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Journal of Erciyes Communication

5. Kültürel Bilişim, İletişim ve Medya Çalışmaları Kongresi Özel Sayısı

Special Issue for 5th Cultural Informatics, Communication & Media Studies Conference

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5. Kültürel Bilişim, İletişim ve Medya Çalışmaları Kongresi Özel Sayısı
Special Issue for 5th Cultural Informatics, Communication & Media Studies Conference

Bu sayı; Aydın Adnan Menderes Üniversitesi, Erciyes Üniversitesi ve Uluslararası Kıbrıs Üniversitesi koordinasyonunda düzenlenen *5. Kültürel Bilişim, İletişim ve Medya Çalışmaları Konferansı*'nda sunulan bildiriler arasından Erciyes İletişim Dergisi'ne genişletilmiş tam metin şeklinde gönderilen ve yayın kurulu/hakem değerlendirmeleri neticesinde yayımlanmaya değer bulunan çalışmalardan oluşmaktadır.

This issue consists of studies submitted to Journal of Erciyes Communication in the form of an extended full text among the papers presented at *the 5th Cultural Informatics, Communication and Media Studies Conference* organized under the coordination of Aydın Adnan Menderes University, Erciyes University and Cyprus International University and were refereed to be publicated as a result of the evaluations of the editorial board/referee.

Konferans Bildirisi | Conference Paper

Perception of Agile Leadership in the VUCA Environment: The Case of Erciyes University

VUCA Ortamında Çevik Liderlik Algısı: Erciyes Üniversitesi Örneği

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Abstract

Events and phenomena such as the Covid-19 pandemic, migrants, digital transformation, etc., occurring around the world have resulted in increased variability, uncertainty, complexity, and ambiguity. This situation, which is called the new normal and expressed as the VUCA environment, has made it necessary for leaders to change their perspectives, use management approaches more effectively and agility. In this context, the aim of the study is to determine the perceptions of academic staff at Erciyes University regarding the agile leadership characteristics of faculty dean.

The research was carried out by face-to-face survey method on 318 academic staff working at Erciyes University. Agile leadership characteristics were examined in five sub-dimensions. According to the results obtained, the perceptions of the deans of the faculties of ERU academic staff towards agile leadership characteristics were found to be over 3.00. It is thought that the organization of training programs for trainers in areas such as distance education, increasing efficiency in distance education, transferring resources to digital media and storing, as well as strategic planning, quality, accreditation studies, evaluator trainings and research universities within the University are effective in this result. The research is especially important in terms of contributing to an area where there is not enough field research in the education sector.

Keywords: VUCA, Agile Leadership, Erciyes University, Crisis Management.

Öz

Dünyada meydana gelen Covid-19 pandemisi, göçmenler, dijital dönüşüm vb. gibi olay ve olgular değişkenlik, belirsizlik, karmaşıklık ve muğlaklığın artması sonucunu doğurmuştur. Yeni normal olarak adlandırılan ve VUCA ortamı olarak ifade edilen bu durum, liderlerinin bakış açılarını değiştirmesini, yönetim yaklaşımlarını daha etkin şekilde kullanmalarını ve çevikliği zorunlu hale getirmiştir. Bu bağlamda çalışmanın amacı, Erciyes Üniversitesinde görev yapan akademik personelin fakülte dekanlarının çevik liderlik özelliklerine yönelik algılarını tespit etmektir.

Araştırma Erciyes Üniversitesinde görev yapan 318 akademik personele yüz yüze anket yöntemiyle gerçekleştirilmiştir. Çevik liderlik özellikleri beş alt boyutta incelenmiştir. Elde edilen sonuçlara göre ERÜ akademik personelinin çalıştıkları fakültelerin dekanlarının çevik liderlik özelliklerine yönelik algıları 3,00'ın üzerinde tespit edilmiştir. Bu sonucun çıkmasında Üniversitede uzaktan eğitim, uzaktan eğitimde etkinliğin artırılması, kaynakların dijital ortamlara aktarılması, depolanması gibi alanlarda eğiticilerin eğitimi programlarının düzenlenmesi, ayrıca Üniversite bünyesinde yapılan stratejik planlama, kalite, akreditasyon çalışmaları, değerlendirici eğitimleri ve araştırma üniversitesi gibi çalışmaların etkili olduğu düşünülmektedir. Araştırma özellikle eğitim sektöründe yeterince saha araştırması olamayan bir alana katkı sağlaması bakımından önem arz etmektedir.

Anahtar Kelimeler: VUCA, Çevik Liderlik, Erciyes Üniversitesi, Kriz Yönetimi.

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Introduction

In the world where events and phenomena such as pandemic, digital transformation, wars, immigrants and so on, are happening, and change is increasing in variability, uncertainty, complexity and ambiguity, and rapid changes, leadership behaviors in institutions have become even more important. This situation, expressed as a VUCA environment, has made it necessary for its leaders to change their perspectives and use their management approach more effectively and to have agility.

In the literature, leadership in the VUCA environment is mostly discussed from the point of view of business enterprises in terms of business leadership approaches. For example, Yurdasever and Fidan examined the effects of new leadership skills of 794 middle and senior managers working in organizations that entered the ISO500 – 2016 list, on the stress they experience in business environments, in the context of VUCA and self-efficacy (Yurdasever & Fidan, Yöneticilerde Yeni Liderlik Becerileri ile Stres İlişkisi: KOMB (VUCA) ve Öz Yeterlilik Etkileşimi, 2020, s. 119). Fischer and Charef discussed leadership in terms of a project manager, stressing that in unexpected circumstances, leaders should change their management styles in terms of style, flexibility and creativity according to the specific needs of the project (Fischer & Charef, 2021, s. 22). Ey, Berka and Doyle claims that businesses need to improve the ability to create an agile organization that requires adaptive critical thinking in VUCA environments, such as the COVID-19 pandemic, the American Black lives matter movement against racism and police violence, which took place in 2020 (Ey, Berka, & Doyle, 2021, s. 44). İçerli and Çelik have discussed leadership in the VUCA world in order to ensure businesses can maintain and maintain their presence in global competition conditions, ensuring that they are able to adapt to rapidly evolving and changing conditions (İçerli & Çelik, 2020, s. 87). Tulder, Verbeke and Jankowska have assessed the changing role of states and firms in the context of international businesses (Tulder, Vebreke, & Jankowska, 2020, s. 1).

When evaluated in terms of universities, the "Leaders in the Transforming World Workshop Series Evaluation Report" published by the Higher Education Quality Board in April-2021 is important in terms of leadership in the VUCA environment. The report states that the world has been reshaped and the functioning structure has changed, driven by many factors such as the COVID-19 experience, new educational technologies and digitalization, changing expectations from universities, emerging new skills needs, geopolitical uncertainties. It is emphasized that volatility, uncertainty, complexity and ambiguity exist in a world all of this change most of the top managers in the university to adapt to changing environmental conditions and how it will be in a short period of time, the differences, how to create new approaches and solutions to the issues of the role of the university within the ecosystem and to develop a new one should be prepared for periods of uncertainty (Yükseköğretim Kalite Kurulu, 2021, s. 1). Adding to these conditions the accreditation and quality studies of the Higher Education Quality Board and being a research university or ranking higher, that is, the increase in competition among universities, has increased the necessity of an agile leadership approach in universities.

The subject of the study emerged as a result of the need to focus on such issues. The aim is to identify the perceptions of academic staff at Erciyes University regarding the agile leadership characteristics of faculty dean. The study is based on the belief of the Higher Education Quality Board, "The most important building blocks of a strong quality assurance system, the internalization of leadership and quality assurance culture"

(Yükseköğretim Kalite Kurulu, 2021, s. 2), to the agile leadership approach specified in the "Corporate Internal Evaluation Report Preparation Guide" (Yükseköğretim Kalite Kurulu, 2021, s. 11) and Strategic management and differentiation strategies included in the Strategic Planning Guide for Universities prepared by the Presidency of the Republic of Türkiye Strategy and Budget Department (Türkiye Cumhuriyeti Cumhurbaşkanlığı Strateji ve Bütçe Başkanlığı, 2021, s. 49). It is important in terms of contributing to attracting attention.

1. The Concept of VUCA and the VUCA Environment

VUCA is an acronym of the English initials of the words "votality", "uncertainty", "complexity" and "ambiguity". Bennis and Nanus used these concepts while describing the difference between leadership and management in their book titled "Leaders: Strategies for Taking Responsibility", the first edition of which was published in 1985. In this study, they mentioned the importance of leaders' behavior in a complex, uncertain, ambiguous and rapidly changing environment in modern organizations (Bennis & Nanus, 2003, s. 218-219). It was used in the early 1990 to describe what the world would be like after the fall of the Soviet Union (Casey, 2014, s. 75). According to Abidi and Joshi, it is a concept that defines the volatile and chaotic business, economic and physical environment that everyone is currently facing and must learn how to manage (Abidi & Joshi, 2018, s. 2). It refers to variable, uncertain, complex and ambiguous conditions that can abruptly stop or seriously affect a project / business (Bakshi, 2017, s. 2).

VUCA environment is a situation where the pace of change outstrips their ability to adapt. It consists of the following components (Dellaca, 2018, s. 134):

- V- Votality: It's a rapid fluctuation in the face of a sudden, unpredictable change that can occur in a moment like natural disasters and pandemic.

- U- Uncertainty: It refers to events/situations with little predictability, where change is possible but unknown, and what worked well in the past will not work in the future.

- C- Complexity: Such as globalization, technology, culture, it is a complex, tiring process that affects each other, multidimensional and not clearly related to each other. For example, while technological development solves a problem, it negatively affects other systems.

- A- Ambiguity: They are situations where there may be many different perspectives on the same issue, where the results are open to interpretation.

Johansen emphasizes that leaders should take precautions against the crisis by developing their vision, understanding, clarity and agility skills, which she defines as promising VUCA, against the frightening VUCA (variability, uncertainty, complexity and ambiguity) environment (Johansen, 2012, s. 215). In other words, Prime VUCA provides leaders a developed key to unlock and take action against fearful VUCA (Yurdasever & Fidan, KOMB (VUCA) Dünyası ve Yeni Liderlik Becerileri, 2020, s. 1651). It is important that leaders understand the fragile VUCA environment well and overcome volatility by setting vision, strengthening their understanding of uncertainty, being open to complexity, and being agile with ambiguity (O'Shea, 2017, s. 1-3); that is, they adopt an agile leadership approach (Yükseköğretim Kalite Kurulu, 2021, s. 1).

2. Agile Leadership Approach

The VUCA environment is seen as a threat to many organizations that affects their existence. However, when evaluated in terms of vision, understanding, openness and

agility, it actually contains great opportunities (Abidi & Joshi, 2018, s. 1). It requires agile leadership to further strengthen the institution's presence and stand out in the competition.

Agile leadership is a leadership approach that facilitates adaptation to changing environmental conditions, increases cooperation, encourages skill development in adaptation, accommodates diversity and uses it, includes exceptional performance (Henson, 2015, s. 3).

Agile leader makes the organization agile, adopts continuous change, focuses employees towards critical business strategies, is open to all possibilities, fear of failure does not prevent employees from doing business, has humility and the art of listening to lead against the destructive power of change, and stays in the shadow of old knowledge for lifelong should create a structure that should show learning performance In the VUCA environment where disruption is commonplace (Abidi & Joshi, 2018, s. 3-4). In this way, agile leaders create agile employees /structure and develop a sustainable organization that understands, analyzes, evaluates new situations and highlights solution-oriented actions by offering new perspectives, self-learning.

Agile leadership consists of five sub-dimensions: (1) emotional agility, (2) digital literacy and technology agility, (3) synergy agility, (4) shared responsibility and proactivity agility, and (5) openness to innovation and adaptability agility (Özdemir & Çetin, 2019, s. 314):

• Emotional Agility: By evaluating a leader's environmental cues, it means knowing how employees feel and thinking in which situation, listening to them, acting in accordance with their personal values and learning how to influence them. It is seen that emotional agility reduces people's stress, prevents their mistakes and improves their performance (Kimberly, 2016, s. 10-11). Emotional agility It is important to meet with the interlocutors at the same frequency, to understand them correctly and to be able to communicate and interact correctly.

• Digital Literacy and Technology Agility: Digital technology is a tool that improves the decision-making process and quality when intelligent systems are used well, helps leaders manage their organizations, and increases organizational agility (Ridwandono & Subriadi, 2019, s. 155). This helps leaders quickly redesign their organizations' existing processes and create new processes to take advantage of dynamic market conditions (Sambamurthy, Bharadwaj, & Grover, 2003, s. 245). Sürekli değişen bir VUCA ortamında öngörüyü artırmak, belirsizlikleri ortadan kaldırmak, anlayışı geliştirmek ve hızlı müdahaleye hazır olmak önemlidir.

• Agility of Synergy: It means that the agile leader establishes the knowledge sharing teams that the organization needs and adapts different perspectives to the decision mechanism in a way that creates synergy (Özdemir & Çetin, 2019, s. 315). The ability to create synergistic power in the implementation of plans has a fairly significant share.

• Shared Responsibility and Proactivity Agility: Proactive leaders are leaders who take precautions before problems arise. For this reason, they are in a strong position to anticipate problems rather than be guided by them, and try to provide maximum benefit and minimum harm by managing them. (Gültekin, 2013, s. 327). They work in a team oriented way. They want to develop and give responsibility and empower teams. They build a strong network while working on the project together. They develop innovative solutions with teamwork for the constant changes and transformations in

the internal and external environment. They are aware that achieving success depends on team-oriented work (Akkaya & Bayram, 2021, s. 182).

• Openness to Innovation and Agility to Adapt: The rapid change and transformation in the environment has a structure that also affects the organizational structure. Therefore, being open to change is very necessary for institutions to continue their lives and take the lead in the competition by adapting the change to the institutional structure and catching up (Akkaya & Bayram, 2021, s. 182). Being open to innovations and adapting to them also means ensuring development, sustainability and effectiveness.

Method

1. Purpose and Importance of the Research

In a world where volatility, uncertainty, complexity and turbidity increase and rapid changes are experienced, overcoming crises and being one step ahead in competition depend on leaders' vision setting, strengthening understanding, transparency and agility. This situation has made it important for classical leaders to change their perspectives and to transition to agile leadership in which leaders are more effective. The research is important in terms of drawing attention to the agile leadership perceptions in universities in the VUCA environment which is called the "new normal"; contributing to the spread of agile leadership approach in universities, while it is mostly considered in terms of commercial enterprises, and promoting the field that is not sufficient in the context of field research, especially in term of universities in the education sector.

The aim of the research is to determine the perceptions of the academic staff working at Erciyes University towards the agile leadership characteristics of the faculty deans. In order to avoid personalization and misperception in the research, the results were evaluated in three categories: health sciences, science/engineering sciences and social sciences instead of faculties.

2. Data Collection Methods

In line with the purpose and importance of the research, the research population consists of academic staff working at Erciyes University. According to the data published on the website of the Personnel Department, there are a total of 1970 academic staff in 19 faculties at Erciyes University. At the 95 percent confidence limit, in cases with a variance of 0.21, at a significance level of 0.05, the sample size of 318 people can represent the research population (Kurtuluş, 1998, s. 236). The research was applied to 318 people selected by simple random sampling. Before proceeding to the field research, a preliminary study was conducted with 40 people. As a result of the preliminary examination, in order to avoid misunderstandings and reservations, the area where the academic staff is located in the survey question; It has been generalized into three categories: health sciences, science/ engineering sciences, and social sciences. Academic staff were asked to answer the questions by considering the agile leadership characteristics of the dean of their faculty.

As a scale in the research, the study of Nehir Özdemir and Münevver Çetin on the development of agile leadership scale in educational organizations in 2019 was used. The scale consists of 56 statements in five sub-dimensions (Özdemir & Çetin, 2019, s. 327-328):

1. Agility of shared responsibility and proactivity- 17 statements
2. Agility of synergy-15 statements

3. Emotional agility-9 statements
4. Digital literacy and technology agility - 8 statements
5. Openness to innovations and agility to adapt- 7 statements

The reliability coefficient of the study was calculated for 56 statements in the SPSS program and Cronbach's Alpha value was found to be 0.994. This means that the scale used in the research is reliable (Bayram, 2009, s. 194).

Ethics Committee Permission

Within the framework of the decision taken during the meeting by Erciyes University Social and Human Sciences Ethics Committee dated 29/03/2022 and numbered 153; the study does not contain any ethical issues.

3. Research Model and Hypotheses

The research model consists of two variable groups to measure the agile leadership characteristics of the faculty dean and the socio-demographic characteristics of the academic staff. According to the model shown in Figure 1, agile leadership characteristics differ according to demographic characteristics.

SOCIO-DEMOGRAPHIC CHARACTERISTICS OF ACADEMIC STAFF

• Gender
• Age
• Working time
• Academic title
• Whether or not he has previously been in the administrative offfice
• Whether or not he has previously done a task in other institutions/institutions
• Field of staff

CHARACTERISTICS OF AGILE LEADERSHIP

• Agility of shared responsibility and proactivity
• Agility of synergy
• Emotional agility
• Digital literacy and technology agility
• Openness to innovations and agility to adapt

Figure 1. *Research Model*

In line with the purpose and scope of the research, the following research hypotheses have been developed in order to determine the perceptions of academic staff and deans about agile leadership characteristics:

• H1: There is a statistically significant difference at 0.05 significance level between the gender of academic staff and their perceptions of agile leadership characteristics.

• H2: There is a statistically significant difference at 0.05 significance level between the age range of academic staff and their perceptions of agile leadership characteristics.

• H3: There is a statistically significant difference at the 0.05 significance level between the academic staff's tenure and their perceptions of agile leadership characteristics.

• H4: There is a statistically significant difference at 0.05 significance level in the perceptions of academic staff regarding agile leadership characteristics according to their staff title.

• H5: There is a statistically significant difference at the 0.05 significance level in the perceptions of the academic staff regarding agile leadership characteristics, depending on whether they have been in an administrative task before or not.

- H6: There is a statistically significant difference at the 0.05 significance level in the perceptions of the academic staff regarding agile leadership characteristics, according to whether they have worked in other institutions/institutions before.
- H7: There is a statistically significant difference between the area of the staff of academic staff and their perceptions of agile leadership characteristics at 0.05 levels.

Results and Findings

1. Socio-Demographic Findings

A total of 318 academicians, 207 male and 111 female, participated in the research. 44.3 percent of the participants stated that they had previously held administrative positions such as dean, director, and head of department. The rate of the staff having worked in another institution or unit before was determined as 40.6 percent.

Table 1. *Socio-Demographic Distribution Table*

Characteristic		Frequency	Percent
Gender	Female	111	34,9
	Male	207	65,1
Age Range	20-30 years old	12	3,8
	31-40 years old	90	28,3
	41-50 years old	150	47,2
	Over 50	66	20,8
Academic Title	Prof. Dr.	84	26,4
	Associate Professor	90	28,3
	Assistant Professor	66	20,8
	Lecturer	36	11,3
	Research Assistant	42	13,2
Working Time	1-10 years	96	30,2
	11-20 years	90	28,3
	21-30 years	84	26,4
	Over 30 years	48	15,1
Whether or not having previously been in the administrative office	Yes	141	44,3
	No	177	55,7
Whether or not having previously done a task in other institutions/units	Yes	129	40,6
	No	189	59,4
Field of Staff	Social Sciences	171	53,8
	Science/Engineering Sciences	54	17,0
	Health Sciences	93	29,2
Total		**318**	**100,0**

When evaluated in terms of tenure, 30.2 percent of the academicians participating in the study have a duty period of 1-10 years, 28.3 percent 11-20 years, 26.4 percent 21-30 years, 15.1 percent more than 30 years. When evaluated in terms of academic title, it is seen that the title and age are compatible with the term of office.

2. Perceptions Regarding the Sub-Dimensions of Agile Leadership

Agile leadership, (1) shared responsibility and proactivity agility, (2) synergy agility, (3) emotional agility, (4) digital literacy and technology agility, (5) Openness to innovations and agility to adapt, including five sub-dimensions has been investigated. Below, the averages for each sub-dimension are evaluated.

Table 2. Perception Averages for the Dimension of Shared Responsibility and Proactivity Agility

Factor 1: Shared Responsibility and Proactivity Agility	n	Mean	Std. Deviation
Our manager uses his own knowledge and expertise in the administrative processes	318	3,63	1,15373
Our manager supports the entrepreneurship of his employees and new projects	318	3,61	1,21948
Our manager has a fast and active role in the development and improvement of the institution.	318	3,52	1,34257
Our manager immediately carries out improvement and development efforts in the physical conditions of the institution in order to increase success	318	3,50	1,27769
Our manager is successful in generating new information based on existing information	318	3,46	1,15249
Our manager demonstrates determination in tackling challenges	318	3,40	1,29556
Our manager encourages her employees to produce different solutions in case of a problem	318	3,38	1,30120
Our manager immediately takes additional measures when there is a possibility of failure	318	3,38	1,15477
Our manager identifies problem situations in a timely and accurate manner	318	3,37	1,16190
Our manager makes in-service training plans for employees when needed	318	3,36	1,20871
Our manager reviews past experiences to realize future scenario	318	3,35	1,20757
Our manager ensures that stakeholder councils/ representations work actively	318	3,32	1,16370
Our manager encourages her employees to enter unexplored areas (new projects, in-service training, etc.)	318	3,27	1,30178
Our manager takes measures to support the professional development of employees in order to increase success	318	3,24	1,29463
Our manager is successful in 'self-learning' and 'self-assessment'	318	3,18	1,16573
Our manager advocates dividing work into small pieces for efficiency.	318	3,09	1,28712
Our manager gives regular feedback to improve employee performance	318	2,85	1,25182

When the average perception of the shared responsibility and proactivity agility of academic staff is evaluated, the highest average (3.63) is "our manager uses his own knowledge and expertise in the administrative processes", the lowest average (2.85) is "our manager gives regular feedback to improve employee performance". The fact that the majority of the averages are above 3.00 means that there is a high level of participation in the statements. According to Table 2, the manager should develop the ability to give regular feedback in order to increase employee performance.

Table 3. Perception Averages for Synergy Agility Dimension

Factor 2: Synergy Agility	n	Mean	Std. Deviation
Our manager cares about taking action with his/her team	318	3,41	1,24413
Yöneticimiz için paydaşlarla ile karşılıklı bağ kurmak çok önemlidir	318	3,35	1,25371
It is very important for our manager to establish a mutual bond with the stakeholders	318	3,34	1,22966
Our manager can be easily contacted in case of a personal problem	318	3,34	1,42899
For our manager, face-to-face communication is important in change processes	318	3,31	1,24097
Our manager motivates his team to achieve change goals	318	3,29	1,29034

Factor 2: Synergy Agility	n	Mean	Std. Deviation
Our manager fulfills the coaching and mentoring duties that the employees need	318	3,17	1,34426
For our manager, meeting the needs and expectations of the employees is as important as the goals of the institution	318	3,16	1,32772
Our manager is highly aware of the needs of his team	318	3,14	1,32274
Our manager defines task sharing as collaboration processes between employees	318	3,12	1,24355
Our manager acts as an integrative bridge between different departments	318	3,08	1,31022
Our manager ensures coordination between employees	318	3,05	1,27867
Our manager cares about creating an environment that supports empathetic communication among employees	318	3,04	1,41594
Our manager is good at strengthening employee weaknesses	318	3,04	1,21446
Our manager organizes social activities among employees outside working hours to develop team spirit.	318	2,85	1,36744

When the averages related to synergy agility were examined, the highest average (3.41) was found to be " Our manager cares about taking action with his/her team" while the lowest average (2.85) was to say, "Our manager organizes social activities among employees outside working hours to develop team spirit". The fact that the overall averages are above 3.00 means that perceptions of synergy agility are strong. According to Table 3, in order to further increase deans' perceptions of synergy agility, academic staff should organize more social activities among employees outside of working hours to improve team spirit.

Table 4. Perception Averages for Emotional Agility Dimension

Factor 3: Emotional Agility	n	Mean	Std. Deviation
Our manager can easily tell if something is going wrong	318	3,55	1,25438
Our manager shows sincere and sincere behavior towards his team	318	3,27	1,39986
Our manager can correctly guide his team in the tension processes caused by contradictory situations	318	3,25	1,15770
Yöneticimiz, başarısızlık durumunda gerekirse programlamada esneklik sağlar	318	3,24	1,20372
Our manager has an integrative and soothing role in crisis situations	318	3,20	1,29366
Our manager has the ability to accept what happens when the struggle is unnecessary	318	3,18	1,14938
Our manager supports each employee in expressing their feelings and thoughts clearly	318	3,17	1,36522
Our manager has a guiding role against future uncertainties	318	3,14	1,25669
Our manager has a structure that can easily admit his mistakes	318	3,02	1,32661

All means for emotional agility are greater than 3.00. This means that academic staff have a high perception of deans' emotional agility. The highest average (3.55) is "Our manager can easily say this if something is going wrong", the lowest average (3.02) is "Our manager has a structure that can easily accept the mistakes he has made".

Table 5. Perception Averages for Digital Literacy and Technology Agility Dimension

Factor 4: Digital Literacy and Technology Agility	n	Mean	Std. Deviation
Our manager uses electronic communication networks to share information	318	3,76	1,05273
Our manager accurately accesses the data in real and virtual environment for the desired purpose	318	3,55	1,16032
Our manager supports employees in having digital literacy skills	318	3,49	1,10272
Our manager is fast enough to ensure the flow of information	318	3,48	1,20904
Our manager has implemented technology-related programs in our institution	318	3,48	1,17732
Our manager provides the necessary physical conditions for the use of interactive educational content	318	3,48	1,21685
Our manager can easily adapt to the use of new technologies	318	3,46	1,10212
Our manager keeps track of scientific and technological developments related to his business fields in a timely manner	318	3,29	1,19119

Since the first days of the pandemic, Erciyes University has organized training programs for trainers in order to increase the effectiveness of trainers in areas such as distance education, increasing the effectiveness of distance education, transferring resources to digital media and storing them. It can be said that the provision of such trainings has been effective in the high average of digital literacy and technology agility.

Table 6. Perception Averages for the Dimension of Openness to Innovation and Agility to Adapt

Factor 5: Openness to Innovation and Agility to Adapt	n	Mean	Std. Deviation
Our manager often talks about the positive aspects of change and innovation	318	3,48	1,18533
Our manager is sensitive about following the changes made	318	3,42	1,18307
Our manager tends to adapt to change rather than blindly clinging to what change brings	318	3,39	1,21948
Our manager has made the institution open to innovation	318	3,37	1,32192
Our manager is good at convincing his team that the benefits of change are valid	318	3,35	1,20757
Our manager can anticipate possible change processes.	318	3,33	1,22838
Our manager designs the change processes (in which areas the change will be made, how long it will take, the methods to be used, etc.)	318	3,33	1,16512

At the same time, the strategic planning, quality, accreditation studies, evaluator trainings, research university studies and innovations in the context of Covid-19 within the University have contributed to the development of openness and adaptability of academics, especially deans. When Table 6 is examined, it is thought that such trainings and studies are effective in the high averages.

Table 7. Factor Averages for Agile Leadership Traits

Factor 7: Agile Leadership Traits	n	Mean	Std. Deviation
Digital Literacy And Technology Agility	318	3,50	1,03240
Openness to İnnovations and Agility to Adapt	318	3,38	1,11192
Shared Responsibility and Proactivity Agility	318	3,35	1,09682
Emotional Agility	318	3,23	1,13588
Synergy Agility	318	3,18	1,17182
Overall Averages of All Factors	318	3,33	1,07137

Table 7 shows the averages of the expressions in terms of the sub-dimensions of agile leadership and the general averages of the expressions belonging to all factors. Accordingly, the highest average for deans' perceptions of agile leadership belongs to the digital literacy and technology agility sub-dimension. This is followed by the sub-dimension of openness to innovations and agility to adapt. The lowest average belongs to the synergy agility sub-dimension. In this ranking, it can be said that the above-mentioned education and studies at the University have a contribution.

Table 8. *Skewness and Kurtosis Values for Agile Leadership Traits*

Factors	Skewness and Kurtosis Values	Statistics
Shared Responsibility And Proactivity Agility	Skewness	-,524
	Kurtosis	-,613
Synergy Agility	Skewness	-,312
	Kurtosis	-1,021
Emotional Agility	Skewness	-,455
	Kurtosis	-,782
Digital Literacy And Technology Agility	Skewness	-,689
	Kurtosis	-,167
Openness to İnnovations and Agility to Adapt	Skewness	-,545
	Kurtosis	-,589
Overall Averages of All Factors	Skewness	-,481
	Kurtosis	-,635

In the study, kurtosis and skewness values in the data set were examined in order to understand whether the variables met the normal distribution conditions. According to George and Mallery, if the skewness and kurtosis values are between +2 and -2, it means that the data set has a normal distribution (George & Mallery, 2019, s. 14). According to Table 8, the data set shows a normal distribution.

Hypothesis Tests

The study conducted t-test analysis for H1, H5 and H6 hypotheses. The Levene F test was first examined in the analysis (Erdoğan, 2003, s. 323). Because, if the variances of the groups are equal (homogeneous) in the calculation of the t value, then the common variance estimation for the population can be made (Büyüköztürk, 2004, s. 39).

The Levene F test p value is greater than 0.05 in all of the relationships between the relevant expressions and demographic characteristics in the tables below. That is, the distribution is homogeneous and the t values make sense.

Table 9. *Agile Leadership Perceptions by Gender*

Sub-Dimensions of Agile Leadership	Gender	n	$\overline{x}$	S	SD	t-value	p
Shared Responsibility And Proactivity Agility	Female Male	111 207	3,57 3,23	1,08 1,09	316	2,627	0,009
Synergy Agility	Female Male	111 207	3,42 3,05	1,11 1,19	316	2,673	0,008
Emotional Agility	Female Male	111 207	3,42 3,12	1,08 1,15	316	2,281	0,023
Digital Literacy And Technology Agility	Female Male	111 207	3,69 3,40	0,94 1,07	316	2,367	0,019

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Sub-Dimensions of Agile Leadership	Gender	n	$\overline{\square}$	S	SD	t-value	p
Openness to İnnovations and Agility to Adapt	Female Male	111 207	3,65 3,24	1,07 1,11	316	3,231	0,001
Overall Averages of All Factors	Female Male	111 207	3,55 3,21	1,01 1,09	316	2,734	0,007

The gender differences of the academicians participating in the research are examined in Table 9. According to this, it is seen that female academicians have higher perception averages about the sub-dimensions of agile leadership compared to male academicians and their significance values are lower than p=,005. In this case, the H0 hypothesis is not supported. In other words, there is a statistically significant difference between the gender of academic staff and their perceptions of agile leadership characteristics.

Table 10. Agile Leadership Perceptions by Previous Administrative Positions

Sub-Dimensions of Agile Leadership	Previous Administrative Positions	n	$\overline{\square}$	S	SD	t-value	p
Shared Responsibility And Proactivity Agility	Yes No	141 177	3,05 3,58	1,10 1,04	316	-4,400	0,000
Synergy Agility	Yes No	141 177	2,84 3,45	1,16 1,11	316	-4,822	0,000
Emotional Agility	Yes No	141 177	2,91 3,47	1,15 1,06	316	-4,520	0,000
Digital Literacy And Technology Agility	Yes No	141 177	3,25 3,70	1,07 0,96	316	-3,942	0,000
Openness to İnnovations and Agility to Adapt	Yes No	141 177	3,11 3,60	1,13 1,05	316	-4,030	0,000
Overall Averages of All Factors	Yes No	141 177	3,03 3,56	1,09 1,00	316	-4,518	0,000

When agile leadership perceptions were examined according to previous administrative duties, statistically significant differences were found in all sub-factors. So the H0 hypothesis is not supported. This means that the unit managers (deans) of the academic staff who have not been in administrative duty before have a higher perception of agile leadership than the others.

Table 11. Agile Leadership Perceptions According to Working Status in Other Institutions/Institutions

Sub-Dimensions of Agile Leadership	Working Status in Other Institutions	n	$\overline{\square}$	S	SD	t-value	p
Shared Responsibility And Proactivity Agility	Yes No	129 189	3,36 3,34	1,14 1,07	316	0,129	0,897
Synergy Agility	Yes No	129 189	3,24 3,13	1,22 1,14	316	0,814	0,416
Emotional Agility	Yes No	129 189	3,33 3,15	1,14 1,13	316	1,362	0,174
Digital Literacy And Technology Agility	Yes No	129 189	3,44 3,54	1,00 0,99	316	-0,788	0,431
Openness to İnnovations and Agility to Adapt	Yes No	129 189	3,41 3,36	1,15 0,08	316	0,360	0,719
Overall Averages of All Factors	Yes No	129 189	3,31 3,36	1,04 1,12	316	-0,416	0,678

When agile leadership perceptions are examined according to working status in other institutions/institutions, it is seen that the p value of no sub-factor is less than 0.05. This means that the perception of agile leadership has not changed compared to working in other institutions/institutions before. That is, the H6 hypothesis is not supported.

The hypotheses (H2, H3, H4, H7) about whether there is a significant difference between the sub-dimensions of agile leadership and academic title, tenure, age range and the field of staff were tested with the MANOVA analysis.

