ConICom

Contents

FROM THE EDITOR…

Dear Scientists and Academicians,

Our valued readers, we are honored to have introduced to you, the academic journal Contemporary Issues of Communication (ConICom), which third issue was published in September 2023 within the Faculty of Communication of Atatürk University. We attach great importance to the work we do and to contribute to the science and academic community in this direction. This journal, where multidisciplinary studies are carried out with a communication focus, aims to bring together writers, researchers and readers interested in the field and to contribute to science with original and current topics.

In the third issue of our magazine, Hıdır Polat discussed the field of public relations on the axis of digitalization with the article titled "Public Relations-Artificial Intelligence Relationship from the Perspective of Turkish Academy: A Meta-Thematic Analysis". Murat Han Er examined photography in the context of installation art in his article titled "Photography in the Context of Installation and Dimensionality". In her article titled "Fashion as a Concept that Designs and Consumes the Body", Neva Doğan reveals the relationship between fashion and the transformative role of fashion in the design and consumption of the body. Basri Gençcelep, who discussed the relationship between photography and propaganda through the example of Lisa Kristine, emphasized the effect of image on persuasion in his article titled "The Relationship Between Photography and Propaganda: The Case of Lisa Kristine". Gamze Nil Arkan studied the adaptation of cinema as a form of narrative to literature in her article titled "Cinema Literary Adaptations as a Narrative Form". Mehtap Topçuoğlu Kurnaz discussed the February 2023 earthquake in her article titled "A Review on the Social Media Postings of Clothing Brands Related to the February 2023 Earthquake" and analyzed the sensitivities of clothing brands regarding this issue through social media posts. In her study titled "The Artificial Intelligence Dimension of Digital Manipulation Deepfake Videos: The Case of the Ukrainian-Russian People", Başak Akmeşe discussed digital manipulation through the example of Ukrainian-Russian people. Finally, in the journal, Gülümser Beyaztaş Özlütürk, interviewed with Prof. Dr. His Meriç Hızal, one of the leading artists and scientists of the art community.

I would like to thank our esteemed article writers, valuable referees and working team who contributed to our journal.

Prof. Dr. Derya ÖCAL

Editor

Public Relations - Artificial Intelligence Relationship from the Perspective of Turkish Academy: A Meta-Thematic Analysis

Hıdır POLAT [1]

Article Info	*Abstract*
	The digitalized and globalized world has transformed societies, institutions, and individuals, resulting in significant changes in communication. These changes have created different roles and qualifications for public relations professionals. To succeed, these professionals must closely follow, integrate, and specialize in these changes. Additionally, the modern public relations industry has become reliant on artificial intelligence software across all sectors. However, studies indicate insufficiency in the use of artificial intelligence (AI) in public relations. Therefore, this research aims to examine the role of AI by analyzing perspectives within the Turkish academic community regarding its use in public relations. Additionally, this study seeks to identify potential solutions for industry professionals. A qualitative research design, specifically a case study, was implemented to accomplish these objectives. Taking into account the document analysis technique employed to gather data, this research identifies AI's benefits and limitations in public relations. The data sets were analyzed using the meta-thematic analysis technique incorporated in the MAXQDA 2020 package program. The results indicate that artificial intelligence possesses vast potential in the context of public relations. Its contributions are noteworthy in the domains of media monitoring, tracking, reporting, content generation, social media management, as well as effective crisis and campaign management. Public relations experts are recommended to monitor advancements in AI, promote the integration of individuals and organizations, and regulate its impact.

Introduction

Human beings witness different developments and transformations at every stage of life. The 21st century is shaped by digitalization itself. Güçdemir (2015: 7) argues that the first reflection of this change manifested itself in the field of communication. In parallel with digitalization, the globalizing world has completely transformed the communication process based on institutions. The necessity to communicate with large masses has increased the importance of the public relations profession. For public relations professionals, different requirements emerge in the new world order. Among these are adapting to digital environments, closely following their developments, and using them effectively in influencing public opinion (Brown, 2009: 4). For this reason, public relations professionals should know the requirements of the digital world and the changing expectations of target audiences (Peltekoğlu, 2014: 311-312). This necessity reveals the necessity for public relations professionals to update themselves in the face of the benefits of digitalization. Therefore, public relations professionals should respond to the increasing pace of change at the same speed. One of these changes is artificial intelligence itself. For this reason, public relations professionals should correctly analyze the tools emerging as a

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result of artificial intelligence studies and the strategy behind them and know how to position them in terms of their profession (Abdullah, 2020: 411). Because artificial intelligence is changing the organizational roles of public relations professionals (Galloway and Swiatek, 2018: 738).

Artificial intelligence, which is used to define technologies that enable people to perform cognitive tasks such as seeing, writing, reading, and analyzing more effectively than humans, has many advantages for public relations. It is inevitable to use artificial intelligence as a technology that can strengthen the hands of public relations professionals in many aspects, such as creating press releases, media monitoring, content production, target audience, and market analyses (Kaput, 2021). It should be noted that the hinterland of contribution to the public relations profession is quite vast. Despite all these contributions, its use in the public relations sector remains relatively slow compared to other sectors (Biswal, 2020: 173). One of the main factors affecting this situation is that the impact of artificial intelligence on the public relations sector cannot be thoroughly evaluated. Therefore, artificial intelligence and the public relations sector are subject to academic studies as problematic. In this academic research, questions are generally made about how artificial intelligence should be used in public relations.

