f
Above 75	High	122	52.14
75-50	Medium	102	43.60
Below 50	Low	10	4.27

Table 5 shows the students' IS-E levels. The majority of the students (%52.14) see themselves with a high internet self-efficacy. Following, the medium level internet self-efficacy students marked up a self-score between 50-75 range. 10 students, representing a percentage of 4.27 % are categorized as low-level self-efficacy students who self-score themselves below 50.

To find out the answer of the research question #3 (Is there a significant difference between the students Innovativeness and Internet Self Efficacy?); ANOVA is applied.

*Table 6: Innovativeness and IS-E ANOVA Results*

		Levels	n	Mean	SS	F	P
Innovativeness Levels	Perceived Internet Self- Efficacy	High	122	4.06	.43	8.203	.000
		Medium	102	3.58	.39		
		Low	10	3.56	.34		

There is a significant difference between the Innovativeness Levels and the Perceived Internet Self-Efficacy ( $F=8.203$ ;  $p<.05$ ). Post hoc analysis using Hochberg's GT2 to determine the significance levels of each group (high, medium and low) on internet self-efficacy revealed the results given below.

Table 7: Hochberg GT2 Results of the IS-E

Levels		Factors	SD	Sig.
High	Medium	.456	.11	<b>.000*</b>
	Low	.491	.11	<b>.000*</b>
Medium	Low	.041	.06	.703
	High	-.452	.12	<b>.000*</b>
Low	Medium	-.041	.05	.703
	High	-.493	.12	<b>.000*</b>

(\* $p < .05$ , confidence interval 95%)

Results demonstrate that there are significant differences between high internet self-efficacy compared to low and medium levels in terms of innovativeness levels ( $p < .05$ ) High internet self-efficacy reveals a significant correlation between innovativeness levels.

## Conclusion

This study investigated the adopter categories and internet self-efficacy based on the student responses and their self-evaluation. Compared with the innovativeness categories of the solid data provided from the recent research, this study revealed similar innovativeness levels. Early and late majority groups have the highest percentages among other adopter categories. Students self-evaluated themselves and think they have high level internet usage skills which points to a high level of internet self-efficacy. There is a significant correlation between innovativeness levels and internet self-efficacy that the adopter categories can predict the internet self-efficacy of the university students. High internet self-efficacy can predict the innovativeness levels better than the low and medium levels of internet self-efficacy. For the future research, adding new factors e.g. internet usage time, socio-demographic variables and gender additional data can be analyzed in a detailed research.

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# Current Debates in Film & Media Studies

This book, prepared within the scope of current debates in social sciences, explores significant researches made in both film and media studies in parallel with the acceleration in interdisciplinary studies. In the field of film studies, some of the themes represented in the film are evaluated by using qualitative critical analysis, but the directors' view of cinema is filtered through a critical filter. In the media section, internet self-efficacy based on the aims of using social media, digital literacy levels and innovative personality profiles of young people in the rapidly developing new communication technologies are examined.

# Current Debates in Film & Media Studies