Table 12. *Agile Leadership Perceptions by Academic Title*

Sub-Dimensions of Agile Leadership	Academic Title	n	$\overline{x}$	S	sd	F	p
Shared Responsibility And Proactivity Agility	Prof. Dr.	84	3,03	1,15	4-313	3,618	0,007
	Associate Professor	90	3,44	1,17			
	Assistant Professor	66	3,39	0,85			
	Lecturer	36	3,80	1,03			
	Research Assistant	42	3,34	1,09			
Synergy Agility	Prof. Dr.	84	2,88	1,16	4-313	2,476	0,044
	Associate Professor	90	3,18	1,33			
	Assistant Professor	66	3,33	0,87			
	Lecturer	36	3,51	1,15			
	Research Assistant	42	3,25	1,18			
Emotional Agility	Prof. Dr.	84	2,84	1,13	4-313	3,769	0,005
	Associate Professor	90	3,30	1,23			
	Assistant Professor	66	3,44	0,75			
	Lecturer	36	3,49	1,26			
	Research Assistant	42	3,25	1,18			
Digital Literacy And Technology Agility	Prof. Dr.	84	3,22	1,16	4-313	2,750	0,028
	Associate Professor	90	3,52	1,14			
	Assistant Professor	66	3,64	0,70			
	Lecturer	36	3,82	0,93			
	Research Assistant	42	3,53	0,96			
Openness to İnnovations and Agility to Adapt	Prof. Dr.	84	3,10	1,23	4-313	2,088	0,082
	Associate Professor	90	3,43	1,20			
	Assistant Professor	66	3,46	0,89			
	Lecturer	36	3,62	1,08			
	Research Assistant	42	3,51	0,94			

According to the MANOVA results between the sub-dimensions of agile leadership and the academic title, a significant difference was found between all dimensions and the title, except for "Openness to Innovations and Adaptability Agility".

Table 13. *Agile Leadership Perceptions According to Working Time*

Sub-Dimensions of Agile Leadership	Working Time	n	$\overline{x}$	S	sd	F	p
Shared Responsibility And Proactivity Agility	1-10 years	96	3,61	1,00	3-314	4,764	0,003
	11-20 years	90	3,07	1,10			
	21-30 years	84	3,46	1,10			
	Over 30 years	48	3,14	1,17			

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Sub-Dimensions of Agile Leadership	Working Time	n	x̄	S	sd	F	p
Synergy Agility	1-10 years	96	3,48	1,12	3-314	5,223	0,002
	11-20 years	90	2,83	1,18			
	21-30 years	84	3,27	1,12			
	Over 30 years	48	3,07	1,19			
Emotional Agility	1-10 years	96	3,52	1,04	3-314	3,929	0,009
	11-20 years	90	2,98	1,17			
	21-30 years	84	3,23	1,15			
	Over 30 years	48	3,08	1,14			
Digital Literacy And Technology Agility	1-10 years	96	3,73	0,85	3-314	3,699	0,012
	11-20 years	90	3,38	1,05			
	21-30 years	84	3,54	1,07			
	Over 30 years	48	3,19	1,18			
Openness to İnnovations and Agility to Adapt	1-10 years	96	3,58	0,94	3-314	4,398	0,005
	11-20 years	90	3,14	1,14			
	21-30 years	84	3,57	1,15			
	Over 30 years	48	3,10	1,20			

Table 13 shows the differences between the sub-dimensions of agile leadership and tenure. Accordingly, it can be said that there are significant differences between the tenure of academic staff and their perceptions of agile leadership. That is, the H0 hypothesis is not supported.

Table 14. Agile Leadership Perceptions by Age Range

Sub-Dimensions of Agile Leadership	Age Range	n	x̄	S	sd	F	p
Shared Responsibility And Proactivity Agility	20-30 years old	12	3,69	1,39	3-314	0,656	0,580
	31-40 years old	90	3,34	1,02			
	41-50 years old	150	3,38	1,11			
	Over 50	66	3,24	1,13			
Synergy Agility	20-30 years old	12	3,48	1,41	3-314	0,398	0,754
	31-40 years old	90	3,23	1,14			
	41-50 years old	150	3,13	1,18			
	Over 50	66	3,16	1,17			
Emotional Agility	20-30 years old	12	3,72	0,87	3-314	1,186	0,315
	31-40 years old	90	3,31	1,09			
	41-50 years old	150	3,16	1,18			
	Over 50	66	3,17	1,12			
Digital Literacy And Technology Agility	20-30 years old	12	3,72	1,00	3-314	0,707	0,549
	31-40 years old	90	3,56	0,92			
	41-50 years old	150	3,51	1,05			
	Over 50	66	3,36	1,14			
Openness to İnnovations and Agility to Adapt	20-30 years old	12	3,61	1,44	3-314	0,625	0,599
	31-40 years old	90	3,46	0,95			
	41-50 years old	150	3,38	1,15			
	Over 50	66	3,25	1,18			

According to the MANOVA analysis results shown in Table 14, there is no significant difference between the age range of academic staff and their agile leadership perceptions. H2 hypothesis is not supported.

Table 15. Agile Leadership Perceptions by Field of Staff

Sub-Dimensions of Agile Leadership	Field of Staff	n	$\bar{x}$	S	sd	F	p
Shared Responsibility And Proactivity Agility	Social Sciences	171	3,28	1,10	2-315	1,529	0,218
	Science/ Engineering Sciences	54	3,27	1,18			
	Health Sciences	93	3,51	1,03			
Synergy Agility	Social Sciences	171	3,06	1,23	2-315	3,081	0,047
	Science/ Engineering Sciences	54	3,13	1,15			
	Health Sciences	93	3,43	1,04			
Emotional Agility	Social Sciences	171	3,12	1,17	2-315	2,135	0,120
	Science/ Engineering Sciences	54	3,20	1,22			
	Health Sciences	93	3,42	1,00			
Digital Literacy And Technology Agility	Social Sciences	171	3,43	1,09	2-315	3,866	0,022
	Science/ Engineering Sciences	54	3,31	1,06			
	Health Sciences	93	3,74	0,87			
Openness to İnnovations and Agility to Adapt	Social Sciences	171	3,26	1,10	2-315	2,438	0,089
	Science/ Engineering Sciences	54	3,46	1,19			
	Health Sciences	93	3,56	1,06			

The differences between the sub-dimensions of agile leadership and the field of academic staff are shown in Table 15. Accordingly, it can be said that there are significant differences between the field of academic staff and the agile leadership perceptions in terms of "Digital Literacy and Technology Agility" and "Synergy Agility" sub-dimensions. Therefore, the H7 hypothesis was supported in terms of these two sub-dimensions.

Conclusion and Evaluation

It has become almost commonplace nowadays that, rapid variability that can occur suddenly, such as natural disasters, pandemics, uncertainties that have worked in the past but cannot be predicted whether they will work in the future, complexity with many different dimensions and ambiguity in deciding which of the same divergent views to apply. In this world, which is called the VUCA environment in short, the perspective of the leaders on events and phenomena, their training and agility are becoming more important day by day. For example, the Covid-19 pandemic, immigrants, digital transformation, etc. events and facts such as these have brought many problems such as uncertainties about when and how education will be given, confusion about how digital education will be, ambiguities and digital competencies to the common agenda of universities. When issues such as superiority in competition, quality, changing expectations from universities and differentiation strategies are added to this, the agile leadership behaviors of the faculty deans and their awareness have emerged as a subject worth investigating. The subject

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of the study arose from the need to focus on such issues. The findings and evaluations of the findings obtained in the research conducted to determine the perceptions of the academic staff working at Erciyes University towards the agile leadership characteristics of the faculty deans are listed below:

- When the general averages of the expressions in terms of the sub-dimensions of agile leadership are examined, it is remarkable that all averages are above three on a five-point scale. Distance education, increasing effectiveness in distance education, organizing training programs for trainers in areas such as transferring and storing resources to digital media, in addition Studies such as strategic planning, quality, accreditation studies, evaluator trainings and research universities carried out within the university, contributes to the development of agile leadership characteristics at Erciyes University.

- When the averages of the academic staff according to the agile leadership perceptions of the deans are ranked from the highest to the lowest; It has been determined that digital literacy and technology agility take the first place, the second place is openness to innovations and adaptability agility, the third place is shared responsibility and proactivity agility, the fourth place is emotional agility and the last place is synergy agility sub-dimensions. It strengthens the opinion that trainings on digitalization and adaptation to new environments at the university, especially from the first days of the pandemic, are effective in this ranking. In the research, it is necessary to conduct studies on emotional agility and synergy agility for those with a relatively lower average.

- As a result of the hypothesis tests, a statistically significant difference was found at 0.05 significance level between the perceptions of the academic staff regarding agile leadership characteristics in terms of gender, tenure, and whether they had previously held an administrative position. Therefore, hypotheses H1, H3, H5 were supported in all sub-dimensions.

- According to the title of academic staff, there is a statistically significant difference in all sub-dimensions, except openness to innovations and agility to adapt, at a significance level of 0.05 in their perceptions of agile leadership characteristics.

- A statistically significant difference was found between the field where the academic staff is located and perceptions of agile leadership characteristics in other sub-dimensions, except for synergy agility and digital literacy and technology agility at a significance level of 0.05.

- There is no statistically significant difference at 0.05 significance level between the age range of academic staff and their perceptions of agile leadership characteristics. That is, the H2 hypothesis was not supported.

- There is no statistically significant difference at the 0.05 significance level in the perceptions of the academic staff regarding agile leadership characteristics according to whether they have worked in other institutions/institutions before. Therefore, the H6 hypothesis was not supported.

The research is especially important in terms of being carried out at Erciyes University in an area where there is not enough field research in the education sector. It also contributes to the reinforcement of the New VUCA understanding against VUCA, where agile leadership is gaining more and more importance, and to the adoption of the agile leadership approach specified in the Internal Evaluation Report Preparation Guide of the

Higher Education Quality Board. The fact that the research was conducted only at Erciyes University and included faculty deans is an important limitation of the study. Similar studies to be conducted at other universities will provide an opportunity to compare the topic.

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VUCA Ortamında Çevik Liderlik Algısı: Erciyes Üniversitesi Örneği

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Genişletilmiş Özet

Pandemi, dijital dönüşüm, savaşlar, göçmenler ve benzeri gibi durumların yaşandığı, değişkenlik, belirsizlik, karmaşıklık ve bulanıklığın arttığı, hızlı değişimlerin yaşandığı dünyada, kurumlardaki liderlik davranışları daha fazla önem kazanmıştır. Değişkenlik (votality), belirsizlik (uncertainty), karmaşıklık (complexity) ve muğlaklık (ambiguity) kelimelerinin ingilizce baş harflerinden oluşan ve VUCA ortamı olarak ifade edilen bu durum, liderlerinin bakış açılarını değiştirmesini ve yönetim yaklaşımlarını daha etkin şekilde kullanmalarını ve çevikliği zorunlu hale getirmiştir.

Literatürde VUCA ortamında çevik liderlik anlayışı daha çok ticari işletmeler açısından iş dünyasındaki liderlik yaklaşımları itibariyle ele alınmıştır. Son yıllarda özellikle Yükseköğretim Kalite Kurulu tarafından düzenlenen "Dönüşen Dünyada Liderler Çalıştayı" ile birlikte Kurum İç Değerlendirme Raporları (KİDR) ve Stratejik Plan gibi belgelerde çevik liderlik kavramı yükseköğretim alanında önem kazanmaya başlamıştır. Çalışma, bu tür ilgi ve amaçları kapsayan konular üzerinde odaklanma gereğinden doğmaktadır. Araştırmada amaç, Erciyes Üniversitesinde görev yapan akademik personelin fakülte dekanlarının çevik liderlik özelliklerine yönelik algılarını tespit etmektir.

Çalışmada değişkenlik, bir anda ortaya çıkabilen, ne zaman ortaya çıkacağı belli olmayan, daha çok doğal felaketler, savaş ve pandemi gibi aniden ortaya çıkan ve kuruma etkisi büyük olan olayları; belirsizlik, planlama yapmanın güçleştiği, geçmişte yapılanların gelecekte işe yarayıp yaramayacağının belli olmadığı, net olmayan durumları; karmaşıklık, sebep ve sonucun rahatlıkla ortaya konulamadığı, birçok faktörün konuya ilişkin etkilerinin olduğu ve bunun belirginleştirilemediği bir süreci; muğlaklık, bulanıklığın olduğu, farklı bakış açılarından hangisinin doğru olduğunun kestirilemediği olguları ifade etmektedir.

Araştırmada ölçek olarak Nehir Özdemir ve Münevver Çetin 2019 yılında eğitim örgütlerinde çevik liderlik ölçeğinin geliştirilmesine yönelik yaptığı çalışma kullanılmıştır. Ölçek çevik liderlik kavramını, paylaşılan sorumluluk ve proaktivite çevikliği, sinerji çevikliği, duygusal çevikliği, dijital okuryazarlık ve teknoloji çevikliği, yeniliklere açıklık ve uyum sağlama çevikliği olmak üzere beş alt boyutta ele almıştır. Toplam 56 ifadeden oluşmaktadır. Araştırmanın amaç ve kapsamı doğrultusunda araştırma nüfusunu Erciyes Üniversitesinde görev yapan akademik personel oluşturmaktadır. Personel Daire Başkanlığının web sitesinde yayınlamış olduğu verilere göre Erciyes Üniversitesinde 19 fakültede toplam 1970 akademik personel bulunmaktadır. Araştırma basit tesadüfi örneklem yoluyla seçilen 318 akademik personele yüz yüze anket yöntemiyle gerçekleştirilmiştir. Saha araştırmasına geçmeden önce 40 kişi ile ön inceleme yapılmıştır. Ön inceleme sonucunda yanlış anlaşılmaların ve çekincelerin önüne geçebilmek amacıyla anket sorusunda akademik personelin kadrosunun bulunduğu alan sağlık bilimleri, fen/ mühendislik bilimleri ve sosyal bilimler olmak üzere üç kategoride genelleştirilmiş ancak kendi fakültesindeki dekanın çevik liderlik özelliklerini düşünerek soruları cevaplaması istenmiştir.

Araştırmada sonuçlar kişiselleştirmenin ve yanlış algının önüne geçebilmek için, fakülte isimleri yerine sağlık bilimleri, fen/mühendislik bilimleri ve sosyal bilimler olmak üzere üç kategoride değerlendirilmiştir. Elde edilen sonuçlara göre ERÜ akademik personelinin çalıştıkları fakültelerin dekanlarının çevik liderlik özelliklerine yönelik algıları 3,00'ın üzerinde tespit edilmiştir. Akademik personelin dekanların çevik liderlik algılarına göre ortalamaları en yüksekten düşüğe doğru sıralandığında; ilk sırayı dijital okuryazarlık ve teknoloji çevikliği, ikinci sırayı yeniliklere açıklık ve uyum sağlama çevikliği, üçüncü sırayı paylaşılan sorumluluk ve proaktivite çevikliği, dördüncü sırayı duygusal çeviklik ve son sırayı sinerji çevikliği alt boyutlarının aldığı belirlenmiştir. Bu sonucun çıkmasında Üniversitede uzaktan eğitim, uzaktan eğitimde etkinliğin artırılması, kaynakların dijital ortamlara aktarılması, depolanması gibi alanlarda eğiticilerin eğitimi programlarının düzenlenmesi, ayrıca Üniversite bünyesinde yapılan stratejik planlama, kalite, akreditasyon çalışmaları, değerlendirici eğitimleri ve araştırma üniversitesi gibi çalışmaların etkili olduğu düşünülmektedir.

Yapılan hipotez testleri sonucunda, akademik personelin cinsiyeti, görev süresi ve daha önce idari görevde bulunup bulunmadığı itibariyle çevik liderlik özelliklerine yönelik algıları arasında anlamlı farklılıklar tespit edilmiştir. Akademik personelin kadro unvanına göre çevik liderlik özelliklerine yönelik algılarında yeniliklere açıklık ve uyum sağlama çevikliği haricindeki tüm alt boyutlarda istatistiki olarak anlamlı farklılık vardır. Akademik personelin kadrosunun bulunduğu alan ile çevik liderlik özelliklerine yönelik algıları arasında sinerji çevikliği ve dijital okuryazarlık ve teknoloji çevikliği alt boyutları haricinde diğer alt boyutlarda istatistiki olarak anlamlı farklılıklar belirlenmiştir. Akademik personelin yaş aralığı ile çevik liderlik özelliklerine yönelik algıları arasında istatistiki olarak anlamlı farklılık bulunmamaktadır. Akademik personelin daha önce başka kurum/kurumlarda görev yapıp yapmamasına göre çevik liderlik özelliklerine yönelik anlamlı farklılık yoktur.

Araştırma özellikle eğitim sektöründe yeterince saha araştırması olamayan bir alanda Erciyes Üniversitesinde gerçekleştirilmesi bakımından önem arz etmektedir. Yeni normal olarak adlandırılan VUCA ortamında üniversitelerdeki çevik liderlik algılamalarına dikkatlerin çekilmesi ve çevik liderlik anlayışının yaygınlaşması ile ilgili çalışmalara ışık tutmaktadır. Çevik liderliğin gittikçe önem kazandığı VUCA'ya karşı Yeni VUCA anlayışının pekiştirilmesine ve Yükseköğretim Kalite Kurulu'nun Kurum İç Değerlendirme Raporu Hazırlama Kılavuzunda belirtilen çevik liderlik anlayışının benimsenmesine katkı sağlamaktadır. Araştırmanın sadece Erciyes Üniversitesinde yapılması ve fakülte dekanlarını kapsaması çalışmanın önemli bir kısıtıdır. Diğer üniversitelerde yapılacak benzer çalışmalar konuyla ilgili karşılaştırma imkânı sunacaktır.

Anahtar Kelimeler: VUCA, Çevik Liderlik, Erciyes Üniversitesi, Kriz Yönetimi.

Reflections of Orientalism in Cinema as A Form of Domination: *'True Lies'*

Bir Tahakküm Biçimi Olarak Oryantalizmin Sinemadaki İzdüşümleri: *'True Lies'*

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Abstract

Hollywood cinema is a large industry that presents American ideology and traditional values to the viewer through representative policies. Films produced within this system, which has a vast production, distribution and screening network, are shown in many countries. The aim of this study is to reveal how American ideology and orientalist discourse are constructed in cinema. For the purpose of this study, the film *'True Lies'* directed by James Cameron in 1994 was chosen as a sample. *True Lies* is a high-budget, box-office success with a well-known cast and a popular movie that has many counterparts in Hollywood cinema. The film selected as a sample was analyzed according to the method of critical discourse analysis and ideological film criticism. According to the results obtained from the analysis, the main rhetoric of the film is in parallel with the policies that America followed in accordance with the new world order adopted at that time. In the film, both visually and semantically, the orientalist discourse based on the distinction between I/Western and other/Oriental is reconstructed and the stereotypes related to this duality are repeated. In the analysis, it was concluded that the image of the 'East' was created in accordance with the ideology of Hollywood and represented as the 'other'.

Keywords: Cinema, Orientalism, Ideology, True Lies.

Öz

Hollywood sineması, Amerikan ideolojisini ve geleneksel değerlerini temsil politikaları aracılığıyla izleyiciye sunan büyük bir endüstridir. Geniş bir yapım, dağıtım ve gösterim ağına sahip olan bu yapının içinde üretilen filmler birçok ülkede gösterilmektedir. Bu çalışmanın amacı sinemada Amerikan ideolojisinin ve oryantalist söylemin nasıl inşa edildiğini ortaya koymaktır. Çalışmanın amacı doğrultusunda, yönetmenliğini James Cameron'un yaptığı 1994 yapımı *'True Lies'* filmi örneklem olarak belirlenmiştir. *True Lies* filmi Hollywood sinemasında pek çok benzeri bulunan yıldız oyunculara dayalı, yüksek bütçeli ve gişede başarılı olmuş popüler bir filmdir. Örneklem olarak seçilen film, eleştirel söylem analizi ve ideolojik film eleştirisi yöntemine göre çözümlenmiştir. Çözümlemeden elde edilen sonuçlara göre filmin temel söylemi, o dönem Amerika'nın benimsediği yeni dünya düzeni doğrultusunda izlediği politikalarla paralellik göstermektedir. Filmde gerek görsel gerekse anlamsal olarak hem ben/Batılı ve öteki/Doğulu ayrımına dayanan oryantalist söylem yeniden inşa edilmekte hem de bu ikiliğe yönelik klişeler yinelenmektedir. Çözümlemede, 'Doğu' imgesinin Hollywood'un ideolojisi doğrultusunda yaratıldığı ve 'öteki' olarak temsil edildiği sonucuna ulaşılmıştır.

Anahtar Kelimeler: Sinema, Oryantalizm, İdeoloji, True Lies.

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Introduction

Almost every society in history creates its own unique image of the East and the West at different periods. However, it seems that the West in particular defines and positions the East from its point of view. As a matter of fact, these Western attempts to define the East have been referred to as 'orientalism' and have become the subject of science. Although the East-West distinction emphasizes geography at first glance, the distinction mainly focuses on the perception of civilization based on culture, institutions and values (Yardım, 2018, p. 11). This distinction has brought with it the duality of 'I' and 'other'. In the orientalist view, it is the East that is separated, marginalized and placed in a secondary position. The West, which calls itself the 'I', constructs the East, which is the 'other', according to its ideology.

Orientalism is when someone who feels that he or she belongs to the political-cultural entity called the West (occident) talks about the elements of an entity he or she describes as the East (orient) (Kontny, 2002, p. 211). In fact, it is common for anyone to be the other, and being the other has something to do with containing differences that do not belong to everyone. In this sense, 'otherness' should be considered as a means of wealth. The main problem is not in the presence of the other and the pathological reactions developed from time to time against it; but in the displacement of the other and the declaration of the other as an outright enemy. (Uluç, 2009, p. 38) According to Bauman (2012, p. 51), in spite of everything, "emotional attachment and antipathy, trust and suspicion, security and fear, cooperation and contention" coexist in the 'I' and the 'other'. Whereas 'I' and 'enemies' have only antipathy, doubt, fear and strife (Uluç, 2009, p. 39). Therefore, while 'I' is always the most superior, the best, the most peaceful; 'the other', that is, the enemy, is always seen as the source of unrest (Erkan, 2009, p. 13; Pamuk, 2014, p. 46). The meanings and images attributed to the other can be encountered in many settings. For example, television, cinema, pop music and comics may seem like harmless mediums, but they can create negative perceptions of the 'other' and distort reality (Yahiaoui, 2022, p. 1). Douglas Kellner, author of Media Culture (1995), points out that social reality is recreated through radio, television, film and cultural products. According to Kellner, media content reveals who is powerful or powerless; who has the power to use force and brutality, and who is helpless (Kellner, 1995).

The perception that the West wants to create about the East and the products it puts forward in line with its stereotypical views are also seen in cinema (Yücel & Sürmeli, 2019, p. 111). Cinema plays an important role in shaping its audience's perception of 'I' and 'other' by the way it represents geographies other than the geography in which it is performed (Önal & Baykal, 2011; Yahiaoui, 2022). Cinema today is an arena of cultural representation, important for the conduct of political struggles (Armes, 2011, p. 43). In this direction, the orientalist discourse in the films is related to the representation of the East, its images and the creation of an Oriental atmosphere. Thus, the main purpose of this study is to reveal how orientalist discourse and American ideology are constructed in popular cinema. For this purpose, the 1994 film 'True Lies' directed by James Cameron was chosen according to the purposive sampling method. The film is reviewed according to the methods of critical discourse analysis and ideological film criticism. According to the results obtained from the analysis, orientalist discourse is constructed by making the distinction between the Western "I" and the Eastern "other" clear both semantically and visually.

Orientalism as a Concept

'Orientalism', also known as Oriental studies, is based on the Latin word oriens, etymologically meaning the rising of the sun (Germaner & İnankur, 1989, p. 9). Orientalism, is defined as "Eastern science" by Turkish Language Institute (2022) . In the Oxford Dictionary (2022), "Orientalism" is defined as *"1. Style, artefacts, or traits considered characteristic of the people and cultures of Asia. 2. The representation of Asia in a stereotyped way that is regarded as embodying a colonialist attitude."* In another definition, orientalism is defined as a point of view that bases its approach to the Middle East and the Arab world in particular on some general premises (Halliday, 2014, p. 88).

Orientalism, which studies the Western perspective on the East, has been discussed throughout history. The Decisions of the Vienna Council of 1312 were recognized as the starting date for orientalism as a branch of science. In line with the Vienna Resolutions, it was decided to establish chairs in Oxford, Paris, Avignon, Bologne, and Salamanque to teach Greek, Arabic, Syriac, and Hebrew languages (Said, 2008, p. 59). This decision paved the way for Western societies to study Eastern societies. Although the Orientalist point of view first appeared in Europe, over time it began to manifest itself in the United States (US), and many Orientalist scientists were trained in the US. Many scientists have been employed under the umbrella of various formations, especially the American Olympic Society founded in 1842 (Said, 2008, p. 109).

Orientalism soon gained worldwide fame with Edward Said's masterpiece "Orientalism", written in 1978. Said has suggested that the United States despises Eastern societies and is working systematically to place this perception in all minds. According to Said, Orientalism is "*all the theories, statements, attitudes, analogies, a kind of doctrine, regime, or form of government that deals with the East. In short, this kind of orientalism is the West's tactic of maintaining superiority, an attempt to establish authority over the East*" (Said, 1998, p. 14).

In his works, Said has discussed the relationship between East and West in a different way and from a new perspective than the studies that have dealt with it before. At first, the East-West problem was generally considered through general and broad concepts such as European colonialism, imperialism and racism, along with recent historical issues and current political events, but after Said's work, it was found that the issue was not as simple as it seemed. In the context of Foucault's theoretical grounding in general, Said argues that the West invented an imaginary geography of the East as the other (Yıldız, 2014, p. 9). In other words, orientalist discourse based on the relationship of interest and power is based on the concepts of 'I' and 'other'. At this point, the West has become the 'I' and the East has become the 'other' (Yardım, 2018, p. 23). In the center of the other are Eastern Muslims. Uluç (2009, p. 145), inspired by Said's approach, has used the expression, "*The West is watching itself in the giant mirror of the East*" for orientalism. Edward Said says the following about Orientalism (Said, 1998, pp. 26-27):

> "Orientalism is an unbalanced order of exchange that does not seem to be specifically related to political power, but arises from the differences in the power of various authorities and thus continues to exist. To some extent, this exchange goes on with political power, as in colonial and imperial administrations; with intellectual power in the field of linguistics, comparative anatomy or modern political sciences; with cultural power in the field of religion, institutions, value judgments, national taste and literature; with moral power in the circle of ideas based on "us" and "them". Ultimately, my thesis about Orientalism centers on the fact that it has a very wide reach in culture, politics and fashionable modern intellectual thought, but that it has very little to do with "our" world and the real "East".

In orientalism, which is considered to be a dominant discourse developed by the West with the aim of establishing its own hegemony over the East, according to Said (1998), studies and texts related to the East re-create the East. According to the Orientalist perspective, the reality of the East is the production of the West, seen as a cultural, political and economic power (Satır & Özer, 2018, p. 764). In this context, Berger and Luckmann (2008, p. 158) stated that "The one with a big stick has an even greater chance of imposing their own definition of reality." This argument is important in terms of making sense of the Eastern image created by the West (Satır & Özer, 2018, p. 764). Said (1998, p. 57) expressed what Westerners think about the East, especially the Arabs, as follows: *"They consider Arabs to be terrorists on camels. According to them, the Arabs are useless creatures who extend their twisted noses and poisonous tongues to everything and block the path of true civilization because of the unjust wealth they have acquired."* Edward Said's dogmas of orientalism is a succinct summary of Western perceptions of the Orient, revealing an essentially racist discourse that also appeals to the Westerner's own perception (Mather, 2020, p. 177).

Şerif Mardin (2019, p. 108), says the following about Said's views on orientalism:

> "Said's assessments have a resonance that is entirely palatable to our contemporary readers. The discourse of Orientalism has been adopted quite easily by our intellectuals. The explanation for this, I think, lies in the fact that the dominant discourse in Said's thesis and the theme he puts forward have long been present in us as an emphasis. The idea that we are constantly considered a "subaltern" by the West and that this must be opposed is a basic principle of our lives."

Orientalist discourses, as expressed by Mardin, have always been remarkable in that they articulate the discourses of the marginalization of the East, which is a wounded society in this regard.

Orientalism in Cinema

From the early 1900s onwards, in the films of Edison in the US and Pathé and Gaumont in France, Arabs representing the East were portrayed as thieves, bandits, invaders and corrupt people living in deserts and tropical oases with voluptuous harem girls. (Blauvelt, 2008). Today, especially after the September 11 attacks, it is possible to say that in the US's dichotomous relationship with Islam, it both defines Islamic identity as a 'cultural object' that must be known, and codifies it as an unknown other (enemy) that must be controlled (Keyman, 2011, p. 17) . Since then, there has been an increase in hate speech and government policies targeting both Arabs and Muslims in the US (Alsultany, 2012, p. 10). This situation can also be seen in the Hollywood movies. After the September 11 attacks, Arabs or Muslims in general are reflected as terrorists planning to destroy the West. Arab culture is irrelevant in these orientalist narratives; the important thing is to spread "freedom" and "democracy", which are nothing more than keywords that justify Western hegemony and US cultural exports and sovereignty (Blauvelt, 2008). In the fictional world of American cinema, it is possible to find sheikhs who kidnap white women, oil kings, flying carpets, tempting belly dancers, fanatical Muslim terrorists and more (Gider Işıkman, 2009, p. 179).

In his article "Reel Bad Arabs' Takes on Hollywood Stereotyping", William Booth emphasizes that Hollywood is obsessed with the stereotypes of the "belly dancer, the billionaire sheikh and the bomber" in its portrayal of Arabs, and that these three stereotypes have always been used to humiliate Middle Easterners (Booth, 2007).

Published by Jack Shaheen firstly in 2001, *Reel Bad Arabs: How Hollywood Vilifying a People* is a book that deals with the issue of the representation of Arabs in US films. Shaheen's book, in which he reviewed more than a thousand Hollywood films released between 1986 and 2000, leaves no room for doubt about American cinema's view of Arabs. Shaheen analyzed over two thousand Arab and Muslim characters in over a thousand films and found that only 12 of these films are positive, 52 are neutral, and the remaining more than 900 depict Arabs and Muslims negatively (Shaheen, 2003, p. 172). Shaheen (2003, p. 192) said, "At first, I had difficulty uncovering "regular" and admirable Arab characters-it was like trying to find an oasis in the desert." emphasizing how difficult it is to come across films that show the positive aspects of Arabs and Muslims in Holywood films. Therefore, in Hollywood films, it is not often that Eastern characters achieve heroic status. It is only Westerners who should have the potential to play the roles of heroes. The hero should always be a Western character, designed to be different and superior to the Oriental.

Shaheen argues that in Hollywood cinema, Arabs are presented as underdeveloped, violent, mystical, sensual, hateful, prejudiced and misogynistic (Shaheen, 2003). Shaheen gave the following statements in an interview about her book (Shaheen, 2006):

> *"And what I tried to do is to make visible what too many of us seem not to see: a dangerously consistent pattern of hateful Arab stereotypes, stereotypes that rob an entire people of their humanity. All aspects of our culture project the Arab as villain. That is a given. There is no deviation. We have taken a few structured images and repeated them over and over again. So now whether one lives in Paducah, Kentucky or Wood River, Illinois, we know basically the same thing. The Arab is a one-dimensional caricature, a cartoon cutout used by film makers as stock villains and as comic relief. And so, over and over, we see Arabs in movies portrayed as buffoons, their only purpose being to deliver cheap laughs...We don't care about them. We've been preconditioned to think that those innocent civilians, clones of Al Qaeda and Saddam Hussein are one in the same and do not merit our sympathy, our understanding, and that's very dangerous."*

When Jean-Luc Godard was asked why US films are the most popular in the world, he said, "Because Americans tell the best stories. They can invade a country and immediately create a narrative that justifies it." With this answer, he criticized the orientalist point of view in American films (act. Blauvelt, 2008). One of the films that justifies Godard's words is the 2014 film "American Sniper" directed by Clint Eastwood. Through the film's protagonist Chris Kyle, the American invasion of Iraq is justified and glorified, while Arabs are stereotyped as "savages", marginalized and portrayed as terrorists (Uluç & Küngerü, 2018, p. 1). According to Blauvelt (2008), the reason for the US public acceptance of the invasion of Iraq, which began on March 19, 2003, was the constant negative portrayal of Arabs in Hollywood movies and television after 9/11.

While projecting negative images of Arabs, the fact that they are Muslims is often emphasized to equate Muslims with terrorism. In the 2001 film Black Hawk Down directed by Ridley Scott, Kathryn Bigelow's 2008 film The Hurt Locker and Peter Berg's 2013 film Lone Survivor, Muslims are equated with terrorism and portrayed as feared people (Türkmen & Özçınar, 2020, p. 1338).

In the 1981 film Raiders of the Lost Ark, Arabs are portrayed in movies not only as barbarians, terrorists and dangerous, but also as highly incompetent people, as in the scene in which the main character Indiana Jones shrugs his shoulders at a large Arab who swings a sword at him (Uluç & Küngerü, 2018, p. 4). In director Stuart Baird's 1996 US film Executive Decision, the story of the hijacking of a passenger plane by Middle

Eastern terrorists is told, and while the Middle Easterners, the "other", are portrayed as incompetent and weak, the heroes representing the western "I" -Hale Berry, Kurt Russell, Steven Seagal- who are trying to defuse the bomb that will wipe the entire USA off the map are shown as strong, confident and cynical heroes (Önal & Baykal, 2011, p. 112).