Çağlayan (2021) questions the impact of artificial intelligence on the future of public relations with research on public relations agencies in Turkey. Soldan (2022) discusses using artificial intelligence in the public relations sector through public relations managers in Turkey. Çeber (2022) discusses using artificial intelligence in public relations through in-depth interviews with public relations managers in public relations agencies and organizations in Turkey. Çataldaş and Özgen (2021) tried to explain the usage areas of artificial intelligence by analyzing the software used by the public relations sector. Aydınalp (2020) analyzed artificial intelligence from the perspective of public relations. Ardila (2020) analyzed the effects of artificial intelligence on the public relations sector.

Rahikainen (2020: 10) states that it is challenging to develop an approach to the role of artificial intelligence in the public relations sector. In this direction, practitioners need to understand what artificial intelligence can do in the public relations sector (Roetzer, 2018). The suggestions put forward, approaches developed, and results obtained in academic studies can contribute to the journey of the public relations sector in the artificial intelligence process. Therefore, this research aims to evaluate the contributions of artificial intelligence to public relations in scientific studies focusing on the process of artificial intelligence and public relations in Turkey.

Research Methodology

The study employed a case research qualitative design, conducting meta-thematic analysis on scientific articles that examine the correlation between artificial intelligence and public relations. Meta-thematic analysis, utilized for qualitative data analysis, entails reviewing studies from a researcher's viewpoint, drawing all-encompassing and general conclusions. Therefore, this involves re-expressing and interpreting the themes and codes derived from various studies within the framework of themes and codes determined in the context of diverse research (Batdı, 2019: 10-11). In this context, research conducted in Turkey was reviewed. Google Scholar and the National Thesis Centre were used to search the studies. While searching on Google Scholar, the keywords "artificial intelligence" AND "public relations" were used. In the results, only the research dealing with the relationship between artificial intelligence and public relations was focussed. As a result of this search, 4 articles were obtained. In the National Thesis Centre, a search was made with the keyword "artificial intelligence" and limited to "public relations" in the thesis name section. 3 theses were obtained as a result of this research. As a result of the searches, 1 book chapter was not included in the data set because it could not be accessed. As a result, the data set consisted of 7 publications. MAXQDA 2020 package program was used to analyze the data.

Findings

Based on the data set within the scope of the research, it is seen that a total of 225 codings were made under 4 top codes and 32 sub-codes (Table 1). It is seen that these studies on the relationship and interaction between artificial intelligence and public relations started in 2020. However, it does not have a numerically intense study hinterland. It is seen that 4 of these studies are review (n=1) and research (n=3) articles published in refereed journals, and the rest are doctoral theses (n=2) and master's theses (n=1) carried out within higher education.

Table 1. *Main information*

Code System	*f*
AI's Contribution to Public Relations	
Engaging in different and creative work	8
Identifying and analyzing target audience	14
Creating individualized, effective messages to target audiences	8
Increasing effectiveness in the campaign management process	14
Empowering the decision-making process	5
Increasing effectiveness in the crisis management process	8
Contributing to institution-product promotion	2
Media monitoring, tracking and reporting	23
Automation	4
Conducting market research (competitors, trends, etc.)	12
Gaining competitive advantage	2
Effective management of social media	21
Increasing the speed of data collection and processing	10
Increasing efficiency	7
Saving time	14
Measurement and evaluation	13
Content creation (press releases, articles, social media conten	18
Workload alleviation	8
What should PR professionals do?	
Ethical principles should be observed in the use of AI	1
Increasing investments in AI	1
Collaborate with different disciplines	1
Specialize in AI	5
AI must be kept in check	3
Should keep abreast of AI developments	3
Should ensure individual/organizational integration of AI	6
Publication Year	
2020	1
2021	3
2022	3
Publication Type	
Master Thesis	1
PhD Thesis	2
Review Article	1
Research Article	3
Total	**225**

The parallels among the articles and theses forming the research dataset were examined. The similarity measures indicate the degree of correlation between two different attributes and range from 0 to 1. A higher value denotes a stronger relationship (Yıldırım & Sakallıoğlu, 2014). Analysis using the Kuckartz & Radiker zeta similarity measure (Table 1) reveal that the similarity measures between articles and theses are mostly 0.70 and above. The similarity measure between T3 and other research data is only moderate. This suggests that the processes relating artificial intelligence and public relations are similar in approach.

Table 2. *Kuckartz & Radiker zeta Similarity matrix*

Paper Name	A1	A2	A3	A4	T1	T2	T3
A1	1,00	0,75	0,73	0,64	0,77	0,68	0,56
A2	0,75	1,00	0,76	0,77	0,76	0,70	0,63
A3	0,73	0,76	1,00	0,76	0,74	0,79	0,50
A4	0,64	0,77	0,76	1,00	0,65	0,85	0,63
T1	0,77	0,76	0,74	0,65	1,00	0,73	0,62
T2	0,68	0,70	0,79	0,85	0,73	1,00	0,55
T3	0,56	0,63	0,50	0,63	0,62	0,55	1,00

