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From the Theme Editors

Dear Readers,

There is no doubt that we publish this issue “New Approaches in Communication Studies” in a quite tough but enlightening year which might be considered a turning point in all our lives. As the editors, we, too, are surely affected by the current situation, but we are also fascinated by and prompted to reflect on the high interest in this issue. In a positive way, of course... Although the high number of submissions was a bit compelling for the editorial team and the referees, we are very happy to see the increasing number of scientific studies and, more importantly, effort to share them with others. And due to the same reason, it was both a challenge and a pleasure to determine and organize the content of this issue. We sincerely want to thank everyone that contributes to the issue and apologize in advance for any possible mistakes in the editorial process and the issue.

As stated above, the pandemic has deeply affected all our lives, and the year 2020 has left its mark in history. Therefore, we wanted to open this issue with two studies focusing on the effects of the pandemic on the personal and research-based habitus. In the first study, Pınar Karababa examines the effects of the COVID-19 pandemic on the academic field research from a feminist and self-reflective perspective. The author reflects on and compares her own field experience before the pandemic with the possible effects of physical distance, one of the outcomes of the pandemic, on certain issues regarding the research field such as the transforming feature of the researcher on the research field, potential hierarchies to be built between the researcher and interviewees, and the responsibility of the research field.

The second paper addressing the pandemic is by Emre Koparan and Bermal Bekalp. Focusing on the communication and production processes during the isolation period, this study examines women’s experiences of working from home/home-office working which has gradually increased so that the capitalist system could be maintained during the pandemic. The study suggests that the difference between indoor and outdoor times or working hours has almost disappeared through the in-depth interviews conducted via snowball sampling method during the 3-month isolation period at the beginning of the pandemic. Touching on a current problem regarding both private and public life, the paper also presents presumptions for communication and production processes in the near future.

The next paper belongs to Nurcan Törelı and Zafer Kıyan. This study, which examines the social media-oriented communication studies by subject, theory, and method, aims to reveal the manifested research tendencies and patterns analyzing the communication-oriented social media researches. The study is striking as it reveals the contextual patterns within the research field of communication studies using a digital methodology to analyze and codify 120 highly referred articles under six topics via qualitative content analysis.

İlker Erdoğan’s article “Media Archeology: Discussing an Undisciplined Discipline” is an epistemological study that brings forward the discussion of whether media archeology is an academic discipline or not. Examining the literature, the article mentions that media archeology is evidence of an ‘epistemological

break or rupture' in contemporary theory of media and the history of media; and proposes that it contributes to media studies as a 'materialist epistemology'. Finally, the author claims that media archeology is unregulated and has a controversial status as an academic discipline.

Following Erdoğan's article, Atilla Barutçu calls up a discussion for *köçeklik* over the gaze of the male audience as it is an intriguing tradition undermining the normative gender categories. Barutçu examines the reasons for the acceptance or denial of the *köçek* performance, and the dynamics underlying these attitudes through in-depth interviews and video analyses.

Ece Vitrinel carries us to another universe by looking at the pirate film industry from the self-reflexive perspective of pirate film dealers. She addresses audio-visual piracy, the scope of which extends gradually, over perception which is affected by various dynamics and forms of representation. Examining seven Turkish films, two of which are short films, Vitrinel determines that pirate filmmakers are heavily depicted by their relation as cultural mediators to arthouse cinema and cinephilia. The author also refers to the monopolist structure of the Turkish film industry.

In the following paper, Nilüfer Pınar Kılıç analyzes a digital game called *Nusrat*, which depicts the Battle of Gallipoli, through the concept of memory. Kılıç discusses the game *Nusrat* within the construction of national history using Roland Barthes' semiological perspective.

In her article, Betül Aydoğan discusses the effects of online location-based dating applications such as Tinder and Happn on women's flirting experiences. Based on in-depth interviews with female users of these applications, the article addresses the effects of location data on flirting and suggests that location data creates a reassuring foundation providing a sense of familiarity.

Yasemin Özkent examines *Stranger Things*, one of the most popular TV series in recent years, through the concepts of intertextuality and nostalgia. Özkent claims that *Stranger Things* is a successful example of postmodern narrative using the approaches of Roland Barthes when discussing intertextuality and of Frederic Jameson, Linda Hutcheon and Svetlana Boym when addressing pastiche and nostalgia.

The only English-language article in this issue belongs to Mikail Boz. In his article, Boz focuses on the relationship between mythography and cinema through the film *Profound Desires of the Gods (Kamigami No Fukaki Yokubô)*, Shohei Imamura, 1968) and addresses the myth of creation, violation of taboos, and the construction of modernity. Noting the binary dichotomies put forward by Levi-Strauss, the article explains the longing for a return to traditional Japan with the discourse of modernization without modernity.

The only article out of the theme in this issue is by Toygar Sinan Baykan. Approaching Aziz Nesin's novel *Zübük* through the concept of power, the study examines the relations of domination. The character Zübük in the novel offers a pleasant reading that is also suitable for examining these relations as he establishes dominance and rises rapidly in politics thanks to his cunning and manipulative skills.

We hope that you will enjoy reading all the papers and highly recommend not to skip the book review and two interviews we have included in this issue. Additionally, we would like to draw attention to two books hot off the press; "Digital Communication: Theory and Research" edited by Aslı İgit and Özge Sayılğan and "Cultural Analytics" by Lev Manovich. Especially if you are interested in data science, digital culture, and data visualization, do not miss them out!

We look forward to your contributions and wish you a pleasant reading!

Aslı Telli Aydemir
Ozan Çavdar