Not only Arabs, but also Turks representing the East are similarly portrayed negatively in American films. For example, in the 1978 film Midnight Express, which tells the story of an American prisoner arrested and imprisoned in Türkiye, Turks are portrayed as sadistic and torturous. In the 1962 film Lawrence of Arabia, the Turkish officer is an immoral character (Gider Işıkman, 2009, p. 186). Similarly, the image of Turkish people/ Türkiye in the films Passport to Terror (1989), Prison Heat (1993) and Taken II (2012) is full of orientalist images and discourses that negatively affect Türkiye and Turks on an international scale (Söylemez & Göktürk , 2021, p. 266).

Other races representing the East are often portrayed negatively in American films. In the 1997 film Air Force One, Chechens were portrayed as ruthless terrorists who hijacked a plane carrying the American president, his wife, daughter and senior government officials (Gider Işıkman, 2009, p. 186). Again, Zack Snyder's 2007 film 300 Spartans marginalized Iran by adhering to America's ideologies and reconstructed a war in history (Battle of Thermopylae) from an orientalist perspective. In the film, Persians are positioned as the other of the West through the contrasts established as *"East/West, primitive/civilized, abnormal/normal, savage/civilized, female/male, cowardly/brave, immoral/moral, emotional/rational, slave society/free society, warrior/peacemaker"* (Yiğit, 2008, p. 248).

The orientalist perspective in US-made films can also be seen in productions for children. For example, in the opening scene of Disney's Aladdin (1992), directed by John Musker and Ron Clements, Aladdin talks about the country he comes from, saying that it is far away, that camel caravans travel there, that it is a barbaric place, but that despite everything, it is his home (Alhassen, 2018, p. 10).

In the foreword to the report (Haqq & Hollywood: Illuminating 100 years of Muslim Tropes and How to Transform Them) by Maytha Alhassen, which focuses on the portrayal of Muslims in Hollywood films through race and ethnicity, it is stated that throughout the history of cinema and television, American pop culture has never reflected the diversity, richness and humanity of Muslim communities (2018, p. 7). As a matter of fact, with the orientalist perspective, the image of the East in general and the image of Arabs and Muslims in particular are produced.

The Aim and Method of the Study

The aim of this study is to reveal how American ideology and orientalist discourse are constructed in Hollywood cinema. In accordance with this main purpose, the film *'True Lies'* (1994) was determined by purposive sampling from non-random sampling methods. Balcı (2016) states that in the purposive sampling method, the researcher decides what or who will constitute the sample that is suitable for the purpose of the research by using his/her will. The film selected as a sample was analyzed according to 'critical discourse analysis' and 'ideological film criticism'.

Özer (2015, p. 201) defines critical discourse analysis, in which concepts such as "power, domination, hegemony, ideology, class, gender, race, discrimination, interests, reproduction, institutions, social structures and social order" come to the fore, as "the

systematic study of the functions and structures of text and speech in their social, political and cultural contexts".

Ideological film criticism is based on the idea that most films "contain explicit ideological messages about individualism, male-female relationships, the importance of family life, race or European history" and is based on the idea of identifying "the world and messages that the film presents to the viewer by considering the content of the film in a holistic way, as well as the problems with the characters and plot, narrative structure, use of cinematographic techniques, etc." (Corrigan, 2011, pp. 121-126) Ideological film criticism examines films as a reflection of society and the era in which they were produced. Therefore, it investigates how infrastructure relations with socio-economic foundations determine films -ideologically- as a superstructure product (Özden, 2014, pp. 166-167).

Findings about Orientalist Discourse in *True Lies*

True Lies is a high-budget, box-office success with a well-known cast and a popular film that blends humor and action, glorifying US values and ideology, and it has many counterparts in Hollywood cinema. After briefly mentioning the story of *True Lies*, which is the subject of the research in this part of the study, the film is analyzed by the methods of critical discourse analysis and ideological film criticism.

The Short Story of the Film

True Lies is a 1994 action comedy film directed by James Cameron. The film centers on the character Harry, who is actually a CIA agent, although he looks like a middle-aged family man working in a marketing business. Harry is involved in dangerous missions with his team Gibson and Faisil, while giving the impression to his wife Hellen and daughter Dana that he has a boring job. The development part of the film begins with a bilateral conflict. On the one hand, they receive information that Jamal Khaled, a Middle Easterner, has smuggled four warheads stolen from Kazakhstan into the US; and on the other, Harry learns that his wife Helen is cheating on him with a man named Simon. Harry starts to have his wife followed and her phones tapped. Simon is actually a con artist who is a car salesman but lies about being a spy to impress women. Helen has not cheated on Harry, she is only helping Simon with his so-called secret missions because she wants to feel useful. Harry, on the other hand, visits Juno with another identity, as he thinks that Khaled will smuggle the weapons into the country through an art dealer named Juno Skinner. Juno, working on behalf of Khaled, finds out that Harry is a spy and kidnaps Harry along with his wife. Helen learns Harry's true identity. Harry saves his wife from the terrorists, but Aziz, who works on behalf of Khaled, has kidnapped Harry's daughter Dana and taken her to the top of a building in the city center. Here he aims to detonate the bomb, then giving his messages to the media. Dana climbs the crane at the top of the building after stealing the key that will detonate the bomb. Aziz chases after her. Having received the news of the situation, Harry arrives on a combat jet, rescues his daughter and kills the terrorists. The film ends with a short scene in which Harry and Helen are working as spies together.

The Construction of American Ideology and Orientalist Discourse in True Lies

In the 1980s, the new understanding of the economic order adopted by the United States gradually began to spread all over the world (Kazgan, 2005, p. 15). This understanding is announced as the "new world order" to the whole world by the American President George Bush at the congress. The new world order includes the rhetoric of "freedom, free market economy and human rights" (Canar, 2012, p. 51) and finds its basis in the

Washington resolutions, in which NATO decided that it could intervene outside its area for "peacekeeping and humanitarian aid" (Oran, 2010, pp. 210-211). (Hale, 2003, p. xii) With the collapse of socialism in Eastern Europe, the fall of the Berlin Wall, the end of the Cold War and the dissolution of the Soviet Union, the United States took its place on the stage of history as the world's only superpower. The US military and economic power is considered a world power due to its leadership in technology and effectiveness in international institutions, and due to all these developments, America's understanding of the new world order gradually reaches a global scope (Kazgan, 2005, p. 15). One of the most important tools that have had a global impact on the construction of this new world order has been the popular Hollywood cinema. Especially, the lack of a pole to provide balance in the face of America, especially during the production of the film that is the subject of this study, has led to the positioning of the United States as the world's superpower both in the media and in Hollywood.

The American film industry, if the short period up to the First World War is excluded, has dominated the world market almost since the beginning of cinema. As a result of Keynesian policies and the National Industrial Recovery Act, films have become mass-produced, distributed and consumed products under the monopoly of vertically integrated giant corporations. The American film industry, which also pursues an expansionist policy with its international trade agreements, has become popular in most of the world and has been ahead of the domestic film industries (Çetin, 2014, s. 290). The ideological direction of these films, which have reached a large number of audiences all over the world, has been questioned by many in the context of spreading American values (Ryan & Kellner, 2010; Kırel, 2010; Herman & Chomsky, 2012). These popular narratives are based on "white, Christian, heterosexual, patriarchal" middle-class values and contribute to the construction of a Western-centered worldview as well as these values. While positioning itself as a superpower, the US puts an image of the East as the signifier of all negativities and shortcomings with qualities such as "black, Muslim, homosexual, matriarchal". These negative characterizations are the subject of feminist film theory, Queer film theory and Orientalist studies.

The film *True Lies* depicts a typical middle-class American family. The Tasker family, who live with their dogs in a two-story suburban house with a garden, consists of father figure Harry, who works in the marketing business, mother Helen, who works as a secretary, and their teenage daughter Dana. This family structure, which forms the core of many films in different genres, also functions as the carrier of American ideology in *True Lies*. One of the main conflicts of the film is the question of whether Helen is cheating on Harry. When Harry learns that Helen is secretly seeing someone named Simon, he uses all the CIA's resources to illegally track her and uncover the truth about his wife. Harry finds out that his wife is going to meet Simon and follows them. They drive to a caravan outside the city center. Simon asks Helen to pretend to be his wife for a secret mission and tries to get closer to Helen, under the pretext of looking like a married couple. Harry and his team raid the caravan and forcibly abduct Helen from the caravan. Harry and his partner Albert Gibson take Helen to the interrogation room and accuse her of being a member of an international terrorist organization. Gibson asks Helen if she often cheats on her husband. Helen denies the accusation, saying that she did not cheat on her husband. Harry, this time more openly, asks if she had a sexual relationship with Simon. Helen angrily denies the accusation again. Harry offers Helen to work with them or go to federal prison so that she can return to her normal life and her husband will not be aware of what is happening.

Helen agrees to work with them under the code name 'Doris' and waits for news of the mission. Helen arrives at a hotel for the first mission and disguises herself as a prostitute. She is tasked with placing a wiretap on the phone in the room where Harry is, whom she thinks is an arms dealer. Harry asks Helen to undress and dance, then kisses her as she lies on the bed. Helen picks up the phone from the nightstand and hits Harry repeatedly on the head, not thinking that Harry, whom she mistakes for a dangerous arms dealer, is likely to harm her. She then tries to escape from the room by kicking him. Thus, it is emphasized that the woman protects her chastity even in the face of death. In the film, both in this scene and in the previous interrogation scene, the "discourse of a woman who preserves her chastity" is reproduced in all circumstances in accordance with American ideology.

The other main conflict that drives the movie is the smuggling of four warheads stolen from Kazakhstan into the United States by Middle Eastern billionaire Jamal Khaled. In the opening scene of the film, Harry and his team sneak into a party organized by Jamal Khaled in Switzerland. The orientalist discourse in the film begins to be established by Harry's behavior towards Easterners at the party. Harry enters the party through the kitchen door and in order to disguise his identity and look like a normal guest, he says hello to some people he passes and asks them how they are doing. A funny situation is created when people do not understand that they are being deceived and then respond. The party is mainly attended by Western-looking guests, while Middle Easterners are also present in their local clothes. The guests whom Harry makes fun of are all Orientals. Icons such as 'agel' belonging to the Middle East and Arab culture are often used in the film. On the other hand, stereotypes about Arabs are reiterated by showing Middle Easterners living a luxurious life, especially at the party in the mansion.

One of the main villains in the film is Juno from Kazakhstan. Juno is portrayed as quite beautiful, educated and confident, unlike other bad characters in the film. In one scene, Harry has a conversation with Juno, who looks flawless and is a US citizen, as follows:

> *Harry:* "Why are you helping these psychopaths?"
> *Juno:* "These psychopaths pay me a lot of money; I don't care what the Middle Easterners or the Americans want."

Although Juno is portrayed as a self-confident character, she shows a silent acceptance when Aziz slaps her in the later parts of the movie, leading us to think that her external image is a fiction. No matter how strong, independent and confident she appears, she is an Eastern woman who accepts the domination of men and the act of slapping, which involves humiliation beyond physical violence. It is also the Eastern character who commits acts of violence. In contrast, Harry, representing the West, does not act aggressively towards his wife even when he finds out that she is cheating on him or that his daughter is stealing. Harry shows controlled and calm behavior in all scenes.

The character Salim Abu Aziz in the film leads a terrorist organization called 'Crimson Jihad'. While the basic meaning of the word jihad in Islam is primarily to fight one's own faults, in many Western narratives it is used as a concept that refers to wars, massacres and acts of terrorism in the name of religion. In the film *True Lies*, the concept is used with a similar emphasis. The word 'Crimson' added in front of the word 'Jihad' can also be used to mean 'red' and 'blood'. With the name 'Crimson Jihad', the concepts of blood and war are evoked, implying that jihad means violence.

Salim Abu Aziz makes a video recording to make their voice heard to the Americans. He calls out to the camera, saying *"...Now you have seen that there is a force in your enemy that can attack you. Now you Americans will withdraw all your military forces around the Persian Gulf. Right now and forever. Otherwise, the Crimson Jihad will blow up a major American city every week. You will meet our demands. First, we will detonate one bomb on this deserted island so that you will see our strength..."* These words of Aziz are one of the most obvious indicators of the portrayal of Arabs as ruthless terrorists.

The way Aziz's organization's members are depicted participates in the film's orientalist discourse in two ways. They participate in the orientalist discourse of the film, firstly because they commit acts of terrorism, and secondly because they are uncontrolled crowds acting on their emotions, grunting in meaningless voices instead of speaking in intelligible words. Just as Americans are portrayed as clean, elegant, educated, civilized and rational, Arabs are portrayed as dirty, shabby, rough, rude, aggressive, uncontrolled, wild, cruel and emotionally driven crowds. The Middle Eastern actors and extras are all made up of people with dark skin and bushy beards. As a matter of fact, whether they are at a party in a luxury mansion in Switzerland or they are preparing a terrorist act in a strange place, their disguise also repeats stereotypes about Arabs. Thus, the distinction between the Western "I" and the Eastern "other" is highlighted both on a semantic and visual level, and the orientalist discourse of the film becomes more obvious.

The adjectives used by Harry and his teammates to describe the Easterners and the verbal expressions used by the oriental characters in the film are another topic that needs to be focused on. In one scene of the film, Harry identifies the Easterners who follow him with the names of the characters of Beavis and Butt-head, one of the most popular TV series in America. The series centers on Beavis and Butt-head, a pair of lazy teenagers characterized by their apathy, lack of intelligence, and unqualified humor. On the other hand, throughout the movie, Harry often refers to Aziz and others as psychopaths. There are hardly any scenes in the film in which other Middle Easterners other than Aziz utter intelligible words. They often sound like grunts and unintelligible shouts. Their understandable words, on the other hand, are repeated stereotypes about Arabic. Words such as "Yallah" are often used exaggeratedly to create a laughing element. Jack Shaheen states that in Hollywood, the word Allah-u Akbar is used in a way that contains ideological elements like Yallah. In American films, the word Allah-u Akbar is usually followed by bombings, explosions, killings, suicides, etc. (Shaheen, 2009, p. 177).

In addition to these verbal expressions, Harry always ends the fight scenes in a way that humiliates the terrorists. For example, in the scene where Harry fights with the man who is after him in the toilet, he puts the head of the man he beat and knocked unconscious into the urinal. Or in the final scene of the movie, when he tries to bring Aziz down, he makes the tail of the plane come between Aziz's legs. These actions not only create a funny effect but also emphasize Harry's power over his opponents.

There are many scenes in the movie in which the Arabs are incompetent and are ridiculed in serious situations. As Aziz speaks into the camera, the person filming says that the camera battery is dead. Aziz says *"Put another one on, you idiot."* This scene is an indication that the Arabs are reflected in the film as incompetent characters. Aziz, against the camera, says *"You are listening to the Crimson Jihad. You have seen the limits of our power. Don't try to use force against us and cause us to destroy this city. We are all waiting, ready to die. If we turn that key, two million people will die in an instant."* as he

realizes that he doesn't have the key to make the bomb explode. Harry's daughter, whom they took hostage, took the key. Aziz and many of the men with him realize only later that Harry's daughter has the key, and they even let her slip away. Therefore, dozens of Eastern men are ridiculed for their incompetence in a serious situation against a little girl from the West.

Conclusion

The representation of Middle Eastern societies in general and Arabs and Muslims in particular through negative stereotypes in the mass media serves to reinforce the West's idea of itself as 'I' and the East as 'other'. One of the most important mass media that plays a role in the emergence of this situation is cinema. Cinema functions as an ideological device for creating and reproducing stereotypes about the Middle East.

In this study, which aims to reveal how American ideology and orientalist discourse are constructed in Hollywood cinema, the film *True Lies* has been evaluated with the methods of critical discourse analysis and ideological film criticism. According to the results obtained from the analysis, the basic discourse of the movie is in line with the policies pursued by the US in line with the 'New World Order' adopted at that time. With the new policy adopted by America, a new 'other' was also created in Hollywood. Many pre-9/11 war and political thriller movies dealt with terrorist attacks and threats of attacks on America by Arab Muslims (Kellner, 2013, pp. 36-39). The political positions of the West and the orientalist point of view explain why Middle Eastern representations in movies have been subject to similar adaptations for many years.

From the first scene of the analyzed True Lies film, it can be seen that it reveals many things about the East from a mostly orientalist point of view. In the film, Americans are portrayed as strong, clean, educated, intelligent, reliable and civilized in every way; while Arabs are portrayed as rude, ugly, dirty, aggressive, dangerous, terrorist and incompetent. Thus, both visually and semantically, the orientalist discourse based on the distinction between I/Western and other/Oriental is reconstructed in the film, and the stereotypes about this duality are repeated.

The fact that the movie *True Lies* is equipped with false representations and messages about Arabs may cause Westerners to misidentify the East and spread prejudices. In other words, the film has the potential to lead to East-West polarization and Western antipathy towards Arabs.

As we have tried to show with various examples in this study, Hollywood's ideological and distorted understanding of the East is in line with Said's views and the research results of cinema researchers (Shaheen, 2003; Booth, 2007; Gider Işıkman, 2009; Önal & Baykal, 2011; Blauvelt, 2008; Alhassen, 2018; Uluç & Küngerü, 2018; Türkmen & Özçınar, 2020).

Hollywood filmmakers need to take moral responsibility for their persistent attitude to creating representations of the Middle East from an orientalist point of view. In this respect, the films in question should be analyzed through various methods and their ideological aims should be revealed. Thus, it can contribute both to attracting the attention of filmmakers and to helping viewers to watch films from a critical point of view.

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Bir Tahakküm Biçimi Olarak Oryantalizmin Sinemadaki İzdüşümleri: 'True Lies'

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Genişletilmiş Özet

İnsanlık tarihi boyunca hemen her toplum farklı dönemlerde kendine özgü bir Doğu ve Batı imgesi yaratmıştır. Özellikle Batı'nın Doğu'yu kendi bakış açısına göre tanımladığı ve konumlandırdığı görülmektedir. Öyle ki Batı'nın Doğu'ya yönelik bu tanımlama girişimleri 'oryantalizm' olarak ifade edilmiş ve bilimin konusu haline gelmiştir. Doğu-Batı ayrımı ilk bakışta coğrafyaya vurgu yapsa da esasen ayrım kültür, kurum ve değerlerden yola çıkarak medeniyet algısı üzerinde durmaktadır (Yardım, 2018, s. 11). Bu ayrım, beraberinde 'ben' ve 'öteki' düalitesini de getirmiştir. Oryantalist düşüncede; ayrıştırılan, ötekileştirilen ve ikincil konuma yerleştirilen Doğu'dur. Kendisini 'ben' olarak nitelendiren Batı, 'öteki' olan Doğu'yu ideolojisine göre kurgulamaktadır.

Oryantalizm, "*Doğu'yu konu edinen kuramların tamamı, verilen beyanatlar, takınılan tavırlar, yapılan benzetmeler, bir cins* öğreti*, yönetim biçimi veya hükümet* şeklidir*. Kısaca bu cins oryantalizm, Batı'nın* üstünlük *sürdürme taktiği, Doğu* üzerinde *otorite kurma* çabasıdır" (Said, 1998, s. 14). Başlangıçta çıkar ve güç ilişkisine dayanan oryantalist söylem 'ben' ve 'öteki' kavramları üzerine kurulmuştur. Bu noktada Batı 'ben', Doğu ise 'öteki' olmuştur (Yardım, 2018, s. 23). Ötekinin merkezinde ise Doğulu Müslümanlar bulunmaktadır. Uluç (2009, s. 145), oryantalizm için, Said'in yaklaşımından esinlenerek "*Doğunun dev aynasında Batı'nın kendi kendisini seyretmesidir*" ifadelerini kullanmıştır. Batı'nın Doğu üzerinde kendi hegemonyasını kurmak amacıyla geliştirdiği egemen bir söylem olarak kabul edilen oryantalizmde, Said'e göre (1998), Doğu'yla ilgili çalışmalar, yazılan metinler, Doğu'yu baştan yaratmaktadır. Oryantalist bakış açısına göre, Doğu'nun gerçekliği, kültürel, siyasal ve ekonomik bir güç olarak görülen Batı'nın üretimidir (Satır & Özer, 2018, s. 764).

Sinema, icra edildiği coğrafyanın dışındaki coğrafyaları temsil ediş biçimiyle, izleyicisinin 'ben' ve 'öteki' algısını şekillendirmede önemli rol oynamaktadır (Önal & Baykal, 2011, p. 108). Bu doğrultuda filmler, Ortadoğu'ya dair basmakalıp yargıların yaratılmasında ve yeniden üretilmesinde ideolojik olarak işlev görmektedir. Özellikle, 1920'li yıllardan beri dünya pazarına egemen olan Amerikan film endüstrisi tarafından üretilen filmler, bütün dünyada çok sayıda izleyiciye ulaşmaktadır. Bu popüler anlatılar, "beyaz, Hristiyan, heteroseksüel, patriarkal" orta sınıf değerlere dayanmakta ve bu değerlerin yanı sıra Batı merkezli bir dünya görüşünün inşasına da katkıda bulunmaktadır. Amerika kendisini süper güç olarak konumlandırırken karşısına "siyah, Müslüman, homoseksüel, matriarkal" gibi niteliklerle bütün olumsuzlukların ve eksikliklerin göstereni olarak bir Doğulu imgesi koyar. Bu olumsuz nitelendirmeler feminist film kuramı, Queer film kuramı ve Oryantalist çalışmalara konu olur. Özellikle 11 Eylül'ün ardından Hollywood filmlerinde Arapların olumsuz imajlarla yansıtıldığı görülmektedir. *Arapların olumsuz imajları yansıtılırken çoğu zaman Müslüman olmaları da vurgulanarak, Müslümanlar ve terörizm özdeşleştirilmektedir.* Dolayısıyla bu çalışmanın temel amacı popüler sinemada oryantalist söylemin ve Amerikan ideolojisinin nasıl inşa edildiğini ortaya koymaktır. Bu amaç doğrultusunda yönetmenliğini James Cameron'un yaptığı 1994 yapımı 'True Lies'

filmi amaçsal örneklem yöntemine göre belirlenmiştir. Film eleştirel söylem çözümlemesi ve ideolojik film eleştirisi yöntemleriyle ele alınmıştır.

Gerçek Yalanlar filmi, tipik bir orta sınıf Amerikan ailesini betimler. İki katlı, bahçeli bir banliyö evinde köpekleriyle birlikte yaşayan Tasker ailesi, pazarlama işinde çalışan baba figürü Harry, sekreterlik yapan anne Helen ve ergenlik dönemindeki kızları Dana'dan oluşur. Farklı türlerde pek çok filmin çekirdeğini oluşturan bu aile yapısı, Gerçek Yalanlar filminde de Amerikan ideolojisinin taşıyıcısı olma işlevini görür.

Filmin çözümlemesinden elde edilen sonuçlara göre filmde Batılı "ben" ve Doğulu "öteki" ayrımı hem anlamsal hem de görsel düzeyde belirginleştirilerek oryantalist söylem inşa edilmektedir. Filmin temel söylemi, o dönem Amerika'nın benimsediği 'Yeni Dünya Düzeni' doğrultusunda izlediği politikalarla paralellik göstermektedir. Batı'nın siyasi pozisyonları ve oryantalist bakış açısı, sinema filmlerinde Ortadoğu temsillerinin yıllarca neden benzer uyarlamalara tâbi olduklarını açıklamaktadır.

True Lies filminin ilk sahnesinden itibaren Doğu'ya dair birçok şeyi çoğunlukla oryantalist bir bakış açısıyla ortaya koyduğu görülmektedir. Filmde Amerikalılar her yönden güçlü, temiz, eğitimli, şık, akıllı, güvenilir ve medeni; Araplar ise kaba, çirkin, pis, kaba saba, kontrolsüz, vahşi, zalim, saldırgan, tehlikeli, terörist, beceriksiz ve duygularıyla hareket eden kalabalıklar olarak temsil edilmektedir. Ortadoğulu oyuncuların ve figüranların hepsi koyu tenli ve gür sakallı kişilerden oluşur. Böylelikle filmde gerek görsel gerekse anlamsal olarak hem ben/Batılı ve öteki/Doğulu ayrımına dayanan oryantalist söylem yeniden inşa edilmekte hem de bu ikiliğe yönelik klişeler yinelenmektedir. *True Lies* filminin Araplara dair yanlış temsiller ve mesajlarla donatılmış olması Batılıların Doğuyu yanlış tanımasına ve önyargıların yaygınlaşmasına neden olabilecek niteliktedir. Bir başka deyişle film, Doğu-Batı kutuplaşmasına ve Batılıların Araplara antipati ile yaklaşmalarına yol açabilecek potansiyele sahiptir.

Hollywood film yapımcılarının, Ortadoğu temsillerini oryantalist bakış açısıyla oluşturmadaki ısrarcı tavırlarına karşı ahlaki sorumluluk almaları gerekmektedir. Bu bakımdan söz konusu filmlerin çeşitli yöntemlerle analiz edilerek, ideolojik amaçları ortaya konulmalıdır. Böylece hem film yapımcılarının dikkatlerinin çekilmesine hem de izleyicilerin filmleri eleştirel bir bakış açısı ile seyretmelerine katkıda bulunulabilir.

Anahtar Kelimeler: Sinema, Oryantalizm, İdeoloji, True Lies.

Konferans Bildirisi | Conference Paper

A Generic Evaluation of Movie Cape Fear (1962)
Cape Fear (1962) Filminin Türsel Açıdan Değerlendirilmesi

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Abstract

The concept of genre has had a significant place in cinema studies since the 1970s. Genre films are commercial feature films telling identical stories with similar characters. Definition and debate of genus and genres in cinema has tended to focus on mainstream, commercial films in general and Hollywood films in particular. In this study, it is aimed to make a generic evaluation of the movie Cape Fear directed by John Lee Thompson in 1962. The movie was selected with a teleological sample method because it inhibits the characteristics of some main genres and some sub-genres and makes the changes of some main species visible over time. The movie has the characteristics of psychological-thriller, psycho-thriller, film noir and neo-noir. The film was chosen in terms of both showing the change in the main genre, film noir, and blurring the boundaries of psycho-thriller and psychological thriller, which are two sub-genres of thriller. Movie selected as a sample, analyzed according to the generic criticism method. In this direction Cape Fear is evaluated from a generic perspective under the headings of "subject, narrative structure, characters, iconography and direction of photography."

Keywords: Cinema, Genre Critics, Film Noir, Psycho-Thriller.

Öz

Tür kavramı sinema incelemelerinde 1970'lerden beri önemli bir yer tutmaktadır. Tür filmleri, benzer hikayeleri benzer karakterlerle anlatan ticari uzun metrajlı filmlerdir. Sinemada tür ve türlerin tanımı ve tartışması genel olarak ana akım, ticari filmlere ve özel olarak Hollywood filmlerine odaklanma eğiliminde olmuştur. Bu çalışmada 1962 yılında John Lee Thompson tarafından yönetilen Cape Fear adlı filmin türsel bir değerlendirmesini yapmak amaçlanmaktadır. Film hem bazı ana türlerin hem bazı alt türlerin özelliklerini taşıdığı için hem de bazı ana türlerin zaman içerisindeki değişimlerini görünür kıldığı için amaçsal örneklem yöntemiyle seçilmiştir. Film, psikolojik-gerilim, psiko-gerilim, film noir ve neo-noir özelliklerini taşır. Film, hem bir ana tür olan film noir'ın zaman içindeki değişimini göstermesi hem de gerilimin iki alt türü olan psiko-gerilim ve psikolojik gerilimin sınırlarını bulanıklaştırması açısından seçilmiştir. Örneklem olarak seçilen film, türsel eleştiri yöntemine göre çözümlenmiştir. Bu doğrultuda Cape Fear filmi "konu, anlatı yapısı, karakterler, ikonografi ve görüntü yönetimi" başlıkları altında türsel perpektiften değerlendirilmektedir.

Anahtar Kelimeler: Sinema, Türsel Eleştiri, Film Noir, Psiko-Gerilim.

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Introduction

Cinema converted into a major industry in the United States shortly after its invention. This huge industry has been producing according to rational principles since the 1920s and developed strategies intended to raise the profit. Genre films are one of the products of the Hollywood Studio system characterized by vertically integrated monopolies. Christine Gledhill claims that genres emerged from the studio system's dual need for standardization and product differentiation and that each has its unique repertoire of visual imagination, plot, character, environment, narrative styles of development, music, recognizable conventions treating among the stars (Gledhill, 2007, s. 252). Therefore, it can be claimed that the genres in cinema are films sorted by a set of conventions agreed upon by the producers and the audience (Sobchack, 1975, s. 196). Each film genre differs from other film genres with its similar narrative such as structure, characters, iconography, and themes. Although the concept of genre in cinema emerged as a result of its industrial structure in the early periods, over time, its aesthetic and social aspects have turned to a phenomenon gaining importance. Besides all, political and economic developments have also been effective in the formation of new movie genres. Therefore, genres with a dynamic structure are always close to the society. Why some species are on the rise in some periods and the relationship between changes in genres and enhancements in society are among the subjects examined in genre studies. On the other hand, sub-genres emergence, genres hybridization and their counterparts in cinematography are among the topics researched in genre studies. In this study, it is aimed to make a generic assessment of the movie Cape Fear directed by John Lee Thompson in 1962. Since the movie bears the characteristics of both some main genres and some sub-genres was chosen by the purposive sampling method because it makes visible the changes of some main genres over time. The film has the characteristics of psychological-thriller, psycho-thriller, film noir and neo-noir. Film noir is a genre originated in Hollywood but has also offering examples in other national cinemas. The world dominated by an uncanny and dark atmosphere after the Second World War, was realistically portrayed by American directors. These movies focusing on the state of the post-war world, has been designated as 'Film Noir' by French critics. These productions, with a dominant pessimistic mood, differs from classical Hollywood movies in terms of form and content. The classic era of Film Noir begins in the 1940s and ends in the 1960s. However, after a while, it is observed that the genre renews itself and movies produced in this genre are called 'neo-noir'. Despite the fact that neo-noir is fed from the classic Film Noir, it differs from it in various aspects. In the new film noir, "crime" is the main theme, and there are main characteristics such as "detective, femme fatale, victim, etc." But in neo-noir, the position and characteristics of the characters in the narrative have altered. Although there are similarities in terms of iconography, the conversion with color film in neo-noir is characterized as a significant change. It is observed that the aesthetic style of neo-noir also differs from the aesthetic style of classical film noir. The movie being the subject of the study, was produced approximately during the era when the classical film noir was expired. Therefore, it has the characteristics of both classical film noir and neo-noir. On the other hand, it has the features of both psychological tension and psycho-thriller sub-genres, which are the sub-genres of the thriller genre. Therefore, in this study aiming to assess Cape Fear as a hybrid character, from a genre perspective, first of all, theoretical discussions about genres in cinema are included. First of all, classical film noir and neo-noir film genres are handled then psychological thriller and psycho-thriller sub-genres are discussed. In the next part of the study, Cape Fear is treated under the titles of "subject, theme, plot", "characters", "iconography and cinematography".

Genre Context in Cinema

In the words of Barry Keith Grant; genre films are commercial feature films telling familiar stories with familiar characters and situations through repetition and variation and popular cinema mostly consists of genre films (2007, s. 1). Despite the fact that genre films are an important component of the Hollywood Studio System, continued to exist after the studio era. Moreover, genre concept is not only limited to American cinema, but also existed in other country cinemas. The concept of genre has occupied an important place in cinema studies since the 1970s; exemplified (solo or in various combinations) by western, gangster movie, musical, horror movie, comedy, melodrama. Sometimes, the term "subgenre" is also used, usually to cite to certain traditions or groups within those genres. (Like a 'romantic comedy' or a 'gothic horror movie'.)" (Neale, 2005, s. 7). The existence of the term genre dates back to the early years of cinema, in the early years it was evaluated as a way to organize films according to their genre. Despite the fact that the French critic André Bazin referred to western cinema in the 1950s, he referred, genres, was not included as a key concept in Anglo-Saxon film theory until the late 1960s (Hayward, 2013, s. 165-166). Besides the term genre, the term 'glut' is sometimes used, usually made in a specific and limited time frame and is often used to refer to groups of films designed on the characteristics of individual commercial successes: like a historical adventure glut (Neale, 2005, s. 7). Although the term genre is a widely used term in film criticism, there is little consensus on what exactly it means (Buscombe, 1970, s. 33). The definition and discussion of genre and genres in cinema has tended to focus on mainstream, commercial films in general and Hollywood movies in particular. Sometimes, indeed, genre and genres are only identified with such movies (Neale, 2005, s. 7). Simply, a genre film, whether it's a Western or a musical, a comedy or a gangster movie, involves familiar, essentially one-dimensional characters portraying a predictable story pattern in a familiar setting. (Schatz, 1981, s. 7). Andrew Tudor (2003, s. 3) says genre films ensure a roughly useful way of portraying American cinema over the years. Genres are one of the oldest tools used by the industry to organize the production and films marketing and to guide their viewing by critics and popular audiences. In this context, genres, like stars, emerged from the studio system's dual need for standardization and product diversification (Gledhill, 2007, s. 252). During the reign of the studio system, genre films made up the vast majority of popular and fructuous productions, and this trend continued even after the studio system ended (Schatz, 1981, s. 6-7). Genres in cinema are based on popular narrative forms that have both cultural and universal roots (Kabadayı, 2013, s. 108). Genres, each with a recognizable repertoire of traditions operating between visual imagery, plot, character, setting, forms of narrative development, music, and stars, ensured the industry to forecast audience expectation. Differences between genres have meant that different audiences can be identified and covered for, all facilitating to standardize and stabilize production (Gledhill, 2007, s. 252).