A: Article   **T:** Thesis

The main focus of the study is the contributions of artificial intelligence for the public relations profession. In this direction, when the hierarchical code-sub-code model (Image 1) is analyzed, it is seen that among the contributions of the use of artificial intelligence to public relations (the ten most vital elements), media monitoring, tracking, and reporting (n=23), effective management of social media (n=21), content production (press release, article, social media content, etc.) (n=18), time-saving (n=14) constitute the majority in the general distribution. In addition, it is also seen that artificial intelligence contributes to target audience identification and analysis, the effectiveness of the campaign management process, measurement and evaluation process, market research, data collection and analysis process, and orientation towards different and creative works.
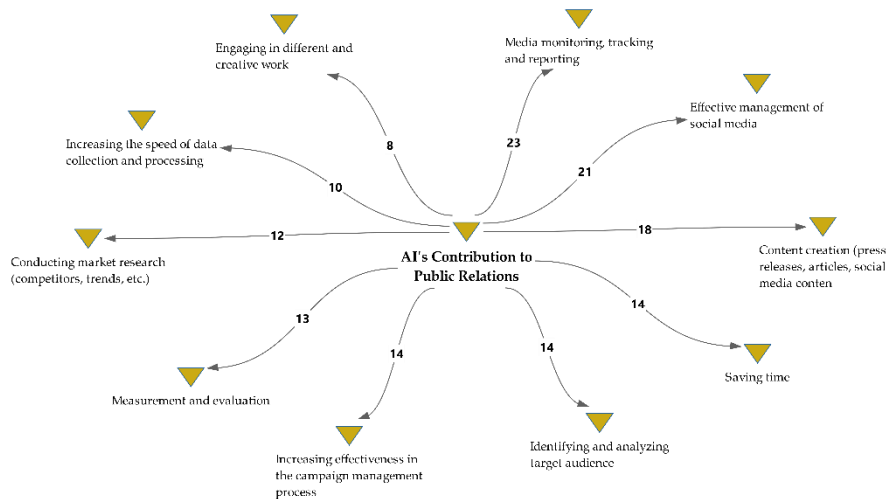
 Image 1. *Hierarchical code-subcode model showing the contributions of artificial intelligence to public relations*

In addition, artificial intelligence has different contributions to the public relations profession. As a result of the analysis, it is stated that it positively impacts 18 different processes. A closer look at these (Table 3);

Table 3. *Contributions of artificial intelligence to public relations*

Contributions	f	%
Media monitoring, tracking and reporting	23	12,04
Effective management of social media	21	10,99
Content creation (press releases, articles, social media conten	18	9,42
Increasing effectiveness in the campaign management process	14	7,33
Saving time	14	7,33
Identifying and analyzing target audience	14	7,33
Measurement and evaluation	13	6,81
Conducting market research (competitors, trends, etc.)	12	6,28
Increasing the speed of data collection and processing	10	5,24
Engaging in different and creative work	8	4,19
Increasing effectiveness in the crisis management process	8	4,19
Creating individualized, effective messages to target audiences	8	4,19
Workload alleviation	8	4,19
Increasing efficiency	7	3,66
Empowering the decision-making process	5	2,62
Automation	4	2,09
Gaining competitive advantage	2	1,05
Contributing to institution-product promotion	2	1,05
TOTAL	**191**	**100,00**

In addition to the ten contribution processes highlighted in the hierarchical code-subcode model (Image 1), artificial intelligence contributes to the public relations profession by increasing the effectiveness of the crisis management process, creating effective messages tailored to target audiences, lightening the

workload, increasing efficiency, strengthening the decision-making process, automation, gaining competitive advantage and contributing to the promotion of the institution-product.

Table 4. *Contributions of artificial intelligence to public relations profession according to year variable*

Contributions	2020	2021	2022	Total
Engaging in different and creative work	2	4	2	8
Identifying and analyzing target audience	1	5	8	14
Creating individualized, effective messages to target audiences	2	0	6	8
Increasing effectiveness in the campaign management process	1	5	8	14
Empowering the decision-making process	0	1	4	5
Increasing effectiveness in the crisis management process	1	2	5	8
Contributing to institution-product promotion	2	0	0	2
Media monitoring, tracking and reporting	4	6	13	23
Automation	0	2	2	4
Conducting market research (competitors, trends, etc.)	2	1	9	12
Gaining competitive advantage	0	2	0	2
Effective management of social media	5	6	10	21
Increasing the speed of data collection and processing	2	2	6	10
Increasing efficiency	0	0	7	7
Saving time	2	7	5	14
Measurement and evaluation	1	2	10	13
Content creation (press releases, articles, social media conten	5	7	6	18
Workload alleviation	1	3	4	8
TOTAL	31	55	105	191

According to the years (Table 4), while the contributions of artificial intelligence to the public relations profession in 2020 focused on social media management, content management, media monitoring, and reporting, in 2021, campaign management, time-saving, identification, and analysis of the target audience, and orientation towards different and creative work areas were added to these. In the 2022 studies, it is seen that the contributions of artificial intelligence have expanded even more. While the contributions in previous years remain dominant, emphasis is also placed on contributions such as market research, measurement and evaluation, increasing efficiency, and creating individualized messages to target audiences. In general terms, it can be said that the main contributions of artificial intelligence to public relations are media monitoring, tracking and reporting, effective management of social media, campaign management, and target audience analyses.
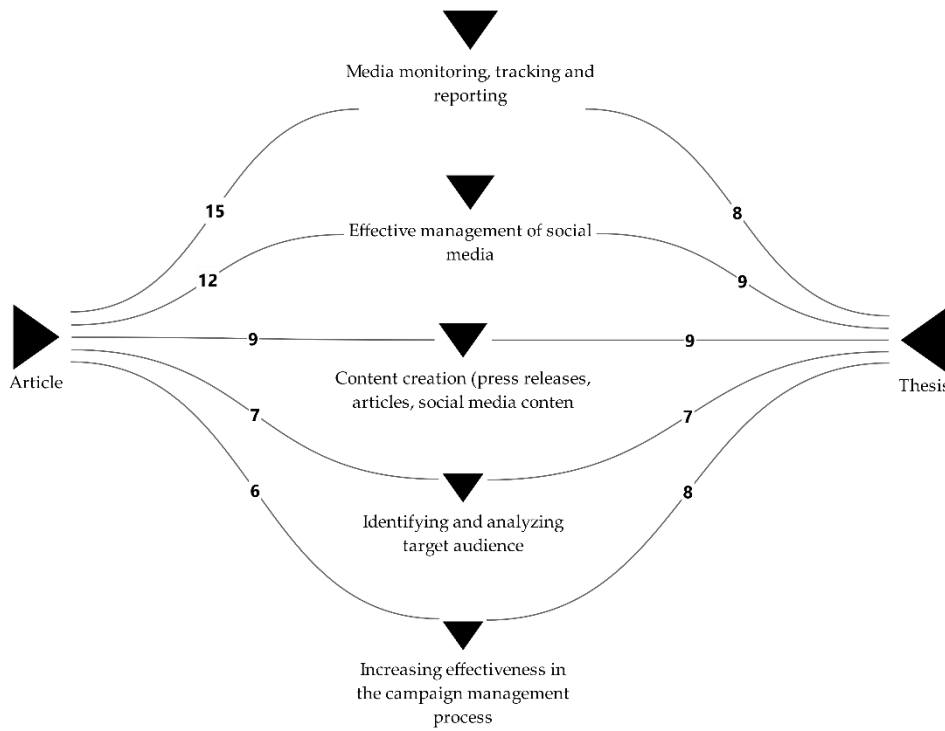
Image 2. *Two case models showing the overlap in articles and theses on the contributions of artificial intelligence*

The research data consists of theses and articles. After dividing the data set into two clusters as theses and articles, two case models (Image 2) show in which processes the contributions of artificial intelligence to the public relations profession overlap based on these two clusters. Accordingly, the contributions of artificial intelligence to public relations are media monitoring, tracking and reporting, social media management, content production, target audience analysis, and campaign management. The researchers in the studies also state suggestions on what public relations professionals should do about artificial intelligence, which has such a wide range of contributions to public relations. According to the analyses, the recommendations put forward in the studies are presented in Image 3.
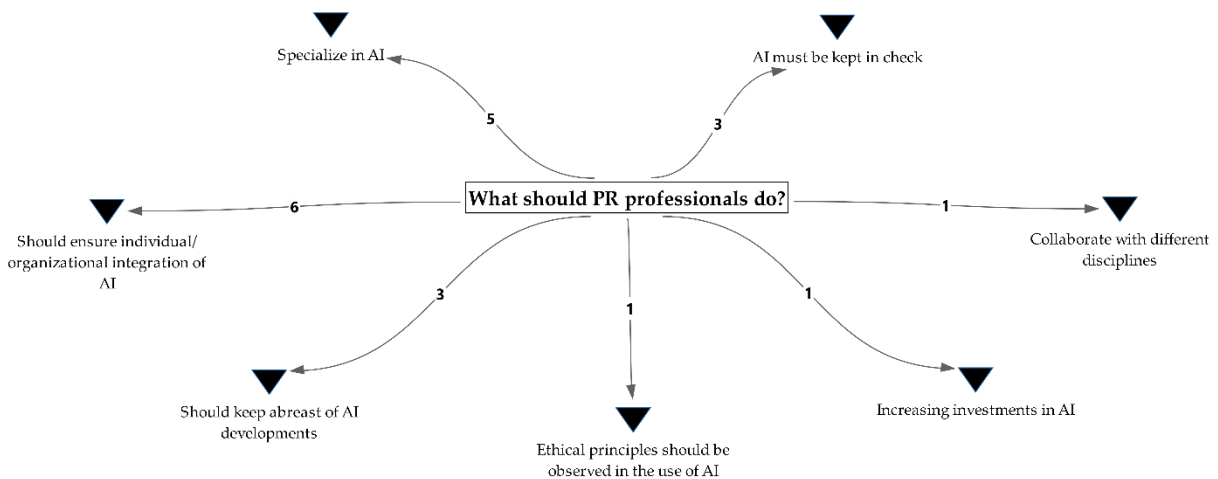
Image 3. *Hierarchical code-subcode model showing what public relations professionals should do in the process of artificial intelligence*

In the studies focusing on artificial intelligence and the public relations process, there are suggestions for integrating public relations professionals at the individual/organizational level in the artificial intelligence process. Subsequently, it is recommended that they specialize in artificial intelligence, keep artificial intelligence under control, and follow artificial intelligence developments.

Discussion/Conclusion

The public relations sector is giving a test against the use of artificial intelligence software by other actors in the sector. According to research, although it is the sector most affected by the digitalization process, it lags behind other sectors in using artificial intelligence. The main reason underlying this situation is uncertainty. Public relations professionals have difficulty developing an approach to the sectoral contributions of artificial intelligence (Rahikainen, 2020). They should accelerate the sector's development and understand how they should use artificial intelligence. This research presents findings that will contribute to developing this understanding of the public relations profession and professionals.

As a result of the research, it is seen that artificial intelligence research has started to increase in recent years. However, it is seen that the most significant contribution of artificial intelligence to public relations is media monitoring, tracking and reporting, social media management, content production, and target audience analyses. Çeber (2022) argues in his research that artificial intelligence contributes most to the public relations sector in measurement-evaluation, social media management, crisis prediction and follow-up, and the realization of routine work. The research result partially confirms other results obtained in the literature. However, the research findings overlap with those obtained in Soldan's (2022) research. Therefore, the contributions of artificial intelligence to the public relations process are considerable. However, public relations professionals have duties in this process.