According to Tudor (2003, s. 3), meanings and uses of genres vary considerably, and it is very hard to identify even a rare school of thought on the subject. In general, commercial cinema can be defined by the formal and narrative elements common to almost all of its products: a Hollywood movie is a story of a certain length focusing on a main character (a protagonist, a main character) and certain involves production standards, an ("invisible") arrangement style, use of music, etc. (Schatz, 1981, s. 10). Films can be classified according to many criteria. Even, all of them can be divided into art films and non-art films and then shifted to their sub-genres (Abisel, 1999, s. 48). According to some theorists, there are some major categories of films and other subgenres are created

with reference to these major genres (Hayward, 2013, s. 167). Classical narrative forms such as drama, comedy, tragedy, melodrama can be applied to cinema, it is possible to group films and directors according to many criteria such as the emotion they highlight, the audience they are guided towards (Abisel, 1999, s. 48). Except for films noir and melodramas, which Neale (2005) specifically deals with, the main genres are sorted as; action-adventure, biography, comedy, crime movies, epic movies, horror, science fiction, musical, social problem movies, teen movies, war movies, westerns. Thomas Schatz (1981, s. 111-150) in his book 'Hollywood Genres' outlines the main genres as westerns, gangster films, detective films, comedies, musicals and melodramas. He considers film noir under the main genre of detective films. Besides, Rick Altman (2003, s. 29) states that a Hollywood genre can borrow from another medium with little change, a second species may evolve slowly, constantly changing, and fluctuating noticeably before settling in a familiar pattern and can go beyond instances of a third genres and that none can be claimed to be dominant. It seems that many Hollywood movies and many Hollywood genres are hybrid and multi-genre. This is true for feature film as well as for an obvious hybrid genre such as musical comedy. Consequently, genres often overlap and individual films are sometimes considered under several different general headings (Neale, 2005, s. 45, 46).

Film Noir, Neo-Noir, Psychological Thriller and Psycho-Thriller

The political, economic and social developments after the Second World War made the world a 'dark, unreliable and fearful' venue. Social life dominated by anger, uncanny, cruelty and anxiety was adapted into movies by American directors. These films, drawing attention with their dark atmosphere and differ from the classic American films, were designated as "Film Noir" by the French critics (Kolker, 2011, s. 307-308). These films have emerged with the combination of dramaturgical elements such as tilted camera angles, high-contrast lighting styles, the use of dark atmosphere, and themes such as crime, violence and sexuality (Tan Özdemir, 2011, s. 23). The classic Film Noir era, beginning with the 1941 movie The Maltese Falcon (John Huston), and ends with Touch of Evil (Orson Welles-1958) film. By 1970s, fear, anger and disappointment began to dominate social life again, due to Cold War effect (Keesey, 2011, s. 11) and the directors have revealed this situation in their films (Hanson, 2003, s. 18-21). Thus, neo-noir emerged by taking advantage of the legacy taken from classical Noir.

Neo-noir themes are not shaped by historical and political events as in classical Noir, but by social transformations. In the new film noir, the woman has started to look after her desires and interests both at home and at work. The tough male protagonists of the classic film noir have been replaced by more fragile anti-heroes. Along with sexuality being one of the important themes of film noir, social problems such as race, age and class have also started to become the main issues of neo-noir (Keesey, 2011, s. 17). Although neo-noir uses some thematic and stylistic clichés of classical film noir, it seems to differ significantly from it. As in film noir, crime, especially murder constitutes the main theme in neo-noir. Looking at the characters, there are main characters such as "femme fatale, detective, victim" in both Noir genres, in neo-noir, the features of the characters become distinct. The detective, who previously sought to solve the crime, now seeks to find his split personality. Similarly, the liberalization of women has transformed the character of the femme fatale. Femme fatale is now more powerful and fatal. Even in neo-noir, women sometimes appear as detectives and sometimes as victims (Mutluer, 2008, s. 75-76). It is observed that the most basic iconographic difference in neo-noir is the "use of the color

element" depending on the technological developments (Glitre, 2009, s. 11-12). Another difference in the new film noir is the use of space. More central extensions are preferred as spaces in Classic Film Noir; in contemporary Noir, it is observed that peripheral spaces are used as filmic extensions (Keesey, 2011, s. 15). Thus, audience shown that crime has spread to smaller regions as well. Another changing element in neo-noir is the comprehension of aesthetics. With postmodernism, the understanding of intertextuality came into prominence and "hybrid" genres began to form, which came into contact with other genres (Conard, 2007, s. 101). Sub-genres such as 'white-noir', 'country-noir', 'techno-noir', 'science fiction-noir' emerged as a result of this relationship (Keesey, 2011, s. 15). Neo-noir is an international film genre frequently observed in Hollywood and other country cinemas since the 1970s.

Thriller genre is a very difficult genre to detect, as it encompasses a wide variety of movie genres. Film noir, gangster, science fiction or horror movies, detective thrillers containing thriller are, in some respects, thrillers (Hayward, 2013, s. 420). As a distinguishing feature, in "thriller films" the story is based on "suspect"; curiosity is about the solution of the event, what the result will be, and this is where the tension originates" (Abisel, 1999, s. 155-156). A thriller relies on a complex plot to create fear and anxiety in the audience. He plays with our own fears, drawing on our infantile and therefore often repressed fantasies that are voyeuristic and sexual in nature (Hayward, 2013, s. 420). Murder is not required to be shown in these films, it is more important than malicious acts, how to rehabilitate the perpetrators, how to catch the murderer or criminal, how hero gets rid of current situation (Abisel, 1999, s. 156). Often there is a fairly simple theme at the center of the narrative, the thing that catches and captivates the audience is the detention. The action we recognize to take place is delayed (Hayward, 2013, s. 420). Even though there are all hazards in these films, especially the danger of death, the weight is in the plot and from time to time, the tension is based on whether film's central character will be caught and how he will get himself out of trouble (Abisel, 1999, s. 156).

Susan Hayward claims that psychological tension is based on sadomasochism, insanity and voyeurism. The murderer spies and traps his victim with a series of complex and sadistic acts waiting to strike. The killer is mostly psychotic, and his insanity is an explanation of what motivates his actions. He attains lethal power with his madness (Hayward, 2013, s. 441) Kim Newman makes the following distinction between psychological tension and psycho-thriller:

"Psycho-thriller deals with the horrors of madness (as opposed to psychological thriller which is quite different). Pure mystery is disturbing because of murder mania, because a criminal without reason sabotages the core puzzle element of a 'who did it'. A murderer driven by the lust to kill rather than by something deductible such as monetary gain or revenge, makes the ultimate disclosure of guilt purely arbitrary. Anyone can confidentially be a psychopath" (Newman, 2001, s. 71).

Therefore, although the border between them is quite blurred, it can be said that psycho-thriller differs from psychological thriller in that the crime is committed without cause and is the product of a sick mind.

Purpose and Method of Study

This study aims to evaluate the movie Cape Fear directed by John Lee Thompson in 1962 from a genre perspective. Cape Fear film was determined according to the purposive

sampling method. Purposeful sampling is "the researcher's determination of the units that he thinks are most suitable for the purpose of the research, according to his own judgments or the information he has acquired" (Taylan, 2015, s. 79-80). The film was chosen in terms of both depicting the change in the main genre, film noir, and blurring the boundaries of psycho-thriller and psychological thriller being the two sub-genres of suspense. The movie chosen as a sample was analyzed according to the genre criticism method. Genre criticism, is realized in a framework mainly basic forms, narrative structures, themes, characters, spaces of various genres; in short, where all the semantic and syntactic elements are defined and classified" (Özden, 2014, s. 212). In this direction, "subject, theme, narrative structure, point of view, characters, visual iconography and image management" were discussed in the genre analysis of Cape Fear.

Findings Intended for Cape Fear Genre Analysis

Cape Fear is a 1962 film directed by John Lee Thompson, adapted from a screenplay by John D. MacDonald's novel "The Executioners", and re-adapted by Martin Scorsese in 1991. The aim of this study is to make a generic evaluation of the first version, called Cape Fear, by focusing on film noir, psychological-thriller and psycho-thriller genres. Cape Fear movie is a movie produced in 1962 as film noir, psychological-thriller, psycho-thriller directed by John Lee Thompson. The movie was selected according to the purposive sampling method, which is one of the non-probabilistic sampling determination methods. In this sampling method, the researcher uses his/her will and decides what/who will constitute the sample conforming for the purpose of the research (Balcı, 2016). In the study, first of all, the theoretical approaches about the species are narrated followed by discussions on the genre of film noir, psychological-thriller and psycho-thriller. Then, Cape Fear is assessed with the method of genre analysis in line to its subject, theme, plot, characters, iconography, use of sound and music.

Cape Fear (1962)

The screenplay of the first version, shot in 1962, was adapted from John D. MacDonald's novel The Executioners and directed by John Lee Thompson. The movie is evaluated in terms of the theme, plot, characters, iconography and the use of music and sound after movie's story is briefly narrated.

Short Story of the Movie

The film is about Max Cady, who wants to take revenge on lawyer Sam Bowden, finds the lawyer and harasses and threatens his family after he gets out of prison. Described as a psychopath and murderer, Max was imprisoned eight years ago with Sam's testimony and during his imprisonment he studied the laws and plotted revenge. Max begins to harm the Bowden family without a deficit to law. At some point, Sam begins to hesitate as a legal man between obeying the law and protecting his family, and traveling back and forth across the border. Realizing that he can't deal with Max in normal ways, Sam sets up a trap for Max with a friend. Placing his wife and daughter in a houseboat in the Cape Fear area, Sam gives the impression of being out of town. In fact, he and his friend Kersek are hiding in the field next to the house and waiting for Max. Max notices and kills Kersek, untie the rope of the floating house, allowing it to be caught in the current. Sam's wife, Peggy, is swept away with the floating part of the house, while her daughter Nancy stays on her fixed part of the pier. Seeing that Max is going to attack his wife, Sam swims home. But when he gets home, Peggy tells her that Max wants to mislead her, and that his main target is Nancy, who is stranded on the shore. Sam, swims back to shore hurriedly, rescues

his daughter. He contents himself with injuring Max when he could have killed him, and decides to bring him into justice.

Subject, Theme, Plotline

As stated in the theoretical part, although crime is a common topic in many genres, the establishment of the narrative from the criminal point of view in classical film noir, In psycho-thriller, on the other hand, unlike psychological tension, the mentioned genres and sub-genres differ from each other in that it deals with a disordered mind committing crimes for no reason. In the movie, Max Cady's crimes and the revenge he wants to take from Sam stand in the center. Max's crimes are sexual assault and violence against women. Max raped and beat a woman to death eight years ago, and was arrested for his testimony against Sam Bowden and spent eight years in prison. Although Max's crime is not shown in the movie, it is explained in detail by Sam to his friend, police chief Mark Dutton. Similarly, in another scene, Max tells Sam about one of his past crimes. He was very angry with his wife, who left him and married someone else because he went to prison. He describes how he kidnapped his ex-wife and tortured her for three days. Max, who forced his ex-wife to write a letter as an element of blackmail, left the woman naked in a secluded place. Although Max's tortures to his ex-wife are not shown in the film, Sam is told in a disturbing way. On the other hand, Max strangles Kersek to death. The movie approaches the classic film noir in terms of theme, by putting the crime, especially a murder, at the center of the narration. On the other hand, the movie has elements suitable for both psychological thriller and psycho-thriller being the sub-genres of the thriller genre. There is a strong motive for revenge that drives Max as one of the main characters of the movie. But on the other hand, Max exhibits an extremely morbid personality. Diane, who has nothing to do with her revenge, shows violence to her character for no reason and accidentally misses him while she intends to kill. Diane is a woman Max met at the bar. Max takes a long look at Diane, who is sitting at another table with a man. At that moment, Max, who surrendered without any difficulty to the police who came to arrest him, said confidently as he passed by the woman, "Get rid of the man next to you in an hour and I'll come to pick you up". Indeed, the police, who found nothing to detain him during his interrogation at the police station, released him. Max, who goes to a hotel with the woman, does not know that he is being followed by a private detective. At the hotel, he starts beating the woman for no reason. In this sense, the film approaches the psycho-thriller genre. When the police came to the hotel after the private detective informed him, he escaped from the hotel before he could kill the woman. Moreover, the expressions he uses in the scenes where he tells Sam about the evil he has conceived for his wife and daughter are extremely disturbing and pathological. For this reason, the film carries the characteristics of both sub-genres in terms of theme.

Nilgün Abisel pointed out that the story in thriller films is based on "suspect", "Curiosity is about the solution of the event, its consequence" and that's where the tension comes from. Even though all the hazards, especially the danger of death, are in question in these films, she underlines that plotline is the center of weight and at times the tension is based on whether the central character of the movie will be caught, how he will get himself out of the way." (Abisel, 1999, s. 155-156). Accordingly, it is seen that the plotline of the movie, being the subject of the study, is surrounded with suspicion. When it comes to Sam's family, whether he will break the law and order, whether Max can harm his family or how Sam will get rid of him is an element of doubt and curiosity for the audience. When Max meets Sam for the first time, Sam doesn't take him too seriously and continues

with his daily life. However, when he realizes that Max is watching them while they are bowling with his wife and daughter, he gets nervous and talks to the police chief. In the movie, the plot progresses in a special way that increases the curiosity and tension. We think that Sam, as an experienced and knowledgeable lawyer, will beat Max in every move, but it doesn't. Each time, Max prepares the conditions to turn the situation against Sam. Every step Sam takes turns against him and accumulates. After being arrested on petty grounds to find a reason to get him out of town, Max files a harassment suit. He increases the accusations against Sam by saying that the landlord kicked him out of the house and became the victim because of the accusation that Sam poisoned his dog. Unable to stand the threats of his family, Sam eventually gets into a situation that could result in him losing his law license when he hires three men to have Max beaten up. This move-countermove-based progression in the plot continues in the same way until the last minutes of the movie. When Sam arrives at the floating house, we learn that Max's true target is his daughter Nancy, who is stranded on the shore. This point and the scene that follows are the most disturbing parts of the movie. It is also the highest move Max has ever made. Breaking down the door to Nancy's hiding place, Max walks up to Nancy. Lifting a piece of iron to protect herself, Nancy is trembling and crying with fear. Standing in front of him, Max grabs Nancy and drags her out. He takes Nancy to the forest. The plot climaxes when Sam catches up to save Nancy and defeat Max. In terms of the plotline of the Cape Fear, the psycho-thriller and psychological thriller sub-genres focus on the crime element it has a hybrid structure involving the elements of classical film noir together with these subgenres.

Characters

In Cape Fear, the plot not only adds to the tension, but also allows Max to unfold his character. Therefore, as the character of Max deepens, a pessimism that spreads throughout the film, which is one of the most distinguishing features of film noir, is revealed. At the beginning of the movie, Max Cady's arrival in town is not cause for concern. Sam, his wife Peggy, his daughter Nancy and their dog are depicted happily in a bright world. As the narrative progresses, Max's evil causes a pessimistic feeling to collapse into the film. As mentioned in the previous title, Sam, who doesn't take Max seriously at first, starts to get more and more afraid as Max's character opens himself up in the narrative. Similarly, Sam's friend Police Chief Dutton is initially very confident that he will find an excuse to easily send Max out of town or arrest him. However, as the narrative progresses, it becomes clear that Max reads law books in prison, plans a detailed revenge, and has an extremely sick mind. As a result, both the Bowden family, Dutton, and detective Charlie's anxiety levels rise.

In generic classifications, words such as tension, horror, brutality, horror, disaster are sometimes used instead of each other in a flexible manner (Abisel, 1999, s. 119). As in horror movies, there are also some common characters in thriller movies. The hero, the beast and the victim trilogy are also included in the film being the subject of the study. In the classic film noir, the lawman, the detective, the femme fatale and the victim seduced by the femme fatale are common characters. Cape Fear approaches the classic film noir in terms of characters. Although there is no femme fatale in the movie, detective Charlie Sievers, lawman Sam Bowden, villain Max Caddy overlaps with the characters of the classic film noir. Symbolizing law and order, lawyer Sam Bowden's moral stance is blurred, especially when his daughter is under threat it cannot be claimed that this is a complete corruption like in the classic film noir. The first place where Sam acts illegally

is at the point where Max abuses Diane, but she does not testify against him because she is too scared. Dutton's attempts to arrest Max have been unsuccessful each time. Diane stands before Sam as a living example of what Max is capable of. Worried for his family and unable to get any results from legal means, Sam feels helpless. He accepts Dutton's previous offer. With a somewhat clumsy plan, Sam Bowden has Max Caddy beaten by the vagrants he hires. His aim is to scare and remove Max away, however, this move does not make Max go away and makes him guilty. If he wants to keep his job, he has to go to Atlanta to testify to the ethics committee. Sam realizes that he can only be convicted Max if he is caught red-handed. Therefore, he sets up a trap against Max, creating the impression that he is out of town. The final scene where Sam's moral stance is blurred takes place at the end of the movie. His wife and little daughter have narrowly escaped death after being subjected to violence. After a long fight with Max, Sam finally wins the fight. Capturing Max, Sam decides not to kill him but to bring him to justice after a short hesitation when he could have killed him. As in many movies, in this movie, the hero is also a victim. Sam is Max's main victim in the filmic story. His family, career, in fact, his whole life are under threat. Max's other victims, Peggy, Nancy, and Diane, exposed to violence from Max, they are saved from being killed thanks to Sam. On the other hand, Max overlaps with the characters of both psycho-thriller and psychological thriller sub-genres by committing crimes with and without reason. From the point of view of the characters, the film iterates the common characters in the thriller genre more than the common characters in the classic film noir.

Iconography and Photography Direction

It was mentioned that one of the most distinctive features of film noir is the pessimism that pervades the entire film. Although Cape Fear starts on a sunny summer day, it is felt in the first seconds that something bad will happen through the thriller music composed by Bernard Herrmann and the presence of Max Cady on the screen. The look from behind the woman who came down the stairs while Max was entering the building, his attitude towards the woman he collided with while inside the building, and the slang he used when asking the janitor about Sam Bowden - although his clothing indicates the opposite - he is a bad character in a short way.

In classic film noir, flashbacks are frequently used to link with characters' history and to tell the audience what happened before. When we take a look at Cape Fear's cinematographic time design, it is seen that time progresses in a straight and linear way. Past experiences and memories are narrated by Sam and Max rather than using flashbacks from cinematographic elements. On the other hand, it is seen that the time is extended and the rhythm is increased in order to increase movie's tension. Thus, the movie is not classical film noir in terms of time use; approaches the tension type.

When the film is evaluated in terms of locations, it is seen that classical noir films are concentrated in urban centers but in the Cape Fear sequence, which is one of the most important sequences of the film and gives its name to the film, a wild land by the river takes place as the space. The introduction and development phases of the movie take place entirely in the city center. Places such as Bowden's house, judicial building, city police station, school, cafes, bars, restaurants, bowling halls are used. The main place creating the sense of closure in the film is the Cape Fear region. The area where the Bowdens houseboat is located can be reached by boat after a long drive through narrow canals covered by trees. In this sense, it exhibits an isolated and dangerous appearance.

One of the most distinctive features of the film noir genre is that it uses a special form of lighting. High-contrast lighting, shadows that take up a lot of space in the frame, contributes to creating a pessimistic atmosphere in the movie. Cape Fear takes place in the summer, and the opening part of the movie features exterior scenes that take place during high daylight hours. However, with the recognition that Max Cady is a dangerous person seeking revenge, interior scene weight illuminated with low values increases, and the approaching danger is emphasized by the photography direction. On the other hand, tilted camera angles use is common. Thus, the claustrophobia effect prominent in film noir is created.

When the visual iconography and photography direction of the film are evaluated in general the use of time, space and lighting approaches to classical film noir. In addition, Charlie Sievers, one of the secondary characters of the movie, overlaps with the detective character of the classic film noir with his clothing. On the other hand, it is observed that elements such as cigarette smoke, blinds, guns, hotel rooms, secluded places, which are frequently encountered in classical film noir, are also used in the movie.

Conclusion

The emergence of the concept of genre in cinema is mostly seen as a result of its industrial structure but its aesthetic and social aspects have become a phenomenon that gains importance over time. In addition to these, the transformations in the economic and political structure have also had an impact on the dynamism of the film genres. Therefore, as dynamic structures, the bond of species with society is always tight. Boundaries between species, transitivity between species, why some species have risen in some periods, and the relationship between changes in species and developments in society are among the subjects examined in genre studies. On the other hand, the emergence of sub-genres, hybridization of genres and their cinematographic counterparts are among the topics researched in genre studies. The movie was selected by purposive sampling method. The film was chosen because it carries the characteristics of some main genres and some subgenres, and because it makes visible the changes of some main genres over time. The film has the characteristics of psychological-thriller, psycho-thriller, film noir and neo-noir. It has the characteristics of both classic film noir and neo-noir, as it was produced around the time that classical film noir was finished. On the other hand, it has the characteristics of both psychological tension and psycho-thriller sub-genres, which are the sub-genres of the thriller genre. Therefore, in this study, which aims to evaluate Cape Fear, which has a hybrid character, from a genre perspective, firstly, theoretical discussions about genres in cinema are included, then classical film noir and neo-noir film genres are examined, and psychological thriller and psycho-thriller sub-genres are discussed.

Although the subject of crime is a common subject in many genres, the genres and sub-genres in question differ from each other in terms of establishing the narrative from the point of view of the criminal in classical film noir, and in psycho-thriller, different from the psychological thriller, in that it deals with a distorted mind that commits a crime without reason. In the movie, Max Cady's crimes and the revenge he wants to take from Sam stand in the center. Max's crimes are sexual assault, violence and murder against women. The film approaches the classic film noir in terms of theme, by putting the crime—especially a murder—at the center of the narrative. On the other hand, the film has elements suitable for both psychological thriller and psycho-thriller, which are sub-genres of the thriller genre. There is a strong reason to take revenge that drives Max, one of the main characters

of the movie. But on the other hand, Max exhibits an extremely morbid personality. He shows violence to people who have nothing to do with his revenge for no reason. For this reason, the film carries the characteristics of both sub-genres in terms of theme. In thrillers, the story is based on "suspect". Curiosity is about the solution of the event, what the result will be, and this is where the tension originates. Even if there are all dangers in these films, especially the danger of death, the weight is in the plot (Abisel, 1999, s. 155-156). In the film, whether Sam will break the law and order when it comes to his family, whether Max can harm his family or whether Sam How to get rid of him appears as an element of doubt and curiosity for the audience. Cape Fear has a hybrid structure that includes psycho-thriller and psychological thriller sub-genres in terms of the suspense of the plot, and the elements of classic film noir with these sub-genres in terms of focusing on the crime element. In Cape Fear, the plot not only adds to the tension, but also allows Max to unfold his character. Therefore, as the character of Max deepens, a pessimism that spreads throughout the film, which is one of the most distinguishing features of film noir, is revealed. At the beginning of the movie, Max Cady's arrival in town is not cause for concern. However, as the narrative progresses, it becomes clear that Max reads law books in prison, plans a detailed revenge, and has an extremely sick mind. So the anxiety levels of both the Bowden family, Dutton, and detective Charlie are heightened as the character deepens through the plot. As in horror movies, there are some common characters in thriller movies. The hero, the beast and the victim trilogy are also included in the film that is the subject of the study. In the classic film noir, the lawman, the detective, the femme fatale and the victim seduced by the femme fatale are common characters. Cape Fear approaches the classic film noir in terms of characters. Although there is no femme fatale in the movie, detective Charlie Sievers, lawman Sam Bowden, villain Max Caddy overlaps with the characters of the classic film noir. Although the moral stance of Sam Bowden, who symbolizes law and order, becomes blurred, especially when his daughter is under threat, it cannot be said to be a complete corruption like in the classic film noir. Sam is Max's main victim in the filmic story. His family, his career, in fact, his whole life are under threat.

In classic film noir, flashbacks are frequently used to connect with the past of the characters and to tell the audience what happened before. When we look at Cape Fear's filmic time design, it is seen that time progresses in a straight and linear way. Past experiences and memories are narrated by Sam and Max rather than using flashbacks from cinematographic elements. On the other hand, it is seen that the time is extended and the rhythm is increased in order to increase the tension in the film. Thus, the film is not classical film noir in terms of the use of time; approaches the voltage type. When the film is evaluated in terms of locations, it is seen that the urban centers in classical noir films are concentrated, but in the Cape Fear sequence, which is one of the most important sequences of the film and gives its name to the film, a wild land by the river takes place as the location. The introduction and development parts of the movie take place entirely in the city center. Places such as Bowden's house, judicial building, city police station, school, cafes, bars, restaurants, bowling alleys are used. The main place that creates the sense of closure in the film is the Cape Fear region. The area where the Bowdenlar houseboat is located can be reached by boat after a long drive through narrow canals covered by trees. In this sense, they display an isolated and dangerous appearance. One of the most distinctive features of the film noir genre is that it uses a special form of lighting. High-contrast lighting, shadows occupying a large space in the frame contribute to creating a pessimistic atmosphere in the film. Cape Fear takes place in the summer, and

the opening part of the movie features exterior scenes that take place during high daylight hours. However, with the understanding that Max Cady is a dangerous person seeking revenge, the weight of the interior scenes illuminated with low values increases, and the approaching danger is emphasized by the image management. On the other hand, the use of tilted camera angles is common. Thus, the claustrophobia effect that is prominent in film noir is created.

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Cape Fear (1962) Filminin Türsel Açıdan Değerlendirilmesi

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Genişletilmiş Özet

Sinema, icadından kısa bir süre sonra Amerika Birleşik Devletleri'nde büyük bir endüstriye dönüşmüştür. Bu büyük endüstri 1920'li yıllardan itibaren rasyonel ilkelere göre üretim yapmış ve kârı yükseltmeye yönelik stratejiler geliştirmiştir. Tür filmleri, dikey bütünleşmiş tekellerle karakterize olan Hollywood Stüdyo sisteminin ürünlerinden biridir. Christine Gledhill türlerin stüdyo sisteminin standartlaşma ve ürün farklılaştırmaya yönelik ikili gereksiniminden doğduğunu ve her birinin, kendilerine ait görsel imgelem, olay örgüsü, karakter, çevre, anlatısal gelişim tarzları, müzik, yıldızlar arasında işleyen farkedilir uylaşım dağarcığı olduğunu söyler (Gledhill, 2007, s. 252). Dolayısıyla sinemada türlerin, yapımcıların ve seyircilerin üzerinde anlaştığı bir dizi uzlaşımla sıralanan filmler olduğu söylenebilir (Sobchack, 1975, s. 196). Türler arasındaki farklılıklar, farklı izleyicilerin tanımlanabileceği ve karşılanabileceği anlamına gelmiş ve bütün bunlar, üretimi standartlaştırmayı ve istikrarlı hale getirmeyi kolaylaştırmıştır (Gledhill, 2007, s. 252). Bu çalışmada 1962 yılında John Lee Thompson tarafından yönetilen Cape Fear adlı filmin türsel bir değerlendirmesini yapmak amaçlanmaktadır. Film hem bazı ana türlerin hem bazı alt türlerin özelliklerini taşıdığı için hem de bazı ana türlerin zaman içerisindeki değişimlerini görünür kıldığı için amaçsal örneklem yöntemiyle seçilmiştir. Film, psikolojik-gerilim, psiko-gerilim, film noir ve neo-noir özelliklerini taşır. Film, hem bir ana tür olan film noir'ın zaman içindeki değişimini göstermesi hem de gerilimin iki alt türü olan psiko-gerilim ve psikolojik gerilimin sınırlarını bulanıklaştırması açısından seçilmiştir. Gerilim türü çok çeşitli film türlerini kapsadığı için tespit edilmesi çok zor bir türdür. Gerilim unsuru içeren kara film, gangster, bilimkurgu ya da korku filmleri, dedektif gerilim filmleri bazı açılardan gerilim filmleridir (Hayward, 2013, s. 420). Ayırıcı bir özellik olarak "gerilim filmlerinde öykü "kuşku" üzerine kurulur; merak olayın çözümüne, sonucun ne olacağına yöneliktir ve zaten gerilim de buradan kaynaklanır" (Abisel, 1999, s. 155-156). Bir gerilim filmi, seyircide korku ve endişe yaratmak için karmaşık olay örgüsüne dayanır. Çoğunlukla bastırılmış fantezilerimizden yararlanarak kendi korkularımızla oynar (Hayward, 2013, s. 420). Bu filmlerde cinayetin gösterilmesi gerekmez, kötücül eylemlerden çok bunları yapanların nasıl ıslah edileceği, katilin ya da suçlunun nasıl yakalanacağı, kahramanın içine düştüğü durumdan nasıl kurtulacağı önemlidir (Abisel, 1999, s. 156). Genellikle izleyiciyi yakalayan ve büyüleyen şey gecikmedir. Gerçekleşeceğini bildiğimiz eylem geciktirilir (Hayward, 2013, s. 420). Bu filmlerde de ölüm tehlikesi başta olmak üzere bütün tehlikeler söz konusu olsa bile, ağırlık olay örgüsündedir ve zaman zaman gerilim, filmin merkezdeki karakterinin yakalanıp yakalanmayacağı, kendini işin içinden nasıl sıyıracağı üzerine kuruludur (Abisel, 1999, s. 156). Psikolojik gerilim yapısını röntgencilik üzerine kurar. Katil, saldırmayı bekleyen bir dizi karmaşık ve sadist hareketle kurbanını gözetler ve tuzağa düşürür (Hayward, 2013, s. 441). Psiko-gerilim ise deliliğin dehşetiyle uğraşır. Cinayet çılgınlığı nedeniyle rahatsız edicidir, çünkü sebepsiz bir suçlu, bir 'kim yaptı'nın temel bulmaca unsurunu sabote eder. Maddi kazanç veya intikam gibi somut bir şeyden ziyade öldürme şehvetiyle hareket eden bir katil, suçluluğun nihai ifşasını tamamen keyfi hale getirir. (Newman, 2001, s. 71). Dolayısıyla aralarındaki sınır oldukça bulanık olmasına karşın psiko-gerilimin psikolojik gerilimden suçun nedensiz işlenmesi ve hasta bir zihnin ürünü olması noktasında ayrıldığı söylenebilir. Film noir İkinci Dünya Savaşı sonrasında yaşanan politik, ekonomik

ve sosyal gelişmelerle ilişkilendirilir. Karanlık, güvenilmez ve korku dolu bir dünya tahayyülüne dayanır. Öfkenin, tekinsizliğin, acımasızlığın ve kaygının hâkim olduğu toplumsal yaşam Amerikalı yönetmenler tarafından sinemaya aktarılmıştır. Karanlık atmosferiyle dikkat çeken ve klasik Amerikan filmlerinden farklılaşan bu filmler Fransız eleştirmenler tarafından 'Film Noir' olarak adlandırılmıştır (Kolker, 2011, s. 307-308). Film Noir'ın klasik dönemi 1940'lı yıllarda başlayıp 1960'lı yıllarda sona erer. Fakat bir süre sonra türün kendini yenilediği ve bu türde yapılan filmlerin 'neo-noir' olarak adlandırıldığı görülmektedir. Neo-noir klasik Film Noir'dan beslenmekle birlikte çeşitli açılardan ondan farklılaşmaktadır. Yeni kara filmde de "suç" ana temayı oluşturmakta, "dedektif, femme fatale, kurban vb." gibi ana karakterler bulunmaktadır. Fakat neo-noir'da karakterlerin anlatıdaki konumu ve özellikleri değişmiştir. İkonografi açısından da benzerlikler bulunmakla birlikte neo-noir'da renkli filmle geçiş önemli bir değişim olarak nitelendirilmektedir. Çalışmaya konu olan film yaklaşık olarak klasik kara filmin bittiği dönemlerde üretilmiştir. Dolayısıyla hem klasik kara filmin hem de neo-noir'ın özelliklerini taşır. Diğer taraftan gerilim türünün alt türleri olan psikolojik gerilim ve psiko-gerilim alt türlerinin her ikisinin de özelliklerini taşımaktadır. Suç konusu pekçok türde ortak konu olmakla birlikte klasik kara filmde anlatının suçlu bakış açısından kurulması, psiko-gerilimde ise psikolojik gerilimden farklı olarak sebepsiz suç işleyen bozuk bir zihni konu alması noktalarında söz konusu türler ve alt türler birbirinden ayrılır. Filmde Max Cady'nin işlediği suçlar ve Sam'den almak istediği intikamı merkezde durur. Max'in suçları kadınlara yönelik cinsel saldırı, şiddet ve cinayet suçlarıdır. Film, anlatının merkezine suçu -özellikle de bir cinayeti- alarak tema açısından klasik kara filme yaklaşır. Diğer yandan film, gerilim türünün alt türleri olan psikolojik gerilim ve psiko-gerilim türlerinin her ikisine de uygun unsurlar taşımaktadır. Filmin ana karakterlerinden Max'i harekete geçiren intikam almak gibi güçlü bir neden vardır. Ancak diğer taraftan Max aşırı hastalıklı bir kişilik sergiler. İntikamıyla hiçbir ilgisi olmayan kişilere sebepsiz yere şiddet gösterir. Bu nedenle film tema bakımından her iki alt türün özelliklerini de taşır. Filmde Sam'in ailesi söz konusu olduğunda kanun ve düzeni çiğneyip çiğnemeyeceği, Max'in ailesine zarar verip veremeyeceği ya da Sam'in ondan nasıl kurtulacağı izleyici açısından şüphe ve merak unsuru olarak karşımıza çıkmaktadır. Sonuç olarak Cape Fear filminin psiko-gerilim ve psikolojik gerilim alt türlerinin unsurlarını taşıdığı gibi, klasik kara filme ve neo-noir'a ait unsurlar da barındıran melez bir yapıya sahip olduğunu söylemek mümkündür.

Anahtar Kelimeler: Sinema, Türsel Eleştiri, Film Noir, Psiko-Gerilim.

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Interpersonal Communication and Impression Management in Digital Environments: An Examination on Tiktok

Dijital Ortamlarda Kişilerarası İletişim ve İzlenim Yönetimi: Tiktok Üzerine Bir İnceleme

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Abstract

Interpersonal communication and communication processes have evolved as a result of the widespread use of digital communication technology. In these situations, people display how they present themselves and engage with others by employing a variety of impression management techniques. Interpersonal communication, which is defined as the capacity to convey one's feelings and ideas to individuals or groups of people, is one of the core communication skills. Impression management refers to the deliberate control of behavior to shape the views of others. Concerned with how people are regarded by others or would like to be perceived by others, impression management tactics fall under this category. This study examines how user comments and Instagram shares for Tiktok Türkiye relate to techniques for handling public perception and interpersonal communication. It is advantageous to use Jones and Pittman's impression management taxonomy. Tiktok Türkiye's Instagram account served as the study's sample. The main purpose of this study is to analyse the interpersonal communication tools and impression management tactics that Tiktok uses when sharing Instagram pages with interpersonal communication skills and components in the context of Jones and Pittman's Impression Management Classifications and content analysis techniques. Emojis, hashtags, videos, photographs, text sharing, user comments, expert opinions, and tagging were among the interpersonal communication tools that were discovered when the share-outs of the Tiktok Instagram account were taken into account. Considering the share-outs; it turns out that Intimidation and Supplication are not used as impression management tactics, however, Self-promotion, Ingratiation, and Exemplification are commonly used as impression management tactics. Self-promotion has proven to be the most commonly used impression management tactic. This research is expected to contribute to the topics of interpersonal communication, impression management, digital impression management, and new communication technologies in the digital environment.

Keywords: Interpersonal Communication, Digital Environment, Impression Management, New Communication Technologies, Tiktok.

Öz

Dijital iletişim teknolojilerinin yaygınlaşması ile birlikte kişilerarası iletişim ve iletişim süreçleri dönüşüme uğramıştır. Bireyler bu ortamlarda farklı izlenim yönetimi taktiklerini kullanarak benlik sunumlarını ve kişilerarası iletişim süreçlerini yansıtmaktadır. Temel iletişim becerilerinden biri olan kişilerarası iletişim, empati ve etkili iletişim becerilerine sahip bireylerin kendilerini, diğer kişilere veya gruplara sözlü veya sözsüz olarak ifade ettiği bir iletişim yeteneği olarak tanımlanabilmektedir. İzlenim yönetimi, davranışların stratejik bir biçimde diğerlerinin algılarını etkilemek adına yönetilmesi süreci olarak tanımlanır. İzlenim yönetimi taktikleri ise diğerlerinin bireyleri nasıl algıladığı veya bireylerin nasıl algılanmak istediği ile ilişkili olarak sınıflandırılmaktadır. Bu araştırmada TikTok Türkiye sayfasının Instagram hesabı paylaşımları ve kullanıcı yorumları kişilerarası iletişim ve izlenim yönetimi taktikleri çerçevesinde incelenmiştir. Jones ve Pittman'ın izlenim yönetimi taksonomisi kullanılmıştır. Araştırmanın örneklemini Tiktok Türkiye Instagram hesabı oluşturmaktadır. Çalışmanın ana amacı, Tiktok'un Instagram sayfasındaki paylaşımlarında kullandığı kişilerarası iletişim araçlarını ve izlenim yönetimi taktiklerini Jones ve Pittman'ın izlenim yönetimi taksonomisi ve kişilerarası iletişim becerileri ve bileşenleri ve içerik analizi teknikleri doğrultusunda analiz etmektir. Tiktok Instagram sayfası paylaşımları incelendiğinde; emoji, hashtag, video, eyleme çağrı mesajları (call to action), uzman görüşü, kullanıcı yorumları, etiketleme gibi birçok kişilerarası iletişim bileşenlerinden yararlanıldığı gözlemlenmiştir. Paylaşımlara bakıldığında; izlenim yönetimi taktiklerinden Kendini Acındırma ve Tehdit Davranışlarının kullanılmadığı Niteliklerini Tanıtma, Kendini Sevdirme ve Örnek Davranışlar Sergileme taktiklerinin sıklıkla kullanıldığı görülmüştür. Bu taktikler arasında en çok kullanılan izlenim yönetimi taktiğinin ise Niteliklerini Tanıtma olduğu gözlemlenmiştir. Çalışmanın dijital ortamlarda kişilerarası iletişim, izlenim yönetimi, dijital izlenim yönetimi, yeni iletişim teknolojileri konularında alana katkı sağlayacağına inanılmaktadır.

Anahtar Kelimeler: Kişilerarası İletişim, Dijital Ortam, İzlenim Yönetimi, Yeni İletişim Teknolojileri, Tiktok.

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Introduction

With the spread of digital communication technology, online reputation, digital impression management, interpersonal communication in digital environments and new interpersonal communication styles have emerged. Communication and impression management processes in these settings have begun to become prominent with notably, social media becomes an inseparable part of life throughout the world in different age groups.

Social media applications have enabled advantages like self-presentation, and self-promotion to individuals following different aims via digital platforms, individual online profiles, and digital identity usages. Impression management tactics presented in these settings may be brought up numerous components such as gaining more followers of individuals on social media, achieving interviews and marketing processes, presenting of desired behaviors, and representing of ideal identities. In comparison to traditional communication tools, digital tools have advantages like being more free, more accessible, and having an interactive infrastructure. These benefits offer a variety of chances for use, from everyday life tasks to leisure activities, from socializing and fun areas to being business process accelerators by making these environments appealing. Due to the active use of digital identities and platforms, interpersonal communication processes have been transformed into digital patterns, and in particular, interpersonal communication styles have evolved into digital impression management strategies.

The pandemic has transformed communication styles, business flowing processes, impression management, and self-presentation, the usage rate of online communication technologies. In this context, Skalacha and Pajestka (2021, s. 276) explain that people have to choose opportunities regarding private styles of social relationships Covid-19 pandemic ago and they can be in contact with each other in many different ways. Candrasari (2019, s. 538) indicates that digital communication, which recommends by governments vigorously, is the new form of social interaction. Moreover, the rise of social network numbers has created new ways of communication among active internet users. Interpersonal communication has altered as social networks and digital tools have become the primary means of engagement for many people. In many ways, computer-mediated communication has surpassed face-to-face communication in importance. Computer-mediated communication has become more popular among younger generations (Venter, 2019).

Self-presentations are available for a variety of purposes. The objectives are broken down into being appreciated, seeming skilled, sincere, dominant, or empathetic. Each objective entailed several presentation strategies (Yorisa, Rakhmi, & Nurfitria, 2021). These techniques may affect how people view the environment, control their perceptions, present themselves, engage with others, and communicate in digital contexts. Following Jones and Pittman's Impression Management Classifications, the primary goal of this study is to analyze the interpersonal communication tools and impression management strategies via Tiktok's Instagram page share-outs.

There are a lot of studies in the national and international literature about impression management and interpersonal communication. Interpersonal communication in digital environments and digital impression management is an emerging and nascent study. Therefore, they have not been studied to the great extent in the communication area. Impression management and the transformation of interpersonal communication thanks

to digital settings and new communication technologies are increasingly important topics. In this sense, this study is different from the other studies in terms of examining together both interpersonal communication and impression management tactics topics, drawing on the different techniques of content analysis method (such as frequency, categories, and contingency techniques), indicating the transformation to digital of interpersonal communication, the analyzing of interpersonal communication components with user comments, messages, images, and emojis. For example, Fullwood (2018) indicates that behaviors and the offline and online identities of individuals are different from each other. Moreover, he said that components such as the proteus effect, and avatar identities have an impact on the behavior, attribute, and self-presentations of digital users. Altunel and Yaşar (Altunel & Yaşar, 2017, s. 835) explain that individuals on social media platforms and digital settings need for self-determination to form a positive impression and receive the approval of other people. In this context, this study includes impression management and interpersonal communication topics in the Tiktok users sample.

Interpersonal Communication on Digital Environments

With the spread of digital communication technology, differences in interpersonal communication and communication processes have begun to exist. Of this process, the pandemic and particularly the increase in online meetings have led to changes in face-to-face interpersonal communication methods. It is currently thought that creating definitions of interpersonal communication should come first.

Kavut (2022a, s. 79) indicates that interpersonal communication has transformed with the spread of communication technologies. Kavut defines as interpersonal communication as a communication skill of individuals, having empathy and effective communication skills, with other individuals and groups via verbal or non-verbal communication ways by emphasizing interpersonal communication is one of the fundamental communication skills. In other words, interpersonal communication may be mattered in terms of an effective and successful communication process, understanding of others' emotions and ideas, and being sensitive to others' emotions and ideas. In this context, interpersonal communication in digital settings can be revealed the importance of emerging communication concepts such as digital empathy. Digital empathy is defined as it is an attribute shaping to perception and perception creating of individuals in the digital era (Kavut, 2022b, s. 131). Kavut (2021a), explains that interpersonal communication is a communication type being used generally between two or more than people, realizing in the case that every individual can be noticed by both their ownself and other individuals which basic features and abilities make human.

Cybersociety-mediated interpersonal communication has made sense in terms of sustainability of communication although non-verbal communication symbols in the face to face communication cannot be shown exactly in cybersociety-mediated interpersonal communication (Candrasari, 2019, s. 539). The human-computer interface (HCI), which is a hallmark of the digital age, has caused a significant shift in how people communicate. The opportunities provided by technology allow for the shift in communication patterns from face-to-face interpersonal communication to human-machine communication (Ijeoma & Okpara, 2019, s. 35).

Impression Management and Impression Management Tactics

Impression management refers to the management process of behaviors on behalf of affect perceptions of others strategically (Kavut, 2021a, s. 269). As a concept and

self-presentation method, impression management is frequently a discussed topic in present studies. Impression management has paved the way for to actions of people presenting their self-images to other people strategically to manage others' views about self, attitude, and behavior topics. (Li, 2021). Impression management defines as goal-based conscious or unconscious processes of people to have an impact on others' perceptions about a person, event, or object, to regulate and control information in social interactions (Tashmin, 2016). Impression management on self-presentation may be seen as conscious, unconscious, and even sub-conscious movements of individuals via individuals and groups being within influence intention of other individuals' perceptions through filtration and regulation (Fant & Lundell, 2019, s. 1). In other words, impression management concept means made endeavors by individuals to control information and to affect formed impressions about individuals in the eye of others (Richey, Ravishankar, & Coupland, 2016, s. 599).

Impression management and impression management strategies are among the many approaches and theories that have been examined. According to Kavut (2021a, s. 272), the most well-known study on the subject of impression management strategies is the one that defines aggressive impression management methods in terms of Jones and Pittman's five dimensions. Self-promotion, Ingratiation, Exemplification, Supplication, and Intimidation are the categories under which these strategies fall. From the impression management techniques of Jones and Pittman, Chawla et al. (2020, s. 4) have explained that Ingratiation is used to appear pleasant, Self-promotion or self-presentation is used to appear talented or accomplished, and Exemplification is used to appear dedicated. Supplication covers the intention of seeming needy, while intimidation involves the appearance of a frightening person.

Self Promotion: The self-promotion impression management tactic, which breaks down into two sub-dimensions as self-presentation and self-development, is an impression management type that is used to impact other people or namely audiences in the context of attitudes, abilities, and skills of individuals. (Kavut, 2022a, s. 106). First of all, it must be indicated that self-promotion tactics can be involved in both Ingratiation and Intimidation tactics some features. On the other hand, combining and fusion of qualitative aims are prominent in all forms of self-presentation. (Jones & Pittman, 1982). Briefly stated, self-promotion is the expression skill of individuals' achievements and abilities to appear talented. (Hart, Richardson, Breeden, Tortoriello, & Kinrade, 2021, s. 141). In other words, self-promotion has been used to appear talented or a specialist in a private field (Yorisa, Rakhmi, & Nurfitria, 2021, s. 33).

Ingratiation: Ingratiation, as known as the most commonly used impression management tactic, is forming suitable impressions to other people to endear a person to other people (Kavut, 2022a, s. 109). Most of our behaviors are shaped by whether others love or not love apprehension for us and our attributes such as reliability, physical attractiveness, moderation, attraction, and humor (Jones & Pittman, 1982). Ingratiation defines as other people's agreement and flattering to appear attractive (Hart, Richardson, Breeden, Tortoriello, & Kinrade, 2021, s. 141). Li (2021) explicates that according to Jones and Pittman, Ingratiation is the most striking impression management tactic among self-presentation behaviors.

Exemplification: Exemplification may be stated as frequently an encountered skill, especially in business life. Kavut (2022a, s. 110) explains that people using these tactics

present behaviors such as going to work bright and early, leave of employment late, representing self-sacrificing behaviors. This impression management tactic describes as notably behaving ethically to being perceived as a guide individual, a guide employee (Hart, Richardson, Breeden, Tortoriello, & Kinrade, 2021, s. 141).

Supplication: Supplication is used in environments in which individuals have been using the weaknesses of other people (Kavut, 2022a, s. 110). At this point, social media platforms are one of the most commonly used areas of Supplication impression management tactics. Users on these settings have made sharings to reveal needy people, these sharings may be reached the masses via video, comment, and images. However, this impression management tactic may be also perceived negatively due to individuals appearing helpless or needy to profit purposefully or avoid work.

Intimidation: Those who would like to perceive as dangerous and strong by others and those who would like to manage others according to their own wishes, this tactic has been used (Kavut, 2022a, s. 110). Intimidation defines as provoking fear to gain power and have an impact on others (Hart, Richardson, Breeden, Tortoriello, & Kinrade, 2021, s. 141). Individuals, using the Intimidation impression management tactic, would like to convince other people namely, their own target audience as the 'Actor is Dangerous' (Li, 2021). Therefore, it is thought that individuals, using the Intimidation impression management tactic, aim to manage others and sway others in the context of their own aims by making dangerous and horror perception of others.

All impression management tactics are classified as regarding others how percept individual or individuals how would like to be perceived. In this context, Jones ve Pittman (1982) indicate that those who endear would like to be admired, those who threaten would like frightened, and for those who self-promote and present exemplary behavior would like both to respect and to be admired. Therefore, individuals may be preferred to use different impression management tactics in accordance with personality traits and expectations in all platforms that present their social identities and their self-presentations in digital settings workplaces, and social networks.

Digital Impression Management

Social media facilitates the strategic management of personal images in communication and online environments via the self-presentations of users (Li, 2021). Therefore, it is known that face-to-face and digital impression management differ from each other and these tactics should be always defined in different ways.

In this context, Kavut (2022a) indicates that there are differences among face-to-face impression management, self-presentation processes, and digital impression management in online environments. Digital impression management has been displayed via digital footprints, digital body language, images, and pictures while face-to-face impression management has been displayed via body language actions and symbols to present the ideal personality of individuals. At this point, another difference may be explained as provided opportunities of social media and social media. Thus, Li (2021) explains his views. Moreover, Li indicates that with the spread of social media in the digital age swiftly has changed people how to contact, people how to communicate with others, people how to gather information about their environments. On the other hand, digital impression management also needs to active and reactive measures like face-to-face impression management. However, the performance of digital users has tracked up

digital footprints not erasing and not provoking. Digital impression management has a developmental feature while face-to-face remains the same (Galarraga, 2018).

Digital impression can be defined as an area dealing with the coexistence of different dimensions. Kavut (2022a) explains that digital impressions fall into three sub-dimensions: digital ID, digital persona, and digital footprint. Digital identity is an identity type that contains records that consist of personal profiles, cultural capital, and interactions between people (Kavut, 2021b, s. 529). Digital impressions are social impressions that occur online. A social impression is an image that an individual receives or experiences. This situation is an individual's strategic reconciliation of how to act on the individual's style of self-expression or to the audience (Galarraga, 2018). The digital footprint can be described as a digital impression component that covers all the shares that an individual share-outs on the internet through a personal account, thanks to digital ID media accounts, the internet, and search engines.

There are numerous chances for people to create impression management thanks to technology and the internet. Computer-mediated communication model (CMC) has focused on the technical abilities of individuals and increases positive images, people how to use their self-presentations, by using regulated features to create their self-presentations via desired pictures and texts (Sagita & Irwansyah, 2021, s. 4). Another theoretical approach regarding digital communication and impression management, it is known as Social Information Process theory. According to Joseph Walther, the pioneer of this theory, the theory focuses on individuals how to create their impressions on the virtual world through transmitted textual information (Candrasari, 2019, s. 539). In this context, it is seen that increased computer-mediated technology models, technology, and internet-based theoretical approaches with the development of digital technologies and social media sharing of individuals have been associated with their self-presentations and impression management processes.

Research

Aim

The main purpose of this study is to analyze the interpersonal communication tools and impression management tactics that Tiktok uses when share-outs Instagram pages with interpersonal communication skills and components in the context of Jones and Pittman's Impression Management Classifications and content analysis techniques. In accordance with this purpose, the following research questions have been answered:

Research Question 1: What are content types shared on the Instagram account of Tiktok Türkiye?

Research Question 2: Which interpersonal communication components have been used in messages?

Research Question 3: Which topics have been the most shared on user comments and messages?

Research Question 4: Which impression management tactics have been used in messages?

Research Question 5: Which emojis have been used in messages?

Research Question 6: What are the distributions of emojis in terms of impression management tactics on messages?

The study is conducted to examining of Tiktok Türkiye Instagram page sharing with content analysis method between on January-March 2022 in the context of the main purpose and 6 research questions based on this main purpose. It has been referred to as the purposeful sampling method due to Tiktok being one of the video and images based fundamental digital areas that presented their self-presentations of individuals. When examining We Are Social 2022 Turkey data; it is seen that Tiktok is one of the most used social media applications in Türkiye (RecroDigitalMarketing, 2022).

Method

This study applied the content analysis method. It has been drawn on frequency analysis, categories analysis, and evaluative analysis from the techniques of content analysis method. Frequency analyses were carried out to share contents and user comments. Contents and user comments have been classified in terms of interpersonal communication components and impression management tactics. It has been made evaluative analysis of emojis usage in accordance with positive and negative impression management tactics. The classification of Bilgin's content analysis technique and sub-techniques have been used. Bilgin (2006, s. 18-19), has explicated that the content analysis method consists of five different dimensions as frequency analysis, categories analysis, evaluative analysis, contingency (relationship) analysis, and other analysis techniques.

Frequency analysis is defined that explaining items or units and how often appear as a quantitative, percentage, and proportional. Categories analysis explains that messages or contents break down into units and then these units are classified according to certain categories (Bilgin, 2006, s. 18-19). Osgood et al. (1956, s. 47), indicate that the general aim of evaluative analysis, the type of content analysis method, is to extract from a message by making evaluations from significant concepts. Evaluative analysis, who used to measure positive and negative attributes in a message or content and is one of the attribute measurements, that has contributed to determining the size and intensity of attributes (Bilgin, 2006, s. 19).

Limitations

This study is limited to Instagram sharings of the Tiktok Türkiye account from January 1st to March 31st, 2022. Another limitation of the study is the research of topics on interpersonal communication in digital environments, impression management, impression management tactics, and digital impression management in the literature section.

Findings

In this section, following the research, the data obtained are evaluated and commenced in the context of interpersonal communication, impression management, impression management tactics, digital impression management, and digital communication.

Table 1. Profile Analysis

Platform Name	User Name	Follower Number	Post Number
Tiktok	Tiktok Türkiye	475B	2.053

When examining the Tiktok Instagram page account; it is seen that Tiktok Türkiye has 475B follower numbers and 2.053 post numbers. Therefore, it turns out that Tiktok Türkiye's Instagram account has been used actively as interpersonal communication and impression management tool with contents reaching the target audience.

Table 2. *Topic Distribution of Shared Contents and User Comments*

Content Topic Distribution	N	%
Secure Internet	3	3,75%
International Women's Day	3	3,75%
Woman's Rights	4	5,00%
Sport (Fitness, Muscle Building)	4	5,00%
Doctor's Day	1	1,25%
New Year's Resolutions	3	3,75%
T'Talks Türkiye	16	19,00%
Domestic Economy	1	1,25%
Astrology	1	1,25%
Advertising	4	5,00%
Digital Welfare 101 Campaign	3	3,75%
Entertaining Video	27	33,75%
Snow	1	1,25%
Duet Competition	1	1,25%
Recipes	3	3,75%
Entrepreneurship	1	1,25%
Valentine Day	3	3,75%
World Pizza Day	1	1,25%
World Radio Day	1	1,25%
Tiktok All-Star Tournament	1	1,25%
Tiktok Short Film Competition	1	1,25%
Total	83	100,00%

When the topic distribution of the contents was examined, it was found that the Tiktok Türkiye Instagram account had talked about topics that were still on the agenda and significant dates. Furthermore, it was seen that T'Talk speakings were made with expert people in the context of determining custom themes such as New Year's Resolutions, Secure Internet Usage, and Strong Women every month. It is seen that sharings are made regarding women and woman's rights, especially throughout March every day. It may be evaluated that discussing topics such as Short Film Competitions, Duet Competition, and Tournament is a symbol of impression management usage effectively on behalf of enabling self-presentations of individuals. In this sense, nowadays individuals present performance in digital settings and they may be tried to yield by impressing others.

Table 3. *Interpersonal Communication Components Used on Posts*

Interpersonal Communication Components	N	%
Emoji	131	158,00%
Hashtag	54	65,06%
Video	72	86,75%
Text	19	22,89%
Image	8	9,64%
Tagging	72	86,75%
Expert Opinion	13	15,66%
User comments	83	100,00%
Call to action	7	8,43%
Total	83	100,00%

When examined used interpersonal communication components; it is observed that components such as user comments, video share-outs, tagging, hashtags, emoji, expert opinion, call to action, images, and text are used. Emojis and then user comments have the most effective role within these interpersonal communication components. Emoji, as an interpersonal communication component representing digital body language and digital personality of individuals, has a 158 percent usage rate and user comments are of 100 percent usage rate. It is revealed that video and video sharing are also one of the most used interpersonal communication components. Another important result is that call to action, which is preferred notably on online shopping websites to promote users buying in line with marketing strategies, is an 8,43 percent usage rate. Research results show that every share uses emojis and nearly half of the shares are preferred more than one emoji.

Table 4. Impression Management Tactics Used on Posts

Impression Management Tactics	N	%
Self Promotion	30	36,14%
Ingratiation	27	32,53%
Exemplification	5	6,02%
Intimidation	-	
Supplication	-	
Posts those not have impression management tactics	21	25,00%
Total	83	100%

According to the table; Self-Promotion is the most used impression management tactic. This result is similar to Jones and Pittman's research and studies made in the literature. It is observed that Self-Promotion impression management tactics are used, when meetings or interviews are made with expert people in T''Talks speakings within the determined private themes. At this point, another important result is that entertaining videos have included the Ingratiation impression management tactic. On the other hand, it is seen that the Exemplification impression management tactic is used on prepared videos for private topics such as International Women's Day, Secure Internet, and the Digital Welfare 101 Campaign. In this context, it is revealed that Intimidation and Supplication impression management tactics are not used in digital settings while Ingratiation, Self-promotion, and Exemplification impression management are used in digital settings. When evaluating impression management tactics; has been concluded that positive impression management uses negative impression management tactics not used. This finding resembles the literature results.

Table 5. The Emoji Usages on Messages

Emoji Usages	N	%
Star	13	10%
Sparkles	1	1%
Tree	1	1%
Microphone	1	1%
Smiling Face	12	9%
Face Blowing a Kiss	1	1%
Smiling Face with Heart-eyes	8	6%
Nerd's face	6	5%
Smiling face with Sunglasses	2	2%
Star-Struck	4	3%

Emoji Usages	N	%
Downcast Face with Sweat	1	1%
Winking Face	5	4%
Camera	39	30%
Cat	1	1%
Blue Heart	1	1%
Red heart	8	6%
Heart with Flame	1	1%
Flexed Biceps	6	5%
Smirking Face	1	1%
Eye	2	2%
Flame	1	1%
Snow	1	1%
Snowman	1	1%
Cup	1	1%
Lemon	1	1%
Pizza	1	1%
Gift box	1	1%
World	1	1%
Radio	1	1%
Fuze	1	1%
Family	1	1%
Coffee	1	1%
Cup	1	1%
Stethoscopy	1	1%
Film	1	1%
Trumpet	1	1%
Game	1	1%
Total	131	100%

When examining used emojis and types of emojis on messages; it turns out that emojis with positive and affirmative impression have far more preferred in comparison to emojis with negative impressions.

Table 6. *Distributions of Emojis in terms of Impression Management Tactics*

Emoji Distributions	N	%
Emojis with Positive Impression	130	99%
Emojis with Negative Impression	1	1%
Total	131	100%

When analyzing distributions of emojis in terms of impression management tactics; it is seen that emojis with positive impressions are of 99 percent usage rate. This result shows that the emoji usage rate is similar to Ingratiation, Self-promotion, and Exemplification impression management tactics in Jones and Pittman's taxonomy. Star emoji is used on messages and posts that are utilized as a Self-promotion impression management tactic mostly.

Conclusion

The main purpose of this study is to analyze the interpersonal communication tools and impression management tactics that Tiktok uses when sharing Instagram pages with

interpersonal communication skills and components in the context of Jones and Pittman's Impression Management Classifications and content analysis techniques. This study applied the content analysis method. It has been drawn on frequency analysis, categories analysis, and evaluative analysis from the techniques of content analysis method. Frequency analyses were carried out to share contents and user comments. Contents and user comments have been classified in terms of interpersonal communication components and impression management tactics. Emoji usage has been evaluated in accordance with positive and negative impression management strategies. The classification of Bilgin's content analysis technique and sub-techniques have been used.

Emojis, hashtags, videos, photographs, text, user comments, expert opinions, and tagging were among the interpersonal communication tools employed when looking at the Tiktok Instagram account's share-outs. According to research, emojis are used in every sharing, and more than one emoji is preferred in over half of the shares.

In light of the revelations, it appears that self-promotion, ingratiation, and exemplification are used as impression management techniques rather than intimidation and supplication. The strategy for impression management that is most frequently adopted has shown to be self-promotion. It has been determined after evaluating impression management strategies that positive impression management is used while negative impression management strategies are not. This observation is consistent with research findings.

The results of other studies on this subject are comparable to those of this study. Kavut (2021a, s. 280) has analyzed in her research The Pursuit of Happyness film and characters in the context of interpersonal communication and impression management tactics topics. As a result of this research, it is revealed that Self-promotion, Ingratiation, and Exemplification, from impression management tactics of Jones and Pittman, are used. On the other hand, it is emphasized that interpersonal communication skills and impression management are of crucial importance the in all situations (such as interviews, meetings, marketing, and sales area) that necessitated the use of impression management. Cheung (2014) has explained that motivations of self-expression play an important role in the prediction of Instagram usage and self-presentation. Kavut (2018, s. 10) has concluded that university students define Instagram as a new self-presentation, impression management new identity construction area. Venter (2019) explained that since people are inherently social beings, they must interact with others to live meaningful lives, they can support each other through the connectedness and emotion of face-to-face and computer-mediated communication, and as social beings, verbal and non-verbal cues are crucial to understanding one another.

This study still has a few limitations which make possible new advantages for future research and studies. Previous numerous studies notably focused on impression management tactics. However, this study also discusses online impression management tactics and impression management in the digital environment. This study is limited to Instagram sharing of Tiktok Türkiye account from January 1st to March 31st, 2022, as well as topics on interpersonal communication, impression management, impression management tactics, and digital impression management.

It is seen that Self-promotion, Ingratiation, and Exemplification impression management tactics, from Jones and Pittman's impression management tactics, are used. These tactics may be used in all digital settings (such as social media, websites, blogs and so

on) involving self-presentations and impression management of individuals. As a result, it is observed that interpersonal communication components such as user comments, tagging, expert opinion, call to action, emoji, hashtags, video, text sharings, and images are drawn on.

Interpersonal communication in digital environments and digital impression management is an emerging study and therefore, they have not been studied to the great extent in the communication area. Impression management and the transformation of interpersonal communication thanks to digital settings and new communication technologies are increasingly important topics. Furthermore, the latest research has tended to explore the effects of the transformation of interpersonal communication and impression management from analog to digital communication.

Briefly stated, the current study will be useful to the topics of impression management, social networks, TikTok, impression management tactics, communication, interpersonal communication skill transformation, and digital impression management and to understand the effects of interpersonal communication skills and impression management tactics. Moreover, this study posits that digital interpersonal communication skills and effective digital impression management may confer unique benefits to managing personal online identities, and social media profiles, to form a positive impression and gain an online reputation.

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Dijital Ortamlarda Kişilerarası İletişim ve İzlenim Yönetimi: Tiktok Üzerine Bir İnceleme

Sevgi KAVUT (Asst. Prof. Dr.)

Genişletilmiş Özet

Dijital iletişim teknolojilerinin yaygınlaşması ile birlikte kişilerarası iletişim ve iletişim süreçleri dönüşüme uğramıştır. Bireyler bu ortamlarda farklı izlenim yönetimi taktiklerini kullanarak benlik sunumlarını ve kişilerarası iletişim süreçlerini yansıtmaktadır. Temel iletişim becerilerinden biri olan kişilerarası iletişim, empati ve etkili iletişim becerilerine sahip bireylerin kendilerini, diğer kişilere veya gruplara sözlü veya sözsüz olarak ifade ettiği bir iletişim yeteneği olarak tanımlanabilmektedir. İzlenim yönetimi, davranışların stratejik bir biçimde diğerlerinin algılarını etkilemek adına yönetilmesi süreci olarak tanımlanır. İzlenim yönetimi taktikleri ise diğerlerinin bireyleri nasıl algıladığı veya bireylerin nasıl algılanmak istediği ile ilişkili olarak sınıflandırılmaktadır. Bu araştırmada TikTok Türkiye sayfasının Instagram hesabı paylaşımları ve kullanıcı yorumları kişilerarası iletişim ve izlenim yönetimi taktikleri çerçevesinde incelenmiştir. Jones ve Pittman'ın izlenim yönetimi taksonomisi kullanılmıştır. Araştırmanın örneklemini Tiktok Türkiye Instagram hesabı oluşturmaktadır.

Çalışmanın ana amacı, Tiktok'un Instagram sayfasındaki paylaşımlarında kullandığı kişilerarası iletişim araçlarını ve izlenim yönetimi taktiklerini Jones ve Pittman'ın izlenim yönetimi taksonomisi, kişilerarası iletişim becerileri ve bileşenleri ile içerik analizi teknikleri doğrultusunda analiz etmektir. Tiktok Instagram sayfası paylaşımları incelendiğinde; emoji, hashtag, video, eyleme çağrı mesajları (call to action), uzman görüşü, kullanıcı yorumları, etiketleme gibi birçok kişilerarası iletişim bileşenlerinden yararlanıldığı gözlemlenmiştir. Paylaşımlara bakıldığında; izlenim yönetimi taktiklerinden Kendini Acındırma ve Tehdit Davranışlarının kullanılmadığı Niteliklerini Tanıtma, Kendini Sevdirme ve Örnek Davranışlar Sergileme taktiklerinin sıklıkla kullanıldığı görülmüştür. Bu taktikler arasında en çok kullanılan izlenim yönetimi taktiğinin ise Niteliklerini Tanıtma olduğu gözlemlenmiştir. Çalışmanın dijital ortamlarda kişilerarası iletişim, izlenim yönetimi, dijital izlenim yönetimi, yeni iletişim teknolojileri konularında alana katkı sağlayacağına inanılmaktadır.

Dijital iletişim araçlarının geleneksel iletişim araçları ile kıyaslandığında; daha özgür, daha ulaşılabilir ve interaktif bir yapı sunması gibi kullanıcıya sağlanan avantajlar bu ortamları cazip hale getirerek, bireylerin boş zaman aktivitelerinden günlük yaşam pratiklerine ve paylaşımlarına, sosyalleşme ve eğlence alanlarından iş süreçlerinin hızlandırılmasına kadar birçok farklı kullanım avantajı sunmaktadır. Bu durum, iletişim süreçlerinin ve özellikle kişilerarası iletişim biçimlerinin dijital platformlarla ve dijital kimliklerin aktif kullanımı sayesinde dijital kişilerarası iletişim şekline dönüşmesine, izlenim yönetimi taktiklerinin dijital izlenim yönetimine evrilmesine sebep olmaktadır.