According to the research findings, these tasks ensure individual-organizational integration, understand artificial intelligence, keep it under control, and follow developments closely. It is seen that the suggestions for using it within the ethical framework are pretty weak. However, the suggestions for making investments were also feeble. However, the concept of data in the artificial intelligence process causes ethical discussions to remain alive (Çataldaş and Özgen, 2021). However, the importance of investing in artificial intelligence is emphasized in the literature (Soldan, 2022). In this context, it is seen that the recommendations ignore the issues emphasized in the literature.

As a result, artificial intelligence has excellent advantages for the public relations sector and the professional development of professionals. In addition, it should not be ignored that it carries certain disadvantages. It is necessary to follow the developments in artificial intelligence closely, specialize in the use process, and not leave control in hand.

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Photography in the Context of Installation and Dimensionality

Murat Han Er[1]

Article Info	*Abstract*
	"Installation Art", which dates back to the 1960s and has its origins in Dada and ready-made, emerged together with art genres such as environment, happening, performance and asamblaj in a period when all art disciplines were transformed and traditional art rules were broken. Installation art is an experience in which the work is integrated with the space and the viewer, but the presence of the viewer is included in the work. In Installation Art, one can see quite different and diverse art approaches such as video, sound, performance, painting and dance, as well as different and very interesting materials and methods. Experiences such as the audience's sensory participation in the work and even the audience's intervention in the work enable the installation to be used by quite different fields. In this understanding, photography, along with all artistic disciplines, is a highly utilized field of art. Photography shows itself in various forms in quite different installations such as performance, sculpture, dimensional objects, mixed media. Within the scope of this study, photography, which creates a new dimensional experience by integrating its two-dimensionality with new approaches such as sound and smell together with space and audience experience, is examined in the context of installation.

Introduction

The 1960s is a period of significant artistic movements. All art disciplines experienced serious transformations and changes during this period. All traditional rules were broken down and artworks and methods began to be constructed entirely on the rules and principles created by artists. In this period, beyond art disciplines such as painting and sculpture, artistic production forms such as environment, happening, performance and asamblaj emerged. One of the other artistic fields that emerged in this period is installation art.

Orlova defines the term Installation art as a synthetic, mixed-media, multi-object artwork that may or may not occupy the entire exhibition space. According to Orlova; Installation can include: video, sound, sculpture, new media, various objects, painting and any medium that the artist will prepare to form context that the viewer will interact with to feel an emotional experience. Since installation art is an open art form, the viewer can become part of the installation, and often the viewer's perception is influenced by the atmosphere. The appearance of an installation work can often change in the process, so it can be documented in various types and forms (Orlova, 2020: 101).

In Installation Art, it is seen that quite different art disciplines such as video, dance, sound, performance, painting, as well as different and quite interesting materials and methods are used. The sensory

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involvement of the audience in the work increases its use by quite different fields. In this understanding, photography is used quite a lot in addition to all artistic disciplines. Photography shows itself in various forms and shapes in quite different installations such as performance, sculpture, dimensional objects, mixed media. It creates a new dimensional experience by integrating its two-dimensionality with new approaches such as sound and smell together with the space and audience experience.

Methods

This study, titled Photography in the Context of Installation and Dimensionality, is a descriptive study in the research survey model. Within the scope of the study, first of all, Installation Art and its use were scanned in the literature and discussed with the first examples of the period. After the discussion of Installation Art, Installation works in which the use of Photography is seen in Installation Art were examined. The Installation works produced with this approach and the Installation works created by artists with Photography are exemplified and evaluated.

Findings

What is the Art of Installation?

N. A. Kelly (2010:4) defines Installation Art as a broad term applied to a range of art practices that involve the placement or configuration of objects in a space, where the sum of the objects and the space constitute the artwork. According to C. Bishop (2005:6), "Installation Art" is a term that refers to a type of art in which the viewer is physically involved and is generally described as "theatrical", "immersive" or "experiential". Orlova (2020:98), on the other hand, stated that Installation Art, which developed in the second half of the twentieth century, was often referred to as a "large art object" and rapidly evolved from an experimental art form associated with sculpture to an independent art form. Orlova also stated that the Tate Guide to Modern Art Terms defines the term "installation" almost correctly. A mixed-media building or assemblage created for a particular area and for a brief period of time is frequently referred to as an installation, which is also characterized as an environment. The pieces frequently take up the whole room or gallery. Additionally, throughout the installation, the observer must always travel through this area or chamber in order to engage with the artwork in its entirety. Some works invite viewers to simply wander through them while engaging their minds. In addition, some pieces are so physically delicate that viewing them requires standing on the edge of a room or passing through a narrow entryway (Wilson & Lack, 2008:106 cited in Orlova 2020:99). The scaling of the installation should also be added to this fragility or containedness. Because while some installations are quite small, installations with flamboyant dimensions are also designed.

The Russian philosopher Oleg Krivtsun, on the other hand, proposed the definition of Installation Art as "a three-dimensional expressionist structure made from specific materials or found objects, which aims to create a special emotional and sensory atmosphere of a unique environmental effect... Above all, installation art is an object of emotion capture" (Krivtsun, 2018:94 cited in Orlova 2020:99). V. V. Saaze (2013:17), on the other hand, states that this term is generally used to describe works that emerged in the 1960s and later and share certain basic characteristics such as the creation of an event, site-specificity, focus on the theatrical, process, spectatorship and temporality, but that the term "Installation Art" is a very controversial term and therefore cannot be easily defined. According to Saaze, reference books such as Rosenthal's Understanding Installation Art, 2003 and Installations for the New Millennium, 2003 by De Oliveira, Oxley and Petry, which are among the important sources for Installation, show that there is no clear definition of the term. When considered historically, Installation Art has a long history and is placed in the tradition of action, painting, dada, fluxus, minimalism, performance and conceptual art movements (Saaze, 2013:17). As can be seen, "Installation Art" is an artistic approach that does not represent only one movement and includes many long-established or current art movements.