Pandemi; iletişim şekillerini, iş akış süreçlerini, izlenim yönetimi ve benlik sunumlarını, çevrimiçi iletişim teknolojilerinin kullanım oranlarını dönüştürmüştür. Bu noktada, Skalacha ve Pajestka (2021, s. 276), Covid-19 pandemisi öncesinde insanların sosyal ilişkilerinin özel biçimleri ile ilgili seçim şansına sahip olduğunu ve birçok farklı şekilde birbirleriyle iletişim kurabildiklerini açıklamıştır. İnsan-bilgisayar etkileşimi ile

karakterize edilen dijital çağın dönüşümü ile insanların iletişim kurabilme şekillerinde belirgin bir fark olmuştur. İletişim şekillerinde yüz yüze kişilerarası iletişimden insan-makine iletişimine doğru bu dönüşüm, teknoloji sağlayıcılığı ile olanak bulmuştur (Ijeoma & Okpara, 2019, s. 35).

İzlenim yönetimi ve izlenim yönetimi taktikleri konularını ele alan birçok yaklaşım ve teori bulunmaktadır. Kavut, (2021a, s. 272), izlenim yönetimi taktikleri konusunda en bilinen çalışmanın Jones ve Pittman tarafından beş başlık altında tanımlanan saldırgan izlenim yönetimi taktikleri olduğunu belirtmiştir. Bu taktikler; Niteliklerini Tanıtma, Kendini Sevdirme, Örnek Davranışlar Sergileme, Kendini Acındırma ve Tehdit Davranışları olmak üzere sınıflandırılmıştır. Chawla ve arkadaşları; (2020, s. 4), Jones ve Pittman'ın izlenim yönetimi taktiklerinden Kendini Sevdirme taktiğinin sevilebilir görünmek, Kendini Tanıtma taktiğinin yetenekli görünmek ve Örnek Davranışlar Sergileme taktiğinin kendini işine adamış görünmek için kullanıldığını açıklamıştır. Buna karşılık; Kendini Acındırma muhtaç görünme amacını içerirken Tehdit Davranışları/Gözdağı Verme taktiği tehditkâr olarak görünme arzusunu kapsamaktadır.

Dijital izlenim; farklı bileşenlerin birarada var olmasını gerektiren bir alan olarak tanımlanabilir. Kavut (2022a), dijital izlenimin dijital kimlik, dijital personalar ve dijital ayak izleri olmak üzere 3 alt bölümden oluştuğunu açıklamıştır. Dijital kimlik, bireyler arasında etkileşimlerle oluşturulan kişisel profiller, kültürel sermaye ve kayıtları içeren bir kimlik şeklidir (Kavut, 2021b, s. 529). Dijital izlenimler; çevrimiçi olarak meydana gelen sosyal izlenimlerdir. Sosyal izlenim, bir kişi hakkında çıkarılan veya bir kişinin verdiği bir imajdır. Bu bir kişinin benlik sunumu türü veya bireylerin izleyicileri önünde nasıl davrandığının stratejik uzlaşmasıdır (Galarraga, 2018). Dijital ayak izleri ise bireylerin dijital kimlikleri ile yaptıkları paylaşımlar, beğeniler, yorumlar, çevrimiçi alışveriş, dijital bankacılık, sosyal medya hesapları, internet ve arama motoru aramaları gibi tüm dijital platformlarda bireysel hesapları ile gerçekleştirdikleri ve internette yapmış oldukları tüm paylaşımları içine alan bir dijital izlenim bileşeni olarak açıklanabilmektedir.

Benlik sunumları farklı amaçlara sahip olabilmektedir. Beğenilmek, yetenekli görünmek, dürüst, baskın ve sempatik olmak gibi amaçlar sıralanmıştır. Her bir amaç farklı sunum stratejilerini içermektedir (Yorisa, Rakhmi, & Nurfitria, 2021). Bu stratejiler dijital ortamlarda bireylerin farklı kişilerarası iletişim becerileri kullanımlarına, iletişim yapılarına, benlik sunumlarına, izlenim yönetimi süreçlerine ve kişisel algılarına etki edebilmektedir. Çalışmanın ana amacı, Tiktok'un Instagram sayfasındaki paylaşımlarında kullandığı kişilerarası iletişim araçlarını ve izlenim yönetimi taktiklerini Jones ve Pittman'ın izlenim yönetimi taksonomisi doğrultusunda analiz etmektir. Tiktok'un Instagram sayfası paylaşımları incelendiğinde; emoji, hashtag, video, eyleme çağrı mesajları (call to action), uzman görüşü, kullanıcı yorumları, etiketleme gibi birçok kişilerarası iletişim bileşeninden yararlanıldığı gözlemlenmiştir. Paylaşımlara bakıldığında; izlenim yönetimi taktiklerinden Niteliklerini Tanıtma, Kendini Sevdirme ve Örnek Davranışlar Sergileme taktiklerinin kullanıldığı görülmüştür. Kendini Acındırma ve Tehdit Davranışları izlenim yönetimine ilişkin herhangi bir içerik ve video çalışması bulunmamıştır.

Araştırma, 1 Ocak-31 Mart 2022 Tiktok Türkiye Instagram sayfası paylaşımları ve kişilerarası iletişim, izlenim yönetimi, izlenim yönetimi taktikleri, dijital izlenim yönetimi konuları ile sınırlandırılmıştır. Sosyal medya, web sayfaları, bloglar gibi bireyin benlik sunumlarını ve izlenim yönetimlerini içeren tüm dijital ortamlarda Jones ve Pittman'ın

beş alt boyutta tanımladığı izlenim yönetimi taktiklerinden Niteliklerini Tanıtma, Kendini Sevdirme ve Örnek Davranışlar Sergileme izlenim yönetimi taktiğinin kullanıldığı gözlemlenmiştir. Sonuç olarak kullanıcıların dijital ortamlarda kişilerarası iletişim aracı olarak etiketleme, kullanıcı yorumları, uzman görüşü, eyleme çağrı mesajları, emoji, hashtag kullanımı, video, metin paylaşımları ile fotoğraf (görsel) kullanımlarından yararlandığı gözlemlenmiştir.

Dijital ortamlarda kişilerarası iletişim ve dijital izlenim yönetimi yeni gelişen çalışma alanlarıdır ve bu nedenle iletişim bilimlerinde çok fazla çalışılmamıştır. Dijital ortamlar ve yeni iletişim teknolojileri sayesinde izlenim yönetimi ve kişilerarası iletişimin dönüşümü giderek önem kazanan konulardır. Son çalışmalarda kişilerarası iletişimin dönüşümünün ve izlenim yönetiminin etkileri üzerinde çalışıldığı görülmüştür. Mevcut çalışma, kişilerarası iletişim ve iletişim psikolojisi perspektifinde izlenim yönetimi, sosyal ağlar, Tiktok, iletişim ve kişilerarası iletişim becerilerinin dönüşümü, izlenim yönetimi taktikleri, dijital izlenim yönetimi konularında alana fayda sağlayabilecektir.

Anahtar Kelimeler: Kişilerarası İletişim, Dijital Ortam, İzlenim Yönetimi, Yeni İletişim Teknolojileri, Tiktok.

Konferans Bildirisi | Conference Paper

The Information Warfare Role of Social Media: Fake News in the Russia - Ukraine War

Sosyal Medyanın Bilgi Savaşı Rolü: Rusya – Ukrayna Savaşında Sahte Haberler

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Abstract

It is known that information activities concerning the agenda are carried out on many media tools, especially social media, in cases of interstate crisis, conflict, and war. However, unlike traditional media, subjective evaluations on social media platforms can spread suddenly without being verified. This situation causes fake news to spread, and many people even show a reflex to believe it. This research deals with the fake news of the Russia-Ukraine war that broke out at the beginning of 2022; 125 fake contents analyzed by Teyit, Dogrula, Dogruluk Payı, and Malumatfuruş sites were taken as a sample. In this study, which aims to reveal the extent to which social media platforms pave the way for information wars, it has been determined that fake content is shared on many media tools, including online news sites, YouTube, and, in particular, Twitter. It has been determined that almost half of this content was shared in the first week of the war, and montage and editing techniques were frequently applied to the content. The study also brings up the establishment of an official communication network in accordance with the 24/7 working conditions to confirm fake news.

Keywords: Russian-Ukrainian War, Information Warfare, Fake News, Fake Newsers, Fact-Checking Platforms.

Öz

Devletlerarası kriz, çatışma ve savaş hallerinde sosyal medya başta olmak üzere birçok medya araçlarında konuya ilişkin bilgilendirme faaliyetlerinin yapıldığı bilinmektedir. Fakat geleneksel medyadan farklı olarak sosyal medya platformlarında subjektif değerlendirmeler doğrulanmadan bir anda yayılabilmektedir. Bu durum sahte haberlerin (fake news) yayılmasına hatta pek çok insanın buna inanma refleksi göstermesine neden olmaktadır. 2022'nin hemen başında patlak veren Rusya – Ukrayna savaşındaki sahte paylaşımları konu edinen bu araştırmada; Teyit, Doğrula, Doğruluk Payı ve Malumatfuruş sitelerince analiz edilen 125 yalan/yanlış içerik örneklem olarak alınmıştır. Sosyal medya platformlarının bilgi savaşlarına ne derece zemin hazırladığını ortaya çıkartmayı amaçlayan bu çalışmada başta Twitter, online haber siteleri ve YouTube olmak üzere pek çok medya aracında sahte içeriklerin paylaşıldığı tespit edilmiştir. Yalan/yanlış içeriklerin neredeyse yarısının savaşın ilk haftasında paylaşıldığı ve içeriklere montaj ve kurgu tekniklerinin sıklıkla uygulandığı belirlenmiştir. Çalışmada, dezenformasyon teyidi için 7/24 çalışma koşuluna uygun olacak şekilde resmî bir iletişim ağının kurulması da gündeme getirilmiştir.

Anahtar Kelimeler: Rusya – Ukrayna Savaşı, Bilgi Savaşları, Sahte Haberler, Sahte Haber Üreticileri, Doğrulama Platformları.

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Introduction

Although the wars between today's societies are fought on the front line, it can be stated that these wars are carried out at the point of managing perceptions. Information wars are waged not only by the states party to the war but also by those living in other states in order to create a positive or negative perception about the countries participating in the war. The most basic strategy applied in this sense is fake news. It is challenging to struggle with fake news in our social and political lives, and its results have been destructive. In this period, called post-truth, facts have begun to lose their importance, thus paving for the viral dissemination of fake news. "Post-truth" is defined in the Oxford Dictionary as referring to or indicating situations in which appeals to emotion and personal belief have a more significant impact on public opinion than factual facts. The concept highlights the depreciation of truth or the search for truth in empowering false "facts" that comply with personal feelings and emotions (Kavaklı, 2019, p. 665).

The masses tend to believe in contentious matters without questioning and resort to sharing them on social media platforms. Users seldom check internet information because they often view news as being more trustworthy than other sorts of information available online. For this reason, it is crucial to check the validity of the news on fact-checking platforms. As a solution to fake news on social media, the efficacy of three mechanisms for source ratings can be applied to articles when they are first published to combat fake news on social media: user source rating, user article rating, and expert rating. Expert rating involves expert reviewers' fact-checking articles, which are aggregated to provide a source rating -where users rate the sources themselves- (Kim, Moravec, & Dennis, 2019, p. 993). Unless the appropriate policies are put into force, censorship criticism may arise with regard to the free information source of the internet. Except for indisputable matters such as hate speech, violent content, and sexual abuse of children (Binark, 2010, p. 673), some restrictions should be imposed on those who disseminate fake news.

Since the beginning of 2014, Russia has been waging advanced hybrid warfare in Ukraine that mainly depends on what the Russians refer to as "reflexive control," an aspect of information warfare (Snegovaya, 2017). Putin launched a variety of tried and canny tactics, covering denial, trickery, concealment of Kremlin objectives, justification of the war legally, the use of military force and the threat of nuclear weapons, the mobilization of resources globally, and the reshaping of the Ukrainian conflict's narrative through social media. By creating blogs, assaulting opposition websites, and making comments on Facebook and Twitter, the Kremlin administration tries to influence the views of Western countries and other countries (Peters, 2018, p. 1162). In this sense, 400 trolls from the St. Petersburg-based "Internet Research" organisation employ fictitious Facebook and Twitter profiles to propagate misinformation while working 12-hour shifts (Van Herpen, 2016, p. 35).

This research, which deals with the fake news spread in the Russia-Ukraine war, has been based on questions that stand out in fake content, which factors play a decisive role in fake posts about the war, and what kind of function social media has. The fact that the work coincides with the disinformation law adopted this year, especially in order to inform the public correctly, reveals the topicality and importance of the subject. The research uses the document and content analysis method to reveal the fake content created about the war. In the study, 125 content analysed by Teyit, Doğrula, Doğruluk Payı, and Malumatfuruş sites were taken as samples. In the acquisition of these sites, the criteria for sharing content in Turkish, actively analyzing the war during the war, and keeping the

sites up-to-date were effective. Due to the subject's sensitivity, the study also establishes an official verification platform, which will be created simultaneously.

Information Warfare

In large part of human history, the wars aimed to gain and annex territories, and these wars were called "First Wave" wars, but the wars at the end of the nineteenth century and twentieth centuries were the "Second Wave" wars, and they aimed to seize economic wealth all over the world. In the wars since the late 1970s and early 1980s, the objective has been to control the information flow (Stein, 1995, p. 32). Therefore, the "Third Wave" has been called information warfare. Knowledge-based movements have been blocking industrialisation since the late 1970s and early 1980s, and industrial countries have begun to transform into communication societies. Furthermore, with the developments in technology, information has begun to be used effectively. Social media, which has become an integral part of daily life today with platforms such as Facebook, Twitter, and Instagram, has reached a level that affects people's perceptions, behaviours, and choices in many areas of life (High & Solomon, 2011, p. 125).

Information has played a crucial role in many fields like economy, technology, education, and the military. The states have begun to use information in military strategies, defence, attack, and intelligence. For this reason, the growth and development of information and intelligence-based technologies have led to the rise of information warfare. The concept of information operations has turned into a holistic, systematic, and organised war perception (Özdağ, 2014, p. 185). The ultimate goal of this war is to destabilise a nation or an institution of common beliefs, to destroy the ability of coexistence, to justify the war and attacks directed at that society, to blur the functions of the institutions providing security and change the societal organisation type to increase its effectiveness (Mucchielli, 1991).

Contrary to the wars we witnessed in the past, information warfare targets all the electronic systems of a country and tries to dominate civil and state information systems. One of the mass communication tools, the internet, has eased the use of information warfare or the term called "dirt spill" (Sopilko, Swintsytsky, Padalka, & Lyseiuk, 2022, p. 335). Information warfare is also defined as a group of activities such as computer espionage and sabotage, intelligence and espionage operations, communication eavesdropping, perception management, and electronic swash (Denning, 1999, p. 1). General Clark evaluates what they did before the Iraqi war as disinformation dissemination, listening to the enemy's communications, psychological operations through media, sending e-mails to Iraqi leaders, and the interference of some journalists into command-control systems of the country (Clark, 2004).

We can see the other example of information warfare in the war between Georgia and Russia in 2008. While the Georgian army was bombing South Osetia, all the internet newspapers were disclosed to a cyber attack. On the other hand, Russians retaliated against these attacks with counter-attacks from five hundred different sites. The authorities were all aware of the necessity of setting up special organisational, administrative, and strategic information warfare units to combat more effectively in the information war. The main objectives of the Russian information warfare units were strategic analysis, creating information effects, and information struggles. The main objective of information warfare consisting of defence operations is to prevent the adversaries' information attacks that target information systems, communication networks, and the public's mind. Information

warfare is a type of war that aims to intervene (offensive information warfare) or to stop the intervention (defensive information warfare) on all kinds of information and information resources and to guide the decision-making process to the information that will arise from this information and information resources (Denning, 1999, p. 5).
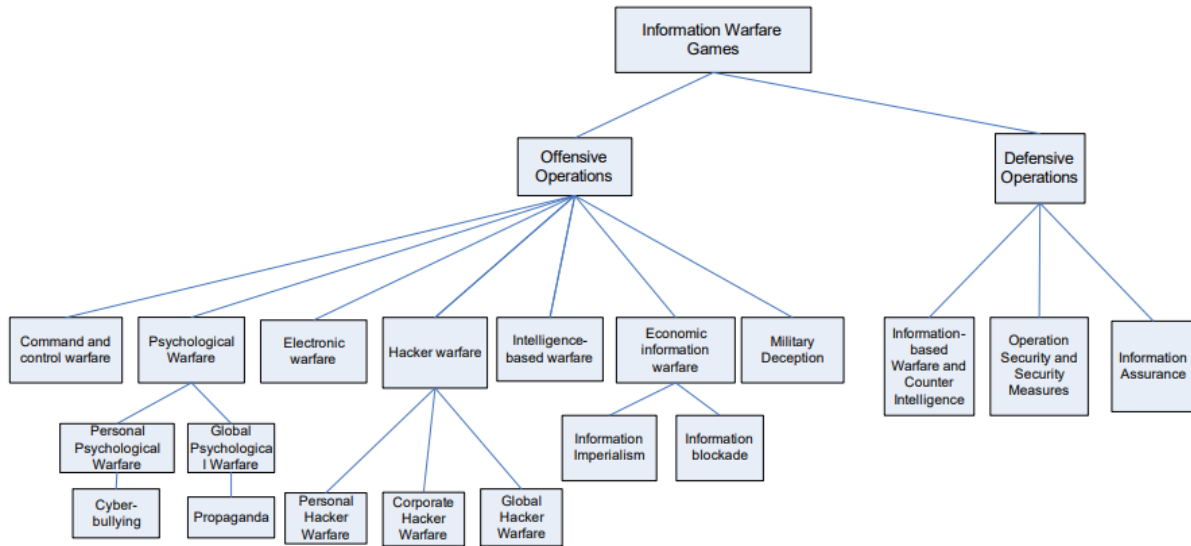

Figure 1. *Framework to Classify Information Warfare Games*
(Kasmarik, Hardhienata, Shafi, & Hu, 2016, p. 7)

As seen in figure 1, the attacks against primarily the human mind and other information systems and prevention activities of these attacks are carried out. It is also stated that information warfare is a unit of non-conventional war concepts (Kershner, 2001, p. 14). In addition, information warfare is a kind of activity to gain information superiority with the aim of national military strategy. Thus, the side having the crucial information will have the advantage of directing the war in line with its plans.

Information warfare is also a war launched to dominate societies and minds. We can see examples of information warfare in the last twenty years. Russia, which is one of the superpower countries of the world, initiated cyber attacks against some countries and tried to blur the flow of information. In the framework of information warfare, cyber assaults against Estonia in 2007, Georgia and Lithuania in 2008, Kyrgyzstan in 2009, Ukraine in 2014, and Türkiye in 2015 might be analysed. The Russian Federation is well recognised for having a large information warfare capability that includes cyber espionage, cyber counter/espionage, misinformation, electronic warfare, psychological warfare and propaganda, and cyber assault. The new generation of information warfare techniques can also be seen in the cases of Arab Spring events in the broadcasts of Al Jazeera in 2010, CNN's broadcast activities during the First Gulf War in 1991, the intervention of Russia in Chechnya between 1994-1996, and the live broadcasts made by international media organisations during the Gezi Events (Darıcılı & Özdal, 2017, p. 28). Sputnik News, which is the propaganda tool of Russia, has always launched some misleading, manipulative, and directing broadcasting, and it has functioned as a weapon of the Russian state. In November 2015, as a result of Russian warplanes' border violation, Türkiye shot down those planes, and Sputnik social media tried to manipulate this incident as aggressive propaganda by stating that Türkiye supposedly helped ISID (Iraq and Damascus State).

During the ongoing war between Ukraine and Russia, Online Social Networks (OSNs) have been a key source of information in previous studies of large-scale information

discourse during crises and social movements (Haq, Braud, Kwon, & Hui, 2020, p. 212), especially in terms of 'information warfare,' where such platforms may be used to spread propaganda and disinformation. Information warfare and campaigns persisted throughout the battle, both in the build-up and after the invasion. This has happened on several social media sites, including Twitter. Russian disinformation campaigns are carried out both at home and abroad. However, Ukrainians have waged a social media war against Russia and Russian President Vladimir Putin by using social media platforms to endorse the Ukrainian cause and arouse international attention and support for their current predicaments (Cohen, 2022). In the aftermath of the violence, social media sites have made steps to counteract misinformation and disinformation (Bushwick, 2022).

Managing Perceptions on Social Media with Fake News

Perception management, or in other words, civil information warfare, is a kind of strategy aiming to manage the perception system of the public or a group of people (Özdağ, 2014, p. 193). It is the creation of the desired behavioural change in these target groups by influencing the target groups' emotions, thoughts, and lifestyles with certain information (Military Factory, 2022). In perception management, people are waged with the aim of seizing and directing their minds in line with how they are asked to think, feel, and decide. The perception managers try to control the beliefs, cultures, values, and lifestyles of a target community or people and destroy their understanding by replacing fake news and imposing their views and strategies.

Elsbach states that subjects like identity management, image management, and reputation management are now being scientifically addressed with perception management. As stated in a motto, *"The one who gives the information determines the judgment"*, society is bombarded with the information how perception makers desire or shape (Elsbach, 1994). In this process, a new reality is tried to be formed, and people are geared to believe these plotted realities. In our world, which is becoming more global and integrated with technology every moment, people are in very close contact with the internet and social media. Today, almost every home has a computer, and every individual has a good or bad smartphone. Now, we can share with the whole world in a few seconds the events we experience in our daily life, our emotions, our reactions, and whether we approve or disapprove of a person, an event, or an object. Using the developed computer technology, documents, speeches, pictures, and videos can easily be montaged or distorted, thus creating fake news and cheating people. Perception management is not propaganda, but perception management is the shaping of messages according to an interactive communication process (according to the level of perception) that the target audience can understand, and these messages create the desired attitude and behaviour change in the target audience (Garfield, 2002, p. 32).

In a one-way, vertical process known as propaganda, a message is imposed on the intended audience, while perception management takes place in versatile and horizontal communication (Erol & Ozan, 2014). There are typically four steps to perception management: Getting the target audience's attention, sharing and presenting comparable information to hold their attention, making the provided information compatible with their perceptions, and repeating the information across various communication channels to maintain the same position (Callamari & Reveroni, 2003, p. 3). If you are not personally involved in the news or an event, it is advised to confirm the news or event that you are aware of on social media from several different sources. The masses may show adverse reactions to the news created by perception management.

The information warfare components in the perception management process are classified as distortion or manipulation, news or information fabrication, deception, social engineering, accusation, conspiracy theories, defaming, harassment, and censorship. These are all used to direct and blur people's minds in the desired way. Large-scale propaganda is as ancient as contemporary mass persuasion, while lies and distortion in interpersonal communication are as old as rhetoric (Waisbord, 2018, p. 1867). People tend to distribute fake news quickly and extensively on digital platforms like Facebook and Twitter, contrary to classical propaganda techniques. Unverified information has been freely available on trendy sites and has not been reviewed by traditional news organisations. Information fabrication, or fake news, is generally a preferable way on social media to distort the news by using some technological device. The messages to be delivered may be communicated to the target audiences more effectively by making use of perception management methods through social media tools. False information generation and dissemination are not brand-new occurrences.

According to Burkhardt, as long as people have lived in communities, false stories have grown with writing and communication technologies (Burkhardt, 2017). Following the 2016 US presidential elections, the phrase "fake news" has more meaning in today's digital media environment (Allcott & Gentzkow, 2017, p. 232). The definition of this term has changed from referring to satirical television programs (Hartley, 1996, p. 32) to misleading material produced to intentionally mislead the public (Waisbord, 2018, p. 1866).

Fake news is usually generated in crises such as the outbreak of pandemic, fire, war, revolution, and events that profoundly affect the masses. Fake news sometimes involves information that, when contrasted with the truth, is highly startling and causes people to worry. Since fake news intends to attract attention, it is frequently exaggerated considerably compared to reality (Derman, 2021, p. 68). Especially during the COVID-19 pandemic, the fabrication, circulation, reading, and commenting of the news has been a fostering basis for conspiracy theories and fake news (FN), which have spread the seeds of suspicion, fear, and anxiety among the masses. Although journalists do not control access to information anymore, people reach a great variety of sources and facts through social media, and some of these facts contradict the statements made by the authorities, and they may be fake or misleading (Newman et al., 2020). Users who have been "exposed" to internet misinformation are said to be spreading fake news like a "virus." The suggested solutions to the fake news issue generally mirror antivirus software because they both try to locate and quarantine any potentially harmful false information on the internet before it can infect its intended targets (Chen, 2017).

Method

This research aimed to reveal the contents of the war between Russia and Ukraine, which were disseminated to the public from various media and examined by verification platforms. In this context, the content analysed by the verification sites before and in the first eight weeks after the war was determined as a sample. At this point, the content shared on the pages of the verification platforms of Teyit, Doğruluk Payı, Doğrula, and Malumatfuruş, which share content, are included in the sampling. Among these platforms, there are only two platforms registered with The International Fact-Checking Network (IFCN). These are Teyit and Doğruluk Payı sites (IFCN, 2022). In order to ensure data diversity in the research, four validation platforms were taken. In the absence of other verification platforms, the criteria for sharing content in Turkish, actively analysing the

war during the war, and keeping the sites up-to-date were effective. The research did not include the situation assessments of the four sampling verification platforms and the shared assessments to increase the public's digital literacy level about war. On the other hand, almost all the contents of the four sites were falsified; therefore, the majority of the study's dataset consisted of falsified posts.

In the case of national and international situations, in particular crises, war, economic depression, and some severe cases, the evaluations made by the verification platforms in order to inform the public correctly can mediate in the dissemination of conspiracy theories and fabricated/inaccurate content. At this point, the research is also crucial in terms of digital literacy skills. On the other hand, the fact that 40 articles of the disinformation law, which has been discussed in public in recent months, have been passed by the parliament also reveals the topicality of the issue.

In the study, research data were analysed using a two-stage method. In the first stage, document analysis was used. Various documents are collected, reviewed, questioned and analysed in document analysis. However, using the document analysis technique with content analysis is recommended rather than using it alone (Sak, Şahin Sak, Şendil, & Nas, 2021). In this context, the contents of the verification platforms that are the subject of the research were collected with the document analysis technique in the first stage, and content analysis was carried out on the mentioned documents in the next stage. It is recommended to use both types of analysis in the research; The processes of limiting, verifying, reading in detail and in depth, identifying categories and themes with content analysis, analysing data and reporting were applied respectively (Kiral, 2020, p. 183). The contents of the four research-involved verification platforms were coded according to the following questions.

1. When was the content verified?
2. When was the content (word, image, or video) subject to fake news first shared?
3. From which media source was the fake post shared?
4. What methods and techniques were used to prepare fake news?
5. Who/what happened to be the leading actor in fake content?
6. In which week of the war was fake news shared?
7. What is the tricky aspect of fake news?

Findings

A total of 125 fake content were included in the study by four verification platforms in Türkiye, which cover fake news about the Russia-Ukraine War (Teyit.org, 2022; Dogrulukpayi.org, 2022; Dogrula.org, 2022; Malumatfurus.org, 2022). These contents constitute the number of content that has been falsified or verified by verification platforms in Türkiye in a total of nine weeks, starting with the week before the war started and the week the war broke out. Although the contents analysed by each platform differed, it was seen that some of them were similar. In order not to increase the margin of error regarding the data set, only the content of one platform was included in the study for similar fake content. Here, priority is given to the platform that first analysed the fake content in question. If the said platforms confirm similar content, attention is also paid to the fact that they are similar to the questions determined for the research. If the same content was analysed oppositely, then both were included in the dataset.

The research showed that the platform that verified the fakest content was ranked as Teyit, Dogruluk payı, Doğrula, and Malumatfuruş. On the other hand, in terms of digital media literacy, these platforms have also written several bulletins and reviews in order to inform and warn users on their web pages and to give the audience a critical perspective on all kinds of news about the war reflected in the social and traditional media. These contents prepared by the editors were not included in the research data.

The first question of the research was designed as in which weeks of fake news about the war were shared. Accordingly, at the very beginning of the war, only two fake news was examined by verification platforms, while in the first week of the war, this number increased dramatically, reaching 60. In the second and third weeks of the war, the number here decreased to a quarter. It has been determined that the number of content analysed by verification platforms, especially in the fifth week of the war, gradually decreased and progressed to a certain extent in the following weeks. This finding obtained here is similar to the graphic of the content shared about the war on Twitter (Pavlyshenko, 2022, p. 2). The weekly confirmed content numbers are presented in figure 2.
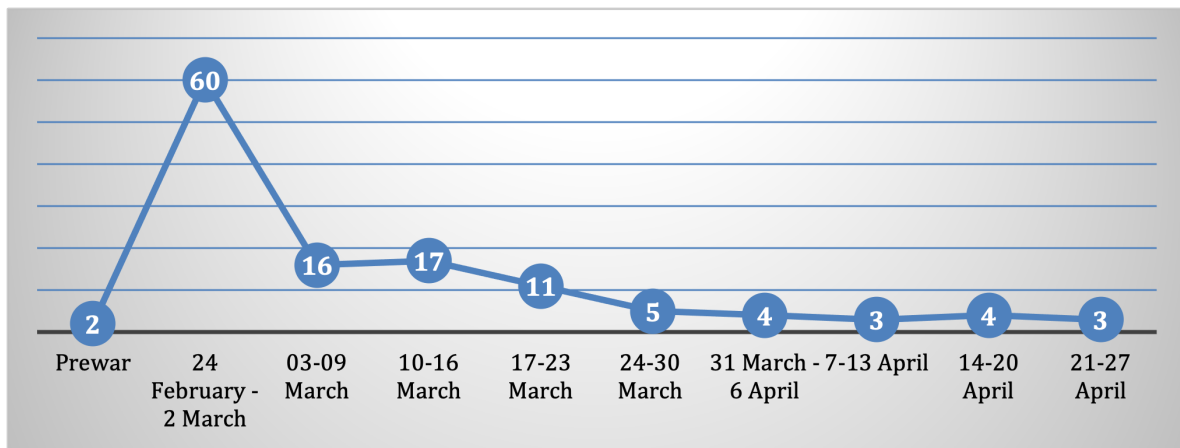
*Figure 2. Weekly Content Fact-Checking Counts*

The second question of the research has been determined as what the technical features of the falsified fake news are. Accordingly, it has been determined by the verification platforms that half of the content in question has been prepared from the contents of 2022, the beginning of the war, and the remaining half has been prepared by applying editing or montage techniques to the contents shared in the pre-war internet environments. Most of these contents were shared by making changes to the video and photo. In addition to these, it has been determined that official statements made by the authorities of the state or international organisations and statements made by famous names are given here by distorting or fabricating. Therefore, it is understood that in creating fake news, not only the images of the current year but also the content of the anonymous users, which are not known much in the past years, was prepared by the users, and the users applied some techniques to these contents and served them to the media platforms. Here, it can be stated that fakenewsers want to increase the credibility of fake content, mainly based on well-known politicians or artists.

Table 1. *Technical Specifications of Falsified Fake News*

Original Date of Content			Preparation Techniques		
Year	Frequency	Percentage	Year	Frequency	Percentage
2010	2	1,6	Montage	13	10,4
2012	1	,8	Anonymous Video/Photos	68	54,4
2013	2	1,6	War games	6	4,8
2014	9	7,2	Movie/TV scenes	2	1,6
2015	9	7,2	Changing official announcement	9	7,2
2016	1	,8	Fake (Fabrication)	27	21,6
2017	3	2,4	Production styles	Frequency	Percentage
2018	2	1,6	Video	61	48,8
2019	5	4,0	Photograph	49	39,2
2020	12	9,6	Text	15	12,0
2021	17	13,6			
2022	62	49,6			

The question of what kind of technical features fake news has and in which media tools these contents are shared comes to the fore. In this context, it has been revealed that 37% of the fake news in question is shared on Twitter. This platform was followed by online news sites (18%), YouTube (17%), traditional media (11%), TikTok (6%), Instagram (6%), Facebook (3%), and WhatsApp (2%). Figure 3). What is striking here is that 37 of the 48 contents shared on Twitter were shared by anonymous accounts and nine by community accounts on Twitter.

YouTube, the social media where the second most fake content is shared, is not only a source for sharing content but also for sharing the mentioned fake content on other social media tools. A study conducted with YouTube Türkiye users determined that those who watched the content about the Russia-Ukraine war developed various conspiracy theories (Tam & Kurtuluş, 2022). In this respect, YouTube plays a leading role in the production of fake news content. On the other hand, it has been seen that TikTok, which is a relatively new application compared to other social media platforms, has also started to be used for sharing fake content. Based on these findings, it can be suggested that fake news spreads, especially from social media sharing networks (71%).
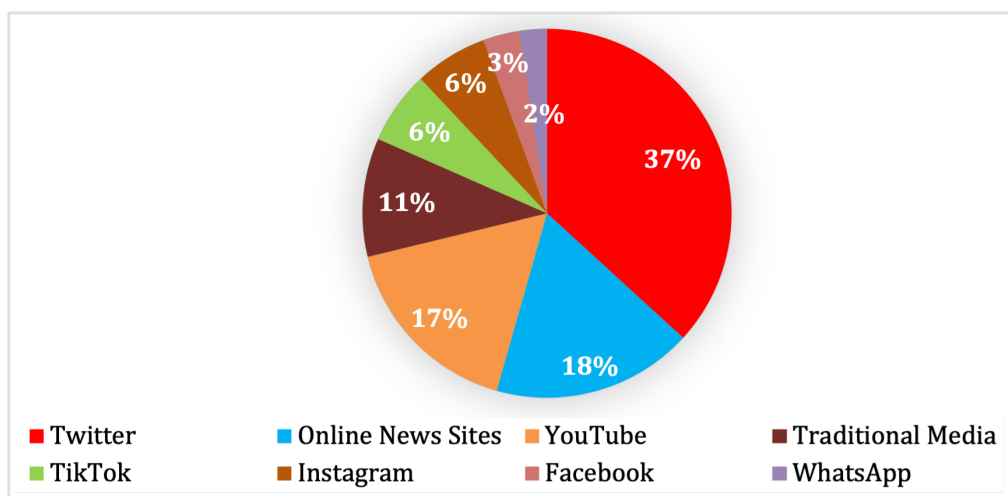
Figure 3. *Media tools that fake news are shared*

Almost a third of the content produced by fakenewsers in the war between Russia and Ukraine was about Russian soldiers and their attacks (32.8%). Here, images of the war moments launched by Russia from the air and land in the first days of the war have gained intensity. Apart from that, institutions (12.8%), Ukrainian soldiers and their attacks (11.2%), celebrities (11.2%), V. Zelensky (8.8%), injured or killed Ukrainians (8.0%), V. Putin (7.2%), USA, NATO and EU (5.6%) and Türkiye (2.4%) were also highlighted in their fake news content.

The posts about Bayraktar and SİHA gained intensity in the content shared about Türkiye. In the states that were not a party to the war, fake news was created by distorting official statements, and content based on defamation or power predominated in the posts about Putin and Zelenski. In order to appeal to the sensitivity of a particular segment of the people who have nothing to do with the war, it has been tried to give dirty information to the public about the wounded or killed Ukrainians based on movies, TV series, or images from previous wars. Prominent main actors in fake content highlighted by a particular person, institution, state, or leader are presented in table 2 below.

Table 2. Leading Actor Featured on Fake News

	Frequency	Percentage
Russian Soldiers and Attacks	41	32,8
Institutions	16	12,8
Ukrainian Soldiers and Attacks	14	11,2
Celebrities	14	11,2
V. Zelenski	11	8,8
Injured or Died Ukrainians	10	8,0
V. Putin	9	7,2
USA, NATO, EU	7	5,6
Türkiye	3	2,4

What is wrong with the content analysed by verification platforms? Within the framework of the question mentioned above, it was determined that 73 of the 125 contents analysed by the relevant platforms were produced under the title of erroneous association, 22 of distortion, 17 of fabrication, 7 of decontextualisation, and 6 of their manipulation. In the content that is the subject of faulty association, a previous image or video is presented as if it happened right now, and textual expressions have been changed or taken out of context in distortion. It has been determined that content is produced from scratch with various techniques in fabrication and that manipulative content tries to push the masses toward certain attitudes or behaviours.
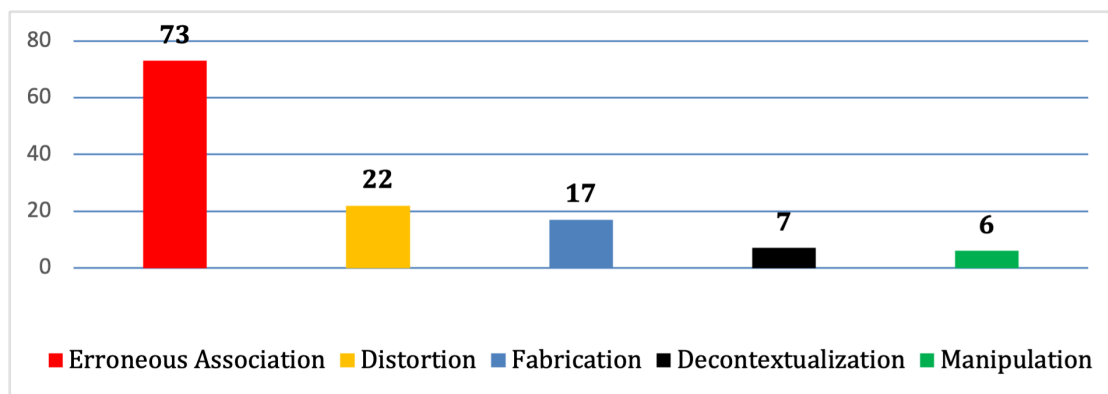

Figure 4. The Misleading Aspect of Fake News

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5. Kültürel Bilişim, İletişim ve Medya Çalışmaları Kongresi Özel Sayısı

Conclusion

In this study, which examines the fake news shared in the Russia-Ukraine war, 125 content falsified by four verification platforms was taken as a sample. The study found that fake news about the war intensified in the first week of the war in general. It can be stated that these contents were deliberately made from the very first moment of the war, not only to manipulate the masses but also to increase the number of interactions on social media, such as the number of views, likes, and comments. Anonymous individuals have been much more prominent in producing fake news. On the other hand, it was also determined that these anonymous contents were shared as images of the moment of war on national news channels. Here, it also shows that the gatekeepers broadcast the news contents of the national media channels without verification. The fact that such content is provided on national channels and news sites other than social media tools, where the anonymous side is strong, shows that the media should be more careful in situations such as international crises and war.

The research shows that the platform that confirms the fakest content is Teyit, Dogruluk Payı, Dogrula and Malumatfurus. It was found to be shared that half of the 125 fake news collected between February and April 2022 were based on movies, war games and statements shared before the war, and the other half were created on social media using montage, fiction, faulty association or distortion techniques of images, people, leaders or important situations that emerged from the beginning of the war. Nearly half of the fake news is videos, and the other half is based on photographs and texts. It can be said that a portrait of brutality is drawn in almost all fake content shared, and emotionality is emphasised here. These fake contents were especially shared on Twitter, online news sites, YouTube and Tiktok applications. It has been determined that fake news spread in the WhatsApp application, albeit in very small numbers. It can be claimed that WhatsApp groups are intermediaries in sharing such fake content. In conclusion, it has been obtained in the study that social media applications are a significant actor in the production and spread of information wars and fake news.

Images of Russian soldiers and their attacks were greatly appreciated in fake news about the Russia-Ukraine war. In these contents, it has been seen that the fake news producers about the war acted unfairly to put Russia's position in the war. On the other hand, in the fake news about the Ukrainian side, the economic, social and human collapse and destruction of the country due to the war were displayed, and Russia was shown as the main cause of this situation. While anti-Putin discourse is dominant at the level of leaders, the image of a brave and honourable statesman in Zelenski has been tried to be given in fake content. Although he was not involved in the war, he also included posts about the USA, NATO and EU, which users think are the cause or indirect parties of the war. In fake news related to Türkiye, images of UAVs and SİHAs in Northern Iraq and Syria operations were included, and an attempt was made to create a perception that these were military casualties inflicted on Russia.

More than half of the fake content is shared on media with false attribution. Here, the two most intense tactics that fakenewsers resorted to in persuading the masses were fiction and montage. Apart from these two methods, making changes to the written explanations was the least preferred strategy. It can be stated here that it is aimed to convince the masses of fake newsers, primarily based on the perception of being convinced of what is seen. It can be stated that the tendency of the masses not to be able to distinguish fiction

from reality and, therefore, to believe in representation has a prominent role here (Taş & Taş, 2018, p. 187).

On the other hand, the lack of critical thinking of the audience or the pollyanna point of view adds added value to the credibility here. It can be said that the media literacy level of the masses is a determinant in both of these factors. The importance of giving pieces of training on media literacy or digital literacy, which is expressed on almost every platform to the masses by the experts on the subject, has once again come to the fore in this study.

Regarding verification platforms, there are many verification platforms in our country. The central question here is how impartial and reliable these verification platforms are. There are ten active verification platforms in Türkiye. Among them, there are only two platforms that are members of IFCN. In fact, at this point, the establishment of a platform called "Dogru mu?" is even considered by the Republic of Türkiye Directorate of Communications (Cumhurbaşkanlığı İletişim Başkanlığı, 2021). However, no application has yet been made regarding the discourse at this point. It is known that verification platforms have a significant effect on trust, especially on social media platforms (Tunçer & Tam, 2022). For this reason, it is considered necessary for Türkiye to establish an official verification platform, as in other countries, especially at the point of obtaining impartial and reliable information.

The study examined the contents of the verification platforms for the first two months of the war. Since the war is still going on, it is vital to examine the content on these platforms in the future to bring a more specific perspective on the subject. In addition, it is recommended to research the masses that encounter this fake content. As a result of the data received from the said verification platforms, the following items can be listed as the main characteristics of fake news:

Fake content suddenly proliferates in extraordinary circumstances like a national or international crisis and war.

1. In the fake news about the war, the main actors (leaders, soldiers, citizens) are discussed more intensely.

2. Fake content is often fictionalised by playing on old photos and videos shared on the internet by anonymous individuals.

3. In order to increase the credibility of the fiction of fake content, officials or state authorities and well-known figures are used.

4. War games, previous war moments, TV series, or movie scenes are used in crises, conflict and war situations, war games, last war moments, and movie series.

5. Ambitious, striking and surprising titles are selected and textualised.

6. Conventional media broadcasts fake news without verifying, which plays an essential role in disseminating this type of content.

7. It can be stated that social media platforms lead the way in the first sharing and dissemination of fake news.

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Sosyal Medyanın Bilgi Savaşı Rolü:
Rusya – Ukrayna Savaşında Sahte Haberler

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Genişletilmiş Özet

Devletlerarası kriz, çatışma ve savaş hallerinde sosyal medya başta olmak üzere birçok teknolojik araç halkı bilgilendirme adına yayın/yayımlar yaptığı bilinmektedir (Mucchielli, 1991). Bu yayın/yayımlarda ülkeler kendi politikalarını haklı çıkarmak adına bilgi savaşlarını sistematik ve organize bir şekilde algı yönetimi teknikleriyle kullanmaktadırlar (Özdağ, 2014, p. 185). Bilgi savaşı, her türlü bilgi ve bilgi kaynağına müdahale etmeyi (saldırgan bilgi savaşı) veya müdahaleyi (savunma bilgi savaşı) durdurmayı ve bundan ortaya çıkacak bilgilere karar verme sürecini yönlendirmeyi amaçlayan bir savaş türüdür (Denning, 1999, p. 5).

Bilgi savaşları, geçmişte tanık olduğumuz klasik meydan savaşlarının aksine bir ülkenin tüm elektronik sistemlerini hedef alarak sivil ve kamunun bilgi sistemlerine hâkim olmayı amaçlamaktadır. Bilgi savaşı aynı zamanda toplumlar ve zihinler üzerinde hâkimiyet kurmak amacıyla başlatılan bir savaştır. Amerikalı General Clark, Irak savaşından önce ABD'nin dezenformasyon, düşmanın iletişimini dinlemek, medya aracılığıyla psikolojik operasyonlar, Iraklı liderlere e-posta göndermek ve bazı gazetecilerin ülkenin komuta kontrol sistemlerine müdahale ettiğini belirtmiştir (Clark, 2004). Son yıllarda Rusya da bazı ülkelere siber saldırılar başlatarak bilgi akışını bulandırmaya çalışmıştır. Bunun en son örneği ise Litvanya'ya yapılan siber saldırılar olmuştur. Savunma harekatlarından oluşan bilgi savaşlarının temel amacı ise düşmanın bilgi sistemlerini, iletişim ağlarını ve halkın zihnini hedef alan bilgi saldırılarını engellemektir.

Günümüzde uluslararası savaşlar artık cephe hattından ziyade sanal platformlar ve medya üzerinden de yürütülmektedir. Ülkeler kendi ideoloji veya eylemlerini meşru kılmak adına kitlelerin algılarını birtakım teknik ve yöntemlerle yönetebilmektedir. Burada özellikle dünyada milyarlarca kullanıcısı bulunan sosyal ağlarda devreye girmektedir (High & Solomon, 2011, p. 125). Yalan haberlerle sosyal medyadaki algıları yönetmeye çalışan algı yöneticileri, hedef kitlenin veya kişilerin inançlarını, kültürlerini, değerlerini, yaşam tarzlarını kontrol etmeye ve sahte haberlerin yerine onların görüş ve stratejilerini empoze etmeye çalışmaktadırlar. Algı yönetimi bir propaganda olmamasına rağmen hedef kitlenin anlayabileceği etkileşimli bir iletişim sürecine (algı düzeyine göre) göre mesajların şekillendirmekte ve bu mesajlar yoluyla hedef kitlede istenilen tutum ve davranış değişiklikleri yapılmaya çalışılmaktadır (Garfield, 2002, p. 32). Sosyal medya platformlarında yaşanan bu durum uluslararası çapta birçok doğrulama sitesinin yaygınlaşmasına zemin hazırlamıştır. Söz konusu doğrulama siteleri birer uzman rolüyle içerikleri en ince detaylarına kadar araştırarak hakikati ortaya koymaya çabalamaktadır (Kim, Moravec, & Dennis, 2019, p. 993).

Konvansiyonel medyada sahte içeriklerle karşılaşmayı önlemek adına eşik bekçileri veya editörler tarafından içerikler doğrulandıktan sonra yayın/yayımlanmaktadır. Her ne kadar bu süreç iyi niyetle sürdürülse de bazen medyanın bizatihi kendisi dahi yalan/ yanlış içeriğe konu olabilmektedir. Geleneksel medyadan farklı olarak sosyal medya

platformlarında subjektif değerlendirmeler doğrulanmadan bir anda yayılabilmektedir. Sosyal medyanın katılım ve paylaşılabilir özelliği sahte içeriklerin hemen herkes tarafından üretilmesine zemin hazırlamaktadır. Dahası bu platformlar nedeniyle pek çok insan sahte haberlere inanma refleksi de göstermektedir.

Teyit, Doğrula, Doğruluk Payı ve Malumatfuruş sitelerince Rusya ve Ukrayna arasındaki savaşta yalan/yanlış paylaşımların (125) örneklem alındığı bu çalışmada; sahte haberlerin temelde hangi teknik özellikler barındırdığı, nasıl hazırlandığı, burada hangi aktörlerin başat rol oynadığı, savaşın hangi dönemlerinde sıklıkla yalan/yanlış haberlerin paylaşıldığı, bu içeriklerin yanıltıcı yönünün ne olduğu ve hangi medya araçlarının bu içerikleri kamuoyunda görünür kılmasında belirleyici rol oynadığı ortaya konulmaya çalışılmıştır. Doküman ve içerik analizi yöntemlerinin kullanıldığı bu araştırmanın aynı zamanda dezenformasyon yasasına ilişkin 40 maddenin yeni meclisten geçtiği bir döneme rast gelmesi, konunun gerek güncelliğini gerekse önemini kanıtlar niteliktedir.

Araştırmada, yalan/yanlış haberlerin genel anlamda montaj, kurgu veya metinleri çarpıtma yoluyla paylaşıldığı tespit edilmiştir. Bu içeriklerin neredeyse yarısına yakınının savaşın ilk haftasında sosyal medya başta olmak üzere pek çok medya araçlarından paylaşıldığı ve bu içeriklerin yarısının daha önce anonim hesaplar tarafından paylaşılan resim, video, dizi ve film sahneleri ve savaş oyunlarına ait kesitlerden hazırlandığı belirlenmiştir.

Yalan/yanlış haberlerin paylaşımına aracılık eden en bariz sosyal medya platformunun Twitter olduğu saptanmıştır. Twitter'da özellikle anonim hesaplar tarafından bu tarz içeriklerin paylaşıldığı görülmüştür. Twitter'ın yanı sıra internet haber siteleri ve YouTube'de burada öne çıkan mecralar olmuştur. Çalışmada neredeyse her sosyal medya platformunda yalan/yanlış haberlerin üretildiği sonucunun yanı sıra burada konvansiyonel medyanın da söz konusu sahte içerikleri doğrulamadan paylaştığı tespit edilmiştir.

Çeşitli medya kanallarında savaşla ilgili paylaşılan sahte içeriklerin yaklaşık üçte birisini rus askeri ve saldırılarını içermiştir. Burada çeşitli kurumlar da (Toyota) hedefe alınmıştır. Öte yandan Ukraynalı askerlere yapılan saldırıların yanı sıra ölen veya yaralanan Ukraynalılara ilişkin sahte içerikler, bir takım kurgu ve montaj teknikleriyle kamuoyunda yaydırılmaya çalışılmıştır. Savaşa taraf devletler dışındaki ABD, NATO ve AB hakkında üretilen içeriklerin sıklıkla resmî açıklama veya devlet makamlarındaki şahısların görüntülerinin kullanılarak verildiği, Türkiye özelinde gerçekleştirilen dezenformayonlarda ise Bayraktar ve SİHA'ların eski operasyonlarına ait görüntülerin yoğunlaştığı belirlenmiştir.

Dezenformasyon içerikleriyle karşılaşan bireylerin eleştirel düşünme ve medya veya dijital okuryazarlık seviyelerinin düşük kalmasının onlar üzerinde daha büyük bir etkide bulunduğu iddia edilebilir. Öte yandan doğrulama platformlarını bilen kişi sayısı ile kullanıcıların burada ilk başvurduğu referansların hangisi olduğu konusu da muammalığını korumaktadır. Doğrulama platformlarının bir takım dış ülkelerden aldığı kaynaklarla varlığını sürdürmesi, taraflı ve ideolojist birtakım argümanlarla hareket etmesine yol açacağı düşünülmektedir. Bu nedenle özellikle halkı doğru ve aynı zamanda tarafsız bir doğrulama platformuna yönlendirme adına resmî bir doğrulama platformunun kurulması da çalışmada gündeme getirilmiştir. Bu noktada Cumhurbaşkanlığı İletişim Başkanlığı tarafından 2021 yılında bir adım atılsada halen bu noktada bir uygulama ortaya konulamamıştır. Öte yandan araştırmada, farklı sosyal medya platformlarından

hareketle yalan/yanlış haberlerin diğer yönlerinin ortaya konulması için yeni çalışmaların yapılması da önerilmiştir.

Anahtar Kelimeler: Rusya – Ukrayna Savaşı, Bilgi Savaşları, Sahte Haberler, Sahte Haber Üreticileri, Doğrulama Platformları.

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Influencers and the Metaverse: A Dialogical Communication Review on Metafluence

Influencerlar ve Metaverse: Metafluence Üzerine Diyalogsal İletişim İncelemesi

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Abstract

Metaverse is a common online community where physical reality increases and at the same time merges with virtual reality. Metafluence is a platform where influencers can provide their life practices, interact with their followers, buy digital artworks (NFTs) or to influence their followers to purchase. In this study, it is aimed to reveal what kind of a dialogue is established on the basis of the content in the Metafluence environment. Accordingly, the Metafluence web page is evaluated in terms of dialogical communication within the scope of qualitative research method using the case study research design. The dialogic analysis in the study is based on the criterias included in Kent and Taylor's (1998) article named "Building Dialogic Relationships Through the World Wide Web", as well as Kent et al.'s (2003) article named "The relationship between Web site design and organizational responsiveness to stakeholders". The dialogic levels of the metafluence platform were examined within the framework of the six dialogic principles of dialogic communication. In conclusion, the metaflunce platform appears as a site in dialogical communication, and it can be said that virtual reality videos with avatars related to the concept of metaverse also support the interface design.

Keywords: Influencer, Metaverse, Metafluence, Influencer Communication, Dialogical Communication.

Öz

Metaverse en genel tanımıyla fiziksel bağlamda gerçekliğin arttığı ve aynı zamanda sanal gerçeklikle birleştiği ortak bir çevrim içi dünya topluluğu anlamına gelmektedir. Metafluence, influencerların yaşam pratiklerini, takipçileriyle etkileşimlerini sağlayabilecekleri ve aynı zamanda dijital sanat eserlerini (NFT'ler) satın alabilecekleri ya da takipçilerin satın almasını sağlayabilecekleri bir platformdur. Bu çalışmada, Metafluence ortamında yer alan ve sunulan içerikler temelinde özellikle nasıl bir diyaloğun kurulduğunun ortaya konması amaçlanmaktadır. Söz konusu çalışmada Metafluence web sayfası, durum çalışması araştırma deseni kullanılarak nitel araştırma yöntemi kapsamında diyalojik iletişim açısından değerlendirilmektedir. Çalışmadaki diyalogsal analiz Kent ve Taylor`ın 1998 yılındaki, "Building Dialogic Relationships Through the World Wide Web" adlı çalışmasında ve Kent ve arkadaşlarının 2003 yılındaki "The relationship between Web site design and organizational responsiveness to stakeholders" adlı çalışmasında yer alan değişkenlere dayanmaktadır. Çalışma doğrultusunda metaflunce platformu diyalogsal iletişim içerisinde bulunan bir site olarak karşımıza çıkmakta, ayrıca metaverse kavramına ilişkin avatarların yer aldığı sanal gerçeklik videolarının da arayüz tasarımını desteklediği söylenebilmektedir. Etkileşim kurabilmek adına sosyal medya platformlarına da yönlendirmektedir.

Anahtar Kelimeler: Influencer, Metaverse, Metafluence, Influencer İletişimi, Diyalogsal İletişim.

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Introduction

Technological developments have an impact on our daily life practices as well as in every field (Kamenov, 2017). In this context, the metaverse has become a concept that is gaining momentum nowadays. While Metaverse was defined in a fictional context about 20 years ago; Today, it is defined as a virtual universe that individuals feel in a mental context with interactive augmented virtual reality devices (Narin, 2021).

In other words, the metaverse has added an immersive and three-dimensional backdrop to the web, enabling it to offer a more authentic experience. The promise of virtual reality (VR) and augmented reality (AR) and metaverse to its users enables wealth, socializing, productivity, entertainment and shopping to be more intertwined in our digital and physical lives. It is seen that these two worlds are almost actively involved in our lives today. At this point, users appear as a virtual community with the metaverse. Therefore, a universe in which physical and digital life is integrated comes to the fore. In addition, a social environment compatible with multi-user online video games, open game worlds and augmented reality (AR) workspaces also provides immersive virtual reality platforms to the metaverse. Therefore, the essence of the metaverse lies in studies that provide convenience to the user. This also shows that the internet has undergone an evolution (Clark, 2021; Mystakidis, 2022; JPMorgan, 2022). Influencers who are included in our lives as another benefit of the internet; are the people who direct the feelings, thoughts and attitudes of individuals through social media platforms. Besides metaverse users, professional applications are also encountered in the universe. Nowadays, it can be seen that brands and influencers are taking place and cooperating in the metaverse environment. As a result, platforms that cover both areas have emerged. In this direction, metaverse, influencer and metafluence are mentioned in the study. As examples are given in the relevant literature; metafluence was examined through dialogical communication process.

Concept and Scope of Metaverse

Every development in the technological context brings new concepts along with it. However, sometimes it can be seen that it popularizes the concepts of the past. In this regard, the concept was first mentioned by Neal Stephenson in his 1992 novel Snow Crash. It can be said that the meaning of metaverse used within the book indicates its current meaning. In this context; He used the concept of metaverse to describe the situation in which digital avatars and virtual worlds coexist with the physical world. (Stephenson, 2010; Arvas, 2022; Clark, 2021; Arvas, 2022). It is possible to say that Stephenson is talking about a digital world that exists and includes everything in parallel with the real world (Joshi, 2022).

In this context, when we examine the combination of the concept of "metaverse", which we hear frequently in every field today; It is seen that it consists of the words universe and beyond (meta). Examining the content of the concept of metaverse; "meta" is the word that implies transcending and conveying the beyond. The word "universe" includes the connected world with a composite and hypothetical artificial environment (Lee, 2021). Besides, metaverse is also a concept that is used to refer to web 3.0 (Reaume, 2022). At this point, a fictional definition can be made for the metaverse; Today, there is talk of an interactive, augmented virtual reality. In this regard, the concept includes a virtual universe that people feel mentally with virtual reality devices (Narin, 2021). In addition, metaverse refers to an interconnected social network on multi-user platforms (Mystakidis, 2022). The literature on the concept of metaverse is given in Table 1.

Table 1. *Definitions of Metaverse*

Author	Definition (Metaverse)
(Cambridge, 2022)	It is defined by the Cambridge dictionary as "a virtual world in which the reality of persons as avatars is imitated and interpersonal interaction takes place in a three-dimensional space".
(Lee et. al., 2021)	The concept of metaverse has emerged to make the digital transformation process easier in all areas of our physical lives. At the heart of Metaverse is a vision of the Internet that is permanence, immersive, and shareable.
(Mystakidis, 2022)	The concept of metaverse covers a continuous and permanent multi-user universe formed by the combination of physical reality and digital virtuality.
(Reaume, 2022; Mystakidis, 2022)	Metaverse offers a multi-digital space and experience environment to provide a realistic and immersive experience to its users. In this context, it is stated that users who can benefit from augmented reality can provide experiences such as virtual tours and virtual home tours from their locations.

In line with Metaverse's vision, social media and technology companies have created environments such as virtual reality headsets, digital glasses, smartphones and other technological devices, where users can conduct their business, interact with their friends, and also access them through three-dimensional virtual or augmented reality environments. (Reaume, 2022). In the current period, internet-enabled video games such as Second Life, Minecraft and Fornite are included in the metaverse. These games create a virtual world by allowing users from all over the world to interact with the game at the same time (Reaume, 2022). Experts in the field of technology consider the metaverse as the three-dimensional (3D) state of the internet. Metaverse; is an environment where the digital and physical worlds meet in parallel. Therefore, in the digital world, it is mentioned as a place where people's avatars are located and interacted through avatars (Joshi, 2022; Mystakidis, 2022).

The digital world of Metaverse offers its users environments where everything from digital pets to e-clothes can be purchased. Gucci, Balenciaga and Luis Vuitton are among the luxury brands such as Nike in this digital sector. While individuals in the Metaverse perform the function of purchasing e-clothes, e-bags, etc. products with virtual money, a real payment is made for the digital product purchased in the real world, it is seen that users tend to consume for their own avatars (Mayer, 2022). In this context, it is seen that the Gucci brand promotes the collaboration process with the Roblox institution in the metaverse universe with the multimedia experience. The collaboration was announced as "Gucci Garden Archetypes". Roblox users got the chance to experience the Gucci Garden universe (Gucci.com, 2022). The visuals of the related cooperation are in Figure 1
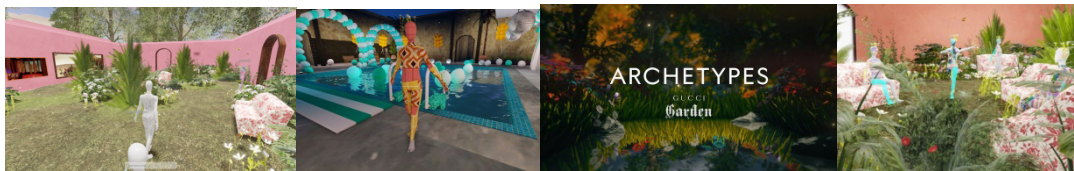
Figure 1. *Visauls of Gucci Garden and Roblox (www.gucci.com).*

According to Clark, logging into Fornite can now be considered a social experience for the younger generation, to engage in conversations and start games with friends or other users through a console platform (Clark, 2021). In addition, we see that the digital world has permeated our education and social life. For example, Roblox plans to use educational videos in schools for students to use in the educational process. On the other hand, it brings together live and virtual events and virtual communities in people's entertainment spaces through platforms such as AltspaceVR. In this regard, it provides the metaverse

experience to its users. For example; The Marshmello concert held in Fortnite enabled 10 million people to experience the metaverse universe virtually (Mayer, 2022).

Definitions for "virtual world, virtual reality, mixed reality, augmented reality and virtual economies" used for the concept of metaverse are given in table 2.

Table 2. *Virtual World, Virtual Reality, Mixed Reality, Augmented Reality, Virtual Economies.*

Author	Definition
	Virtual World
(Reaume, 2022).	virtual world; is mentioned as a simulated environment that can be accessed by many users and can be explored simultaneously and independently with the world as a result of the individual's use of an avatar.
(Dionisio et. al., 2013)	Virtual worlds include online computer environments where physically distant users can interact in real time for game or business purposes. In this context, the virtual world; describes the simulations of three-dimensional objects or environments with computer support.
	Virtual Reality
(Bardi, 2022).	It is used in the process of simulating virtual reality of computer technology. Virtual reality (VR) enables the user to take part in a three-dimensional experience process. In this context, virtual reality allows users to immerse and interact in a three-dimensional world instead of watching a screen.
(Reaume, 2022).	It is seen that virtual reality is mainly used for video games today. In addition, virtual meetings are also used in medical and military training processes.
	Virtual Reality
(carter, 2021)	Virtual reality "VR" allows the creation of "virtual" landscapes and environments that feel almost the same as the real world.
(Bardi, 2022).	When we look at the main games where virtual reality comes to the fore; HTC Vive, Oculus Rift and PlayStation VR (PSVR) can be seen.
	Mixed Reality
(Wigmore, 2018)	It has been seen that mixed reality is also included in the literature as hybrid reality or augmented reality (XR).
(Reaume, 2022).	Mixed reality; is an environment where physical and digital spaces coexist, and therefore real and virtual worlds are presented to users together. In this direction, mixed reality offers "virtual continuity" to its users. For example, the game Pokemon Go also shows its users a simulation of mixed reality. Therefore, while searching for the characters of Pokemon Go for real world users, they are also included in the virtual world. In addition, mixed reality applications are seen in video games, education, health and human-related fields..
	Augmented Reality
(Hayes, 2020).	Augmented reality (AR) is a higher version of the physical world, which is achieved through the use of digital visual elements, sound or technology and other sensory stimuli.
(Reaume, 2022).	Augmented reality includes real-time interaction with the merging of real and virtual worlds and 3D visualizations of both virtual and real objects. For example, a shopper provides the opportunity to experience products with augmented reality in their own home.
	Virtual Economies
(Reaume, 2022).	The fact that online games are actively played by users has also led to the emergence of the term "virtual economy". What is meant by the virtual economy is the act of purchasing or exchanging virtual goods for players. Therefore, in the digital world of the twenty-first century, virtual goods are sold digitally for real money. Besides that, virtual economies now include cryptocurrencies and non-exchangeable tokens.
(Lehdonvirta & Castronova, 2014)	Players playing games in digital environments make purchases in order to strengthen their avatars and benefit from other game elements.

Today, many social media applications such as Facebook, or now Meta Platforms and Microsoft, and companies in the field of technology are making financial investments on virtual reality in order to create platforms where people can connect via social networks

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or conduct their business remotely. It is thought to be an area that also reveals new job opportunities for the sector (Reaume, 2022).

Influencers and Metaverse

Influencers are people who share their experiences and thoughts about a product or institution with their followers through social media platforms. In this context, they actively produces content on social media platforms ((Alkan & Ulaş, 2021)

Influencers are highly visible creators of experience who professionally post content on social media platforms. Influencers are tasked with reconciling their contradictory positions in their work – both promoters of consumption and marshals of 'authentic' sociability and community. Influencers thus organizing their social worlds in such a way as to justify their movement between two contradictory poles of commercialism and originality (Arriagada et. al., 2021).

Influencers are people who follow technological developments closely. They are among the people who lead the process of experiencing the metaverse and sharing it with their followers. Orkun Isitmak, who is one of the people who have experience in the field of metaverse in Türkiye, posted a YouTube video under the title "I bought my first land in Metaverse for 230,000 TL!". It is seen during the video process that many informative and guiding subjects about Metaverse are mentioned.

In this context, virtual economy, augmented reality etc. it can be said that the subjects are frequently mentioned (See Figure 2).
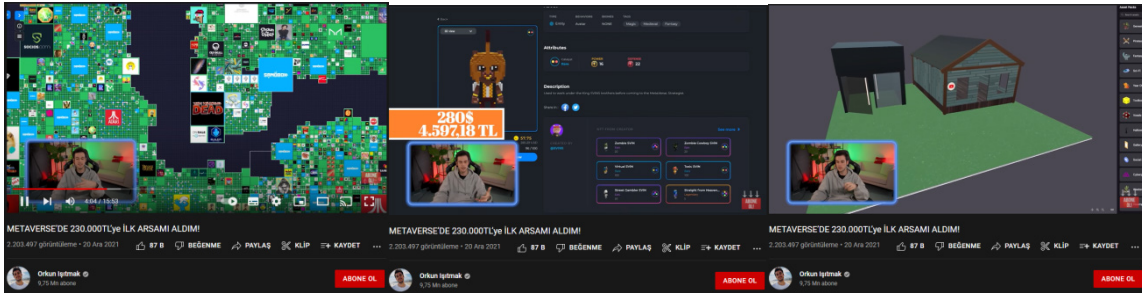
Figure 2. I bought my first land on Metaverse for 230.000TL! (Orkut Işıtmak YouTube,2021).