"Installation Art" can encompass traditional and non-traditional media such as Sculpture, Drawing, Painting, and Readymades, Found Objects, Text. Depending on the type, number and nature of the objects used in the installation, installation spaces vary from the most complex to the most narrow and minimal.

The experience that Installation Art creates for the viewer is very different from more traditional works of art such as paintings, which are often viewed from a single point of reference (Kelly, 2010:4). According to M. Brenson, Installations involve selection and arrangement in a space that is usually shared by visitors. Installations can also involve writing and teaching. Installations are designed in part to contextualize and therefore to empower themselves by instilling a gallery or museum consciousness and even appearance (Kocur & Leung, 2005:58).

"Installation Art" requires the viewer to actively engage with the artwork. When the viewer enters the room or gallery, they are confronted with multiple perspectives and positioning angles in the installation, rather than the traditional perspective of looking at a picture hanging on the wall. "Installation Art" can make the viewer experience not only the visual senses but also many of the senses such as touching objects, sound and smell. The creation of "Installation Art" differs from the processes in other art productions. In contrast to the creation of a finished and completed art object, in installation, experience and communication are always a characteristic feature. This feature is created by incorporating the space and the exhibition area into the artwork. A viewer's direct experience of the artwork, the installation, is central to the realization of this art. However, the display of the installation in its space is also limited and temporary. Therefore, the "documentation" of the Installation may be the only proof of its existence, or it may be the only way for the viewer to interact with the artwork. However, according to some commentators, the prevalence and centrality of Installation Art in Contemporary Art will come to an end in the near future. However, contrary to this interpretation, artists continue to show their understanding of installation in their works. The versatility and flexibility of installation art, due to the way it is produced and exhibited, ensures that it is in demand by both viewers and artists and that it continues to be a legitimate and relevant form within Contemporary Art practice (Kelly, 2010:5,7).

First examples

Bishop (2005:8) states that installation art already has an increasingly canonical history. According to Bishop, this history, which is western in orientation and spans the twentieth century, always begins with El Lissitzky, Kurt Schwitters and Marcel Duchamp, describes the "Environments" and "Happenings" of the 1950s, pays homage to the Minimalist sculpture of the 1960s, and finally defends the rise of installation art in the 1970s and 1980s. His historical narrative culminates in the apotheosis of the 1990s as an institutionally sanctioned and perfected art form, traditionally seen in the spectacular installations that fill such large and important museums as the Guggenheim in New York and the Turbine Hall of Tate Modern.

However, Bishop (2005:8) states that this historical approach accurately conveys the different time periods during the development of Installation Art, but in doing so, it also forces us to establish various voluntary and involuntary similarities between quite different and unrelated works. Bishop attributes this to the fact that, unlike other arts, Installation Art does not have a direct historical development. According to Bishop, it has been influenced by different disciplines such as cinema, performance, sculpture, theater, set design, architecture, and painting, so it has created several parallel histories rather than a single history. This multiple history is evident in the diversity of works produced as installations today, in which any one or more of these influences can be seen simultaneously. For this reason, some installations draw the viewer into a fictional world reminiscent of a movie or theater set, or provide very little visual stimuli and very few perceptual cues to be perceived. While some installations try to raise the viewer's awareness of certain senses, such as touch or smell, some of the installations stimulate various emotions through the image. Others discourage the viewer from contemplation, insisting that

they take action, write something, drink something, or talk to other people. These very different genres show that a different approach is necessary in the context of the history and origin of installation art (Bishop, 2005:8).

Kelly (2010:6) similarly stated that although "Installation Art" is mostly associated with the period from the 1960s to the present day, it has many precedents, especially in the early twentieth century Avant-Garde movements such as Suprematism, Constructivism, Dada, Surrealism and Futurism. El Lissitzky and Marcel Duchamp's exhibition designs and Kurt Schwitters' changes to the rooms in his house known as "Merzbau" point to the early prototypes of Installation Art.

Image 1. *Kurt Schwitters, Merzbau, 1933*

Another example in the context of the historical process is M. Duchamp's "1200 Bags of Coal" at the "Exposition Internationale du Surréalisme" exhibition in Paris in 1938. In addition, his work titled "A Mile of String", which he produced for "The First Paper of Surrealism" in New York in 1942, is also very important in terms of the first installation examples. Duchamp generally considers the exhibition space as a "non-neutral" space for the presentation of art. Duchamp opened a window in the ceiling of the gallery, challenging the traditional lighting system of the gallery. Here he created a different atmosphere with coal sacks. The viewers were given searchlights to see the works in this dark space. All this is a challenge that emerged as a result of examining the spatial and behavioral elements in the gallery (Fitzpatrick, 2004 cited in Süzen, 2010:149).