Barış Özcan, one of the influencers who first announced the developments in the technological context and shared them with his followers, shared his YouTube video titled in 2021, "This will come after the Internet! Metaverse". While giving information about the metaverse to the followers in the video, it is seen that augmented visual reality videos are also included by making in-depth analysis. In addition, many elements such as virtual economy, NFT, crypto money, games and game users were also mentioned. Özcan also shared the developments in the world regarding the metaverse with his followers (See Figure 3).
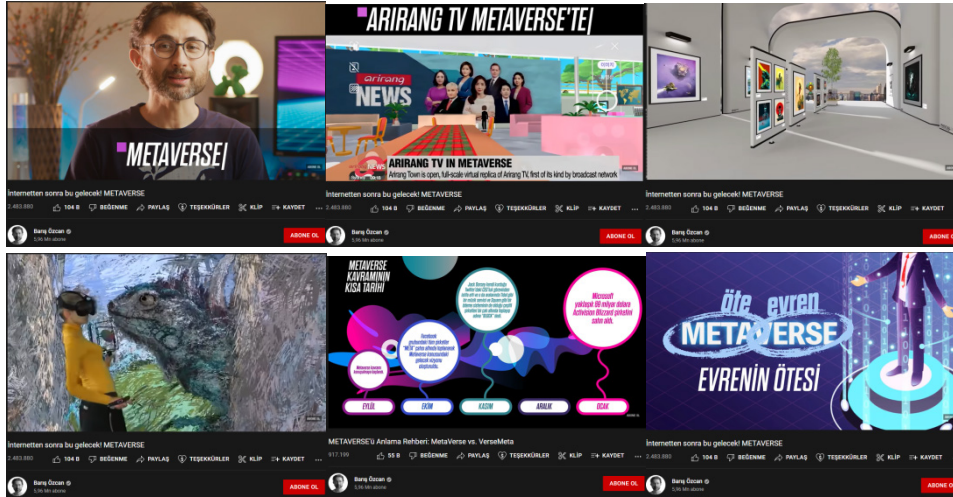
Figure 3. Barış Özcan, This will come after the Internet! (Barış Özcan YouTube, 2021).

It is seen that Barış Özcan performed the Galaxy Unpacked February 2022 broadcast live on the Metaverse platform. In this direction, it has been stated that avatars take place in the metaverse environment and their promotion takes place through this environment (Barış Özcan, 2022).

Figure 4. Barış Özcan, Live from Metaverse: Galaxy Unpacked (Barış Özcan YouTube, 2022).

It is seen that influencer-brand collaborations take place in the field of metaverse. We are witnessing that people who are at a turning point in the technological context are building their own existence in a virtual world (JPMorgan, 2022).

Dialogical Communications and Websites

Today's digital transformation has started to show its effect in the communication processes and has been linked to reshaping it. In this regard, technological developments and dialog-based communication have come to the fore (Engin & Akgöz, 2016). With the widespread use of the internet in the world, institutions have also increased the use of websites in order to reach consumers. Websites offer many opportunities for institutions to be recognized in the global market (Çalışır & Aksoy, 2019). The opportunities offered by the websites to the institutions are given in Table 3.

Table 3. *The opportunities offered by websites (Çalışır & Aksoy, 2019).*

increase visibility	Being an authorized source to meet the information needs of customers or visitors,
Providing information to stakeholders	Taking part in the global market
Obtaining information about customers or visitors	Selling products and services
Increasing the visibility and awareness of the institution	increase and strengthen the corporate image and reputation,

Dialogue with consumers through websites is important. In this regard, dialogue is the main element of an on going communication as it covers the process (Kent & Taylor, 2002). In addition, dialogue in the communication process not only serves to reduce power relations, but also gives importance to individual thoughts and personal values. On the other hand, there are attempts to involve participants in speaking and decision-making processes (Taylor & Kent, 2014). According to Köker and Köseoğlu, dialogical communication is defined as the ability to discuss all kinds of ideas and the exchange of views (Köker & Köseoğlu, 2014). It can be seen that institutions turn to websites in line with the use of the internet to communicate with consumers through the dialogical communication process. In this context, The dialogical variables included in (1998) "Building Dialogical Relationships Through the World Wide Web and "The relationship between Web site design and organizational responsiveness to stakeholders " (Kent & Taylor, 2003) on websites are given in table 4.

Tablo 4. *Kent and Taylor "Dialogical Variables" (1998).*

The ease of interface	Practicality for volunteers
Practicality	Encouraging revisit
Conservation of visitors	Dialogue loop

Method

With the recent emergence of collaborations in the Metaverse environment, brands are also producing content on this platform. At this point, it is observed that brands are in an effort to cooperate with influencers. Metafluence website appears as a communication platform that mediates the cooperation process between influencers and the metaverse platform. Therefore, in this study, it is planned to conduct a review on the basis of metaverse and influencer collaborations over the new platform. The aim of this study is to reveal what kind of a dialogue is established on the basis of the content presented and included in the metafluence website environment.

Accordingly, the Metafluence web page is evaluated in terms of dialogical communication within the scope of qualitative research method using the case study research design. In this context, Metafluence web page was examined in terms of dialogic communication for content analysis. The dialogic analysis in the study is based on the criterias included in Kent and Taylor's (1998) article named "Building Dialogic Relationships Through the World Wide Web", as well as Kent et al.'s (2003) article named "The relationship between Web site design and organizational responsiveness to stakeholders". The dialogic levels of the metafluence platform were examined within the framework of the six dialogic principles of dialogic communication. In this context, the dialogic variables, their definitions and their reveiwed titles are given in Table 5.

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Tablo 5. Diaologic Variables and Reviewed Titles.

Variables	Reviewed Titles
Ease of interface	-Site map -Great links to the rest of the site -Search engine box -Low resolution of graphics
Practicality	-Press Bulletin -Descriptions notifications -The ability to download graphics -Audio/visual capacity -Clearly specifying sections -Defining the membership base
Practicality for Volunteers	-Philosophy statement -Joining/following the page -Link with brand founders/leaders -Bringing company's logo forward
Conservation of visitors	-Important information on landing page -Short page load time -Loading the latest updated time and date
Encouraging revisitation	-Feedback invitation -News forums -Frequently asked questions, questions&answers -Add to favorites -Link to other sites -Event Calendar -The ability to download information -Corporate information -News published in the last 30 days
Dialogue Loop	- Opportunity for user response -Contributing to shares -Voiced opinion survey regarding shares -Regular information presentation

Results

Table 6. Examining the Ease of Use Variable

Variable Name	Availability	Number/Characteristics
The ease of interface		
Sitemap	Available	It is included as a title.
Main topics on the site	Available	There are headings for the site content.
Search engine cursor	Available	There is no search engine box. Social media platforms are included in order to establish communication.
The resouliton of graphics	Not available	The graphics resolution is very high quality site.

Under the title of interface ease of use, an evaluation is made to design the websites in a way that will enable the visitors to use the websites easily. In this context, the site map was examined under four sub-headings: the main headings on the site, the search engine box, and low graphic resolution.

Site Map: In this context, it has been determined that the site map exists on the Metafluence site. The site map can be seen at the bottom of the main page. It is seen that nine titles are listed in this direction. In addition, visitors were provided with an information flow in the form of "Roadmap", about their achievements through the metafluence site.

Main Topics on The Site: Looking at the main headings on the site, there is a detailed orientation in the form of overview, features, support/interest, team, and influencers.

- **The overview banner** provides a return to the main page. In addition, the "metafluence" logo on the left also provides a return to the site.
- It is seen that the Metafluence platform has a sub-title called "land and metahuts" in **the title of features.** In this respect, information regarding the current and future benefits of "land and commodity huts" is supported by symbols in a way that visitors can easily understand.
- **Under the Support/Dispose title**, information about the virtual economy is given under the name "$Meto". In addition, ten "$Meto" related questions were asked and answers were given within the section. In this regard, it has enabled its users to obtain information easily.
- **Under the team title**, the photos, statuses and names of the people in the background of the Metafluence platform are included. Under the influencers title within the site, the influencers on the metafluence platform are listed.
- In addition video shots by influencers about metafluence and metaverse are included under the title of **coverage.**

Search Engine Cursor: The search engine box is not available on the site. In order to be able to communicate with visitors, it is seen that there are emblems of Telegram, Twitter and Discord platforms on the site. As soon as the emblems are clicked, the applications are opened in connection with the metafluence site.

The Resouliton of Graphics: When the low graphic resolution is examined, it cen be seen that the interface design is dominated by galaxy colors,3D videos and avatars. As a result, it can be said that high quality graphics are included. Therefore, there is a design in which the visitor will not have difficulty in reading what is written and will not be distracted by colors.

As a result, it has been seen that the metafluence site is at a level that can provide convenience to its visitors with its interface design.

Table 7. Examining the Practicality Variable

Variable Name	Availability	Number/Characteristics
Practicality		
Press bulletin	Available	Information/opinion/announcements about the platform are included.
Descriptions notifications	Available	There are notifications about the virtual economy and metafluence platform.
The ability to downland graphics	Available	The graphic download process is easy.
Audio/Visual Capacity	Available	High quality audio and visuals are included.
Cleary specifying sections	Available	Each section introduces the platform and its content in detail.
Defining the member base	Available	It is located on the home page. It contains information for visitors to stay in touch with the site.

Under the title of practicality, an evaluation is made for the website regarding the information content that the media may need.

Press Bulletin: Accordingly, the examination took place under a total of six sub-headings: press release, Disclosure notices, graphic download, audio/visual capacity, explicitly stating parts and defining the membership base. On the Metafluence platform, visitors can easily access information, opinions and announcements about metafluence under the

title of the press release. It can be seen that the information about the people who talk about the platform and make videos are shared under the main heading of "Coverage". Consequently, there are videos on the site to direct people who want to get the opinions of others about the site.

Descriptions Notifications: In the sub-heading of the disclosure notifications, it can be seen that, there are disclosure notifications about "$meto", which is one of the virtual economies that emerged through the metafluence platform in addition to the notifications about the metafluence platform.

The ability to downland graphics: The graphic download process is easy.

Audio/Visual Capacity: High quality audio and visuals are included.

Cleary specifying sections: Each section introduces the platform and its content in detail.

Defining the Member Base: When the sub-heading on the definition of the membership base is examined, it can be seen that it is located at the bottom of the main page. Membership is easily provided by the site in order to stay in touch with the visitors. In this regard, the visitors are requested to send their "name, e-mail address and a message". In addition, visitors are requested to write their e-mails in order to be informed about the latest updates.

As a result, it can be said that the metafluence site is at a level that can provide convenience to its visitors in terms of practicality.

Table 8. Examining the Practicality Variable for Visitors/Volunteers.

Variable Name	Availability	Number/Characteristic
Practicality for volunteers		
Philosophy statement	Available	The mission of the platform is clearly stated.
Join/following the page	Available	It ensures the participation of visitors with page surveys etc.
Link with brand founders/leaders	Available	The names and positions of the brand founders are clearly indicated.
Bringing company's logo forward	Available	Logos of supporting companies are frequently found within the platform.

Under the heading of practicality for Visitors/Volunteers, all of the information that visitors may need are included.

Philosophy Statement: Accordingly the expression of philosophy was examined under four sub-headings: joining/following the page, connecting with brand founders/leaders, and highlighting the company logo. It is seen that the mission of the metafluence platform is clearly stated on the main page of the site under the heading of philosophy statement. Therefore, the site has provided the visitors to perceive the philosophy of the platform in an easy way.

Join/Following the Page: With the title of joining/following the page, participation is provided with surveys where visitors can express their opinions. In addition, the visitors are directed to the Telegram platform, which is a part of the metafluence group.

Link With Brand Founders/Leaders : Under the heading of connecting with brand founders/leaders, there is a page where visitors can get information about the founders.

In this contact, when visitors click on the "in" section, which is the abbreviation of the Linkedin application, a new page is announced for them to follow and contact the person they want to connect with.

Bringing Company's Logo Forward: When the title of highlighting the company logo is examined, the logos and emblems of the institutions that invest and partner in the Metafluence site are included. In addition, the Metafluence logo is also located in the upper left part of the site.

As a result, it can be said that the metafluence site is at a level that can provide convenience to its visitors in terms of practicality.

Table 9. Examining the Retention of Visitors on the Page Variable.

Variable Name	Availability	Number/characteristic
Conservation of visitors		
Important information on landing page	Available	The Metafluence platform has been introduced in general terms.
Short page load time	Available	Transitions between pages occur quickly.
Loading the latest updated time and date	Not available	The latest updates date and time are not included in the site.

In order fort he visitors to be retained on the page, they must remain on the website for a long period of time. In this context, this variable has been examined under three sub-headings: including important information on the opening page, short page load time, and the last updated time and date.

Important Information on Landing Page: When the inclusion of important information on the landing page is examined, it can be seen that the Metafluence platform is explained in general terms. At this point, a homepage design is seen where visitors can read important information.

Short Page Load Time: When the short page load time is examined, it can be seen that the transitions between the pages occur quickly. Accordingly, it can be said that the waiting time of the visitors is at a minimum level.

Loading the Latest Updated Time and Date: When the last updated time and date is examined, it can be seen that it is not included in the site. In this context, there is no element that warns the visitors about spending a long period of time on the site.

As a result, it is observed that the Metafluence platform provides information to its visitors in a short time. Transition between pages are provided quickly at the stage of providing information.

Table 10. Encouraging revisitation.

Variable Name	Availability	Number/Characteristic
Encouraging revisitation		
Feedback invitation	Available	Visitors are asked to express their opinions via e-mail and social media applications.
News forums	Available	Current corporate news
Frequently asked questions and answers	Available	It is seen that frequently asked questions about the virtual economy are included in the form of questions and answers.
Add to favorites	Not available	There is no add to favorites section.

Variable Name	Availability	Number/Characteristic
Encouraging revisitation		
Link to other sites	Available	There are redirects to social applications and other sites it is linked to.
Event calendar	Not available	There is no event calendar.
The Ability to download information	Not available	There is no download section.
Corporate information	Available	There is information about Metafluence.
News published in the last 30 days	Not available	There are no news published within 30 days.

Under the heading of encouraging repeated visits, how frequently the followers visit the websites are examined. In this respect, this section has been examined under eight sub-headings: invitation for feedback, news forums, frequently asked questions and answers, add to favourites, link to other sites, event calendar, download information, corporate information, and news published in the last 30 days.

Feedback Invitation: With feedback invitations, e-mail and social media applications, there are environments where visitors can express their opinions. In addition, the visitor's e-mail information is added to the site, allowing to be informed about the latest updates about the platform.

News Forums: The Metafluence website contains up-to-date corporate news.

Frequently Asked Guestions and Answers: When the frequently asked questions and answers are examined, it can be seen that there are statements in the form of questions and answers for frequently asked questions about virtual economy. In this regard, it provides a quick return to the visitor at the point of accessing information.

Add to Favorites: A section under the add to favorites heading is not available on the site. Therefore, there is no content on the site that the visitor can add to their favourites.

Link to other sites: There are redirects to social applications and other sites it is linked to.

Event Calendar: A section named add event calender is not available on the site.

The Ability to Download Information: A section named downloading information is not available on the site.

Corporate Information: When the corporate information title is examined, there is detailed information about the Metafluence platform, its concept and scope. Information about the founders and team of the platform is also included.

News Published in the Last 30 Days: It is seen that the news published in the last 30 days are not available on the site. In other words, it can be said that up-to-date information and news are conveyed to the people who register on the site. In addition, it can be stated that relevant news and informations are transmitted through social media platforms.

Table 11. Examining the Dialogue Loop Variable.

Variable Name	Availability	Number/Characteristic
Dialogue Loop		
Opportunity for user response	Available	Visitors have the opportunity to express their opinions via e-mail and social media applications.
Contribute to shares	Available	PIt includes videos shots about the platform.

Variable Name	Availability	Number/Characteristic
Dialogue Loop		
Voiced feedback questionnaire regarding shares	Available	It offers online surveys about Metafluence platform and influencer.
Regular Information Presentation	Available	It provides regular information on the platform and the emerging metaverse, influencer and metafluence platform.

The dialogue loop provides the opportunity for the communication with the site visitors to be mutual and at the same time to share their ideas about a topic. In this direction, the opportunity for user response was examined under four sub-headings as contributing to shares, voice opinion survey on stocks and regular information presentation.

Opportunity for User Response: When the sub-title of opportunity for user response is examined, it can be seen that the site provides the opportunity for visitors to communicate with via e-mail and social media applications. It also specifies all of the social media platforms that can be contacted on the site.

Contribute to Shares: When the subtitle of contributing to the shares is observed, it is seen that the site has included the influencers videos about the platform under the main title of "Coverage". In thiscontext, they convey the opinions of other people to their visitors in a visual way.

Voiced Feedback Questionnaire Regarding Shares: When the audio opinion survey title on stocks is examined, it is seen that an online survey is offered to visitors about the metafluence platform and influencers. Therefore, it can be said that an area exists for visitors to express their opinions.

Regular Information Presentation: When the regular information presentation is examined, it is seen that regular information is provided about the platform and the developing metaverse, influencer and Metafluence. In addition, it also offers the opportunity to inform the visitor of the latest current news in case of registering on the site.

Conclusion

Technological developments have brought about changes and transformations in human life. Accordingly, there are major changes in our daily practices. First of all, it is seen that influencers, who appear frequently through social media platforms where they increase their popularity day by day, play an active role in corporate-brand target audience communication. Influencers produce content through social media; They appear as people who have the ability to direct the emotions, thoughts and attitudes of their followers. The concept of metaverse, which has resurfaced in recent years with the technological developments experienced, provides the opportunity to experience more than one online networks in three dimensions. These platforms provide users with the opportunity to communicate in three dimensions, participate in all kinds of artistic activities, play games, sometimes organize meetings and perform many actions, such as providing the necessary support in the field of education (Arvas, 2022). As a result, brands and institutions carry out the cooperation process in the metaverse universe through influencers. Metafluence site, which is one of the platforms supporting this cooperation process, is important in terms of being the first. In this context, the metafluence site has been examined in a dialogical context.

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As a result, it can be said that the metafluence website is a site that is in dialogic communication on the basis of the content presented online. In this direction, the six dialogic principles, variables and the sub-dimensions, which Kent and Taylor (1998) and Kent et al. (2003) stated in their work, are examined within the meatfluence website.

In line with the findings obtained, it can be said that the Metafluence site is largely compatible with the ease of use of the interface. On the other hand, it is seen that the search engine box is not preferred in the site. It can be said that the Metafluence site has an appropriate content for the "metaverse" and "influencer" theme such as graphics, high resolution, 3D visuals, avatars and virtual reality. The colors, titles and contents used within the Metafluence site produces a dynamic interface design that the reader can easily read and adapt. In other words an adaptable interface was encountered. In this context, Metafluence can be expressed as a practical site.

Themes, symbols and texts guiding the visitors to the social media platforms are encountered within the platform. Newly emerged social media platforms such as telegram are also included in the metafluence website. In this regard the Metfluence website provides an environment for interaction with its visistors. In addition, the metafluence site also offers an online survey environment where visitors can express their opinions. In other words, the mutual dialogic communication offers the opportunity to its visitors to share their ideas about a subject.

On the other hand, it is seen that the contenst produced on the YouTube platform is also included in the Metafluence site. Therefore, the videos shared by the influencers about the metaverse and metafluence are also encountered within the site providing up to date contents and informations. This provides an environment where the visitors are able to follow innovations. In general, in terms of the practicality variable it has been found that the site provides easiness to its visitors. It is seen that information flow is provided in the form of questions and answers regarding the services offered by the Metafluence site against the questions that may arise in the mind of the visitor. With the Metafluence site clearly stating its mission to the visitor on the homepage, visitors can quickly access the information they want to obtain about the site. The Metafluence site requests an incentive to be visited frequently. It is seen that there is no informative titles such as time and date on the Metafluence site. At this point, no warning element was found regarding the time spent by the viewers. Therefore, this finding can be considered as a factor that ensures that visitors are kept on the Metafluence site. In short, Metafluence site has the feature of being the first site that brings together metafluence and influencers. At this point, as seen in the findings obtained, it is seen that the dialogic communication process is carried out to a large extent.

Our suggestion for the next studies is that the metaverse is seen as a field that can be examined in terms of being a popular concept today. In this direction, studies on the metaverse area can be held.

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5. Kültürel Bilişim, İletişim ve Medya Çalışmaları Kongresi Özel Sayısı

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Influencerlar ve Metaverse: Metafluence Üzerine Diyalogsal İletişim İncelemesi

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Genişletilmiş Özet

Teknolojik gelişmeler her alanda olduğu gibi günlük yaşam pratiklerimizi de etkilemektedir (Kamenov, 2017). Bu doğrultuda sosyal medya platformları ile hayatlarımıza dahil olan influencerlar hedef kitlenin duygu, düşünce ve tutumlarını etkilemeye yönelik içerik üreten kişiler şeklinde tanımlanabilir. Metaverse en genel tanımıyla fiziksel bağlamda gerçekliğin arttığı ve aynı zamanda sanal gerçeklikle birleştiği ortak bir çevrim içi dünya topluluğu anlamına gelmektedir. Metaverse geçmişten gelen bir kavram olmasına rağmen, günümüzde popülerleştirdiği görülmektedir. Bu doğrultuda kavram ilk kez Neal Stephenson tarafından 1992 yılında Snow Crash adlı romanında geçmiştir. Kitap içerisinde kullanıldığı anlam günümüzdeki anlamını işaret ettiği söylenebilir. Bu bağlamda kitap içerisinde; dijital avatarların ve sanal dünyaların aynı zamanda fiziksel dünyanın da bir arada olduğu durumu tanımlamak için metaverse kavramı kullanmıştır (Stephenson, 2010; Arvas, 2022; Clark, 2021; Arvas, 2022). Bu bağlamda günümüzde her alanda sıkça duyduğumuz "metaverse" kavramının birleşimini incelendiğinde; evren (universe) ve ötesi (meta) kelimelerinden oluştuğu görülmektedir. Bu doğrultuda Türkçe 'ye "evren ötesi" ya da "meta evreni" şeklinde çevrilmiştir (Arvas, 2022).

Bu bağlamda metaverse günümüzde ivme kazanan bir kavram haline gelmiştir. Metaverse yaklaşık 20 yıl önce kurgusal bir bağlamda tanımlanırken; Günümüzde etkileşimli artırılmış sanal gerçeklik cihazları ile bireylerin zihinsel bağlamda hissettikleri sanal bir evren olarak tanımlanmaktadır (Narin, 2021). Teknoloji alanında yer alan uzmanlar, metaverse'ü internetin üç boyutlu (3B) hali olarak değerlendirmektedirler. Metaverse; dijital ve fiziksel dünyanın paralel bir şekilde buluştuğu bir ortamdır. Dolayısıyla dijital dünyada insanların avatarlarının yer aldığı ve avatarlar aracılığıyla etkileşime geçilen bir yerden bahsedilmektedir (Joshi, 2022; Mystakidis, 2022).

Başka bir deyişle, meta veri deposu, web'e sürükleyici ve üç boyutlu bir arka plan ekleyerek daha özgün bir deneyim sunmasını sağladı. Kullanıcılarına sanal gerçeklik (VR) ve artırılmış gerçeklik (AR) ve metaverse vaadi, zenginlik, sosyalleşme, üretkenlik, eğlence ve alışverişin dijital ve fiziksel yaşamlarımızda daha fazla iç içe geçmesini sağlıyor. Bu iki dünyanın günümüzde neredeyse aktif olarak hayatımızda yer aldığı görülmektedir. Bu noktada, kullanıcılar meta veri deposuyla sanal bir topluluk olarak görünürler. Dolayısıyla fiziksel ve dijital yaşamın bütünleştiği bir evren öne çıkıyor. Ek olarak, çok kullanıcılı çevrimiçi video oyunları, açık oyun dünyaları ve artırılmış gerçeklik (AR) çalışma alanlarıyla uyumlu bir sosyal ortam, metaverine sürükleyici sanal gerçeklik platformları da sağlar. Bu nedenle metaverse'in özü, kullanıcıya kolaylık sağlayan çalışmalarda yatmaktadır. Bu da internetin bir evrim geçirdiğini gösteriyor (Mystakidis, 2022; JPMorgan, 2022).

Metaverse'ün dijital dünyası kullanıcılarına dijital evcil hayvanlardan, e-kıyafete kadar her şeyin satın alınabileceği ortamlar sunmaktadır. Bu dijital sektörün içerisinde Nike

gibi lüks markalar arasında yer alan Gucci, Balenciaga ve Luis Vuitton yer almaktadır. Metaverse içerisinde bireyler e-kıyafet, e-çanta vb., ürünleri sanal paralar ile satın alma işlevini gerçekleştirirken, reel dünyada alınan dijital ürüne gerçek bir ödeme yapılmaktadır. Bu doğrultuda kullanıcıların kendi avatarları için tüketime yöneldikleri görülmektedir (Mayer, 2022). Metaverse alanında influencer-marka iş birliklerinin gerçekleştiği görülmektedir. Bu doğrultuda teknolojik bağlamda bir dönüm noktasının içerisinde yer alan insanların, sanal bir dünya içerisinde kendi varlıklarını inşa ettiklerine tanık olmaktayız (JPMorgan, 2022).

Bu çerçevede günümüzde markaların ve influencerların metaverse ortamında yer aldığı ve iş birliği yaptığı görülmektedir. Bunun sonucunda her iki alanı da kapsayan platformlar ortaya çıkmıştır. Metafluence, influencerların yaşam pratiklerini, takipçileriyle etkileşimlerini sağlayabilecekleri ve aynı zamanda dijital sanat eserlerini (NFT'ler) satın alabilecekleri ya da takipçilerin satın almasını sağlayabilecekleri bir platformdur.

Bu çalışmada, bu yeni platform üzerinden metaverse ve influencer iş birlikleri temelinde bir inceleme yapılmaktadır. Metafluence ortamında yer alan ve sunulan içerikler temelinde özellikle nasıl bir diyaloğun kurulduğunun ortaya konması amaçlanmaktadır. Bu çalışmada, Metafluence ortamında yer alan ve sunulan içerikler temelinde özellikle nasıl bir diyaloğun kurulduğunun ortaya konması amaçlanmaktadır. Söz konusu çalışmada Metafluence web sayfası, durum çalışması araştırma deseni kullanılarak nitel araştırma yöntemi kapsamında diyalojik iletişim açısından değerlendirilmektedir. Çalışmadaki diyalogsal analiz Kent ve Taylor`ın 1998 yılındaki, "Building Dialogic Relationships Through the World Wide Web" adlı çalışmasında ve Kent ve arkadaşlarının 2003 yılındaki "The relationship between Web site design and organizational responsiveness to stakeholders" adlı çalışmasında yer alan değişkenlere dayanmaktadır, çalışmaya uyarlanmıştır.

Elde edilen bulgular doğrultusunda Metafluence sitesi, arayüz kullanım kolaylığına büyük oranda uygunluk sağladığı söylenebilir. Öte yandan ise arama motoru kutusu site içerisinde tercih edilmediği görülmektedir. Metafluence sitesinin sunduğu "metaverse" ve "influencer" temasına uygun şekilde grafik düzeyine, yüksek çözünürlüğüne, 3D görsellerine, avatarlara, sanal gerçekliğe yer verdiği söylenebilmektedir. Metafluence sitesinde kullanılan renkler, başlık ve içerik gibi konularda okuyucunun, kolaylıkla adapte olabileceği, okuyabileceği ve dinamik bir arayüz tasarımı ile karşılaşılmaktadır. Bu doğrultuda izleyicinin kolay adapte olabileceği bir web sitesi ortamı yaratıldığı görülmektedir. Bu bağlamda Metafluence, pratik bir site olarak ifade edilebilmektedir. Site içerisinde ziyaretçiler ile kurulan iletişimin karşılıklı olmasının yanı sıra, ziyaretçilerinin bir konu hakkında fikirlerini paylaşabilme olanağı da sunduğu görülmektedir. Öte yandan Metafluence sitesinde saat ve tarih gibi bilgilendirici bir başlığın yer almadığı görülmektedir. Bu noktada siteyi ziyaret eden izleyicilerin site içerisinde geçirdiği süreye yönelik uyarıcı bir unsura rastlanılmamıştır. Dolayısıyla elde edilen bu bulgu ziyaretçilerin Metafluence sitesinde muhafaza edilmesini sağlayacı bir unsur olarak ele alınabilmektedir. Kısaca Metafluence sitesi, metafluence ve influencerları bir araya getiren ilk site olma özelliği taşımaktadır. Bu noktada elde edilen bulgularda görüldüğü üzere büyük oranda diyalogsal iletişim sürecini gerçekleştirdiği görülmektedir.

Metafluence, influencerların iş birliklerini yapabileceği ve bu iş birliklerini metaverse evreninde gerçekleştirebileceği ilk platform özelliğini de taşımaktadır. Bu bağlamda ilgili literatürde Influencer ve metaverse kavramlarının birlikte ele alındığı araştırmaların sınırlı olduğu görülmektedir.

Anahtar Kelimeler: Influencer, Metaverse, Metafluence, Influencer İletişimi, Diyalogsal İletişim.

Ethical Principles and Publication Policy

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e. If the study is a translation, it is requested from the author(s) who prepared the study, and from the publishing company (if it is published) that the original language text of the study is uploaded to the system as an additional file, with a document that the translation is allowed to be published in our journal.

f. All citations must be shown in the bibliography.

g. The studies submitted to the journal are evaluated within the framework of the similarity report declared at the application stage. Articles that do not comply with research and publication ethics or that have a risk of plagiarism are not evaluated. In this framework, if the similarity rate detected by the screening programs is above 15%, the relevant study cannot be published even if it receives the approval of the referee. If the study was published without noticing the situation, access to the relevant study is blocked and the study is removed from the publication list and the full issue when the situation is noticed. Journal management accepts the results of self-employed plagiarism/similarity programs as a corporate standard, not as a violation of ethics. For detailed information about the plagiarism policy, you can visit the Plagiarism Policy page.

h. Articles containing quantitative/qualitative field research must have received "ethics committee approval". Articles without ethics committee approval will not be evaluated.

ı..In case of possible disagreement or if the journal authorities deem it necessary, they have rights for stopping the evaluation of the studies sent to the journal for evaluation without explanation, removing them from the publication process or removing the published work from publication.

i. The authorities of Journal of Erciyes Communication have the right to make changes in the said rules, to put additional rules and to request that the works sent for evaluation be rearranged according to the new rules, at any time they deem necessary, without informing them.

Editorial and Refereeing Process (Publication Policy)

1. The preliminary evaluation of the articles sent to the journal is made within 15 days. Authors know that if they do not complete the changes requested from them during the pre-control phase for the files they upload to the system within 15 days at the latest, their submitted works will be returned before the editing phase.

2. Articles that are reviewed and edited by the secretary in terms of technical conditions are sent to the editorial board. The author is informed about the article within 15 days.

3. After the editorial board examines the article in terms of its scientific quality within the framework of editorial responsibility, it decides to return, reject or start the article processing process.

4. After the language editor's review, the double-blind peer-review process is initiated. The article is directed to at least two referees through field editors.

5. Considering the conflict of interest in the determination of the referees, care is taken not to appoint referees from the same institution with the author or who are found to have worked with the author in the past. Within this framework, the principle of diversity and impartiality is observed in the appointment of arbitrators.

6. For the scientific review of the articles, referees who are expected to evaluate with a competent approach and comply with the referee responsibilities and have academic studies on the literature are appointed.

7. The article is prepared for publication if both of the referee reports determined in line with the blind refereeing system are positive. If one of the referee reports is positive and the other is negative, the article is sent to a third referee. If the third referee's report is positive, the article can be published with the approval of the editorial board. If the third referee's report is negative, the article cannot be published.

8. When the referee reports are completed, the article is sent back to the author for correction. Authors must make edits and upload them to the system within 15 days. The articles that the referees want to see again are sent back to the referee after the author's editing. After the referee reports and with the approval of the editor, the article is sent for final reading. After the post-reading process, the article, whose layout processes are completed, goes to the publication stage.

9. The final decision regarding the publication of the articles belongs to the editor. The author is informed with a decision letter containing the referee reports and editorial evaluation.

10. Article processes are completed within 3 months and published in the January or July issue determined by the editorial board.

Türkçe için: **https://dergipark.org.tr/tr/pub/erciyesiletisim/policy**

Plagiarism Policy

All new submissions are automatically screened by Editorial Office using iThenticate. The editorial board of Journal of Erciyes Communication complies with the following rules for plagiarism policy:

- The articles with an overall similarity index of greater than 15% are rejected without proceeding for the formal peer review. In such cases, the author(s) will be asked to re-revise the article within three weeks.
- Similarity index for single source must be equal to or lower than 3%.
- "Exclude Bibliography: ON, Exclude Quotes: OFF, Exclude Matches: OFF" must be selected for iThenticate report.
- Editors may also choose to run a similarity report at any other point during the review process or pre-publication.

The above mentioned rules are accepted by all authors who have uploaded articles to the Journal.

Copyright Policy

Erciyes İletişim Dergisi Yazım Kuralları

https://dergipark.org.tr/tr/pub/erciyesiletisim/writing-rules

Journal of Erciyes Communication Author Guidelines

https://dergipark.org.tr/en/pub/erciyesiletisim/writing-rules

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