Image 2. *Marcel Duchamp, 1200 Bags of Coal, 1938*
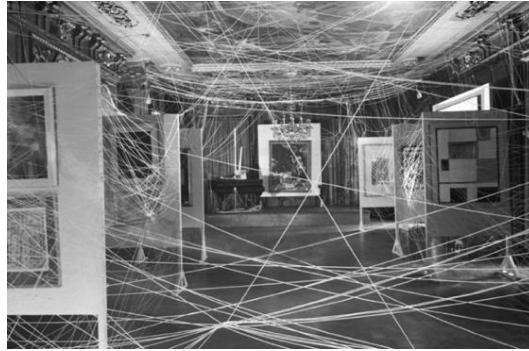
Image 3. *Marcel Duchamp, A Mile of String, 1942*

When Duchamp arrived in New York in the summer of 1942, he and his friend André Breton created an exhibition called "The First Paper of Surrealism", which opened in Manhattan on October 14, 1942. Throughout this exhibition, Duchamp used a rope that forced the viewer to look at the work from different angles and paths, creating many different points of view. Duchamp's mischievous installation in the exhibition, known as "his twine", illustrates the complexity of his escape from Europe, as well as the many independent transatlantic crossings that both Marcel and George made as they pursued their dreams or fled wars (http 1).

According to Saaze (2013:18), the term 'installation' was first coined in the 1970s and initially used in the context of exhibition displays, with the understanding that the context in which a work of art is presented affects the experience and meaning of the work. Saaze states that in the 1970s, J. Reiss used the verb 'installation' to describe a working process that breaks away from the artist's studio and aims to establish direct contact with the viewer. According to Reiss, the essence of installation art is the participation of the viewer. Reiss argues that this is linked to a political agenda and defines the term 'installation art' as an art practice that appropriates the exhibition environment but also seeks to change it (Saaze, 2013:18).

Moreover, the insistence on the actual presence of the viewer is arguably the most important feature of installation art. At the beginning of his book The Spaces of Installation Art (1999), in his attempts to describe installation, Reiss draws attention to a number of reoccurring characteristics, one of which being the viewer's continued involvement in the process of creation. In Reiss' book, this point is not really developed. It is however challenging to study Installation art without experiencing the sensation of being inside the piece, as Reiss points out, because audience engagement is "so integral to Installation art." (Bishop, 2005:6). According to Orlova, it is also very difficult to document most of the installations with photography or video due to their complex structure. This is linked to some site-specific characteristics, such as the participatory nature of some of the pieces or the humidity and acoustics of the dysfunctional hydroelectric generating station space. This art form, which Bishop calls "experiential" and "open" (Sergey Stupin's term), creates a unique atmosphere that viewers must witness (Orlova, 2020:98).

Like "Installation Art", 'experience' is a controversial term which various philosophers have discussed and many different interpretations have emerged. However, every theory of experience speaks to a more fundamental notion, and that is that the subject of experience is a human person. These discourses were crucial to the conceptualization and critical reception of installation art as a type of creative activity in the late 1960s; they are not abstract notions isolated from the context in which art is produced (Bishop, 2005:8). According to Wharton & Molotch (2010:210), the installations of the 1960s were anti-establishment in general and anti-museum in particular. Their temporary nature was often part of their purpose. These early examples included "Happenings" created by Allan Kaprow, Fluxus projects and other Dada-inspired events. When artifacts emerged from such works, they were more like incidental accessories than objects to be preserved. The performances were one-off and organized for public interaction in public spaces.

Davies, on the other hand, brings a more rooted historical perspective to Installation Art. With this different approach, Davies considers Installation Art as 'the latest manifestation of the oldest tradition in art'. Davies argues that although framed, portable painting is a more recent phenomenon in Western art, the origins of installation art go back to non-portable ancient drawings in caves, tombs and cathedrals (Saaze, 2013:18).

Reiss, on the other hand, turns to the New York art scene in a historical context and defines the history of installation art as a process of commodification from the late 1950s to the 1990s. Reiss refers to the beginning of installation art as Minimalism and Environments (Saaze, 2013:18). The 1960s and 1970s, the period in which Installation Art emerged, was a time of social, political and cultural turmoil. A number of avant-garde movements such as Minimalism, Environmental Art, Land Art, Conceptual Art and Performance Art, which influenced the development of Installation Art, emerged as a direct reaction to and rejection of Modernism's limitations on artworks and artists (Kelly, 2010:6). The Minimalism movement, which seems to be a continuation of modernist formalist understandings, but on the other hand turns the modernist understanding upside down with its different attitude towards space and the viewer, is among the important factors in breaking the shell of the 'white cube' in the 1960s with various examples that 'staged' the space itself. American Minimalist Carl Andre's words about his works that expand the boundaries of the concept of 'sculpture', "I do not make my sculptures by molding or sculpting. On the contrary, I see sculpture itself as the sculpting of space, I use it to shape space" (Batchelor 1996:138 cited in O'Doherty, 2010:10), can be considered a sign of this perceptual transformation towards space. However, the 'site-specificity' of Minimalist works is not only a reflection of the artists' expanding perception of space. The phenomenological dimension of such works, which allow the viewer to perceive space and thus open a window to the consciousness of their own existence in space, is perhaps the most important feature of Minimalism. As Hal Foster points out, Minimalism's opening to the perception of space and the viewer has also brought up other conditions of the process of perceiving a work of art, paving the way for critical approaches to the spaces where art is exhibited (Michael Asher), the ways in which art is exhibited (Daniel Buren) and the status of art as a commodity (Hans Haacke). This dimension of Minimalism, of course, ignites the debates sparked by Duchamp's "Fountain" (1917) and the strategy of presenting "ready-made" in an art space. In this sense, one of the most striking examples of the post-1960 period is Carl Andre's "Equivalent VIII" (1966), which consists of 120 stacked bricks (O'Doherty, 2010:11).

Image 4. *Carl Andre, Equivalent VIII, 1966*

In this process, minimalist artists abandoned forms such as frames in painting and pedestals in sculpture. They opposed as much as possible these characteristic strategies of representation and transcendence of painting and sculpture, which have a long history. Their aim was to draw the viewer's attention not to these forms but to the material, context and space based on the totality of the actual experience of the artwork. Developments in relatively new art fields such as Happenings, Environmenta, Land Art, Conceptual Art, Performance, and Video Art have led to the creation of temporary, performative and site-specific works. With this trend, the commodification of the work of art has been turned upside down and thoughts and concepts have been directed towards what the work of art communicates rather than what it represents (Kelly, 2010:6).

One of the most important features of Installation Art is that the works created with this approach can change their appearance throughout their "life". These changes in appearance and perhaps form can be seen due to curatorial reasons, artist decisions and more specific situations. For example, El Lissitzky's "Proun Room" of 1923 allows viewers to rearrange the objects in the work, Kurt Schwitters' "Merzbau" of 1937 constantly increases in size, Joseph Kosuth's "One and Three Chairs" of 1935 and Nam June Paik's "TV Buddha" of 1974 allow the use of various inventory designs. With these examples, it is understood that change is in fact one of the most important and characteristic features of installation art (Orlova, 2020:99).

Image 5. *E. Lissitzky, Proun Room, 1923*

The increase in large-scale venues and international exhibitions in the 1980s led to the production of large-scale and spectacular works in Installation Art. The emergence of new technologies such as video and film also influenced the development of Installation Art. In terms of the use of space, narrative and interaction with the viewer, the traditions of the cinematic experience have been much relied upon by artists. However, contemporary developments in Digital Technology, Virtual Reality and the Internet as a Virtual Space have further transformed and expanded this approach (Kelly, 2010:7). This change and transformation will manifest itself in a continuous manner (Kelly, 2010:7). However, C. Bishop (2005:6) notes that the diversity in appearance, content and scope of the works produced under this name today, as well as the freedom in the use of the term, almost prevents it from having any meaning. Bishop also notes that the word 'installation' has now expanded to describe any arrangement of objects in any space, so much so that it can be happily adapted to describe even a traditional exhibition of paintings on a wall. However, Bishop noted that there is a fine line between installation of art and installation art, and that this ambiguity has been present since the 1960s when the terms were first coined.

Installation and Dimensionality in Photography

In Installation Art, quite different and very interesting materials and methods are used, as seen in quite different art disciplines such as video, dance, sound, performance, painting.

In the physical content of Installation Art, some works use simple materials such as a room full of earth (Walter de Maria, The New York Earth Room), while others use performance and computer-generated screens. In installations such as "Revolted by the Thought of Known Places" in 1994, Joan Jonas combined performance with video and related works (Wharton & Molotch, 2010:210). With the use of photography in the art of installation, photography manifests itself in quite different installations such as performance, sculpture, dimensional objects and mixed media.

As Bishop (2005:10) points out, especially since the 1960s with installation art, artists have started to work in specific places where the whole space is treated as a single situation in which the viewer enters, rather than making a self-contained object. With this way of working, photography has taken its place

in installation art, sometimes as an object or just documentation and sometimes as "fine art photography".

Since the installation is a "open art form" and the viewer can participate in it, the observer's vision is frequently altered. For audiences who are not eyewitnesses and who only have access to the text, images, or videos that were available at the time, detailed explanations are crucial. Installation artworks represent "a significant shift in emphasis from traditional limited sculptures or two-dimensional images placed in front of the viewer, instead focusing on site-specific pieces that envelop the individual, frequently incorporating elements of the existing environment and designed to elicit complex sensory and emotional experiences." (Orlova, 2020:100,101). Artists who have this experience in their works use photography to bring together the "visual" and "testimony", which actually constitute the origin of photography, with the presence of the viewer in the space.

Wolfgang Tillmans is constantly experimenting with new forms of presentation in order to revitalize his practice. In his early exhibitions in New York and Cologne, Tillmans created exhibitions that contrasted with the framing and hanging formats that are considered essential for photography in galleries. Contrary to the generally accepted ways of displaying photographs, his exhibitions included a jumble of color and black-and-white prints that differed in size from each other by pinning them to the wall or taping them haphazardly. Tillmans' images are also in a state of constant change. Tillmans' own sensibility and the time period and preoccupations he was in are always at the forefront of the decision-making mechanism that produces his work. His installation works can be considered as an investigation into his life, relationships and context. In this context, the concept of questioning the everyday became more visible in the mid-2000s with the exhibition "truth study center", which showed a mixture of old and new images in wooden showcases. In his work, Tillmans uses photography as a method of documentation as well as a method of processing and sharing his findings (Soutter, 2013:79,80).

Image 6. *Wolfgang Tillmans, Truth Study Center, 2005*

Although Rachel Harrison is an artist who uses photographic images, she is not actually a photographic artist. Harrison's work is often associated with sculpture. Since the mid-1990s, her installations have been constructed by combining all kinds of detritus from consumer culture with artist-made shapes that can be seen as half figure and half pedestal. His materials of choice are fairly simple: wire, wood, polystyrene, cement and spray paint. In Harrison's work, the content of each installation, full of visual and verbal references, competes for the viewer's attention. In his chaotic and riotous work "Voyage Of The Beagle", photographic images - mostly images ripped from magazines - were used. Voyage Of The Beagle is a solo installation featuring a frieze of fifty-seven photographs. In order to produce the work, he went on a photographic "expedition" for a year, carrying a digital camera with him. The work presents a series of variations based on the idea of a face. Indeed, like a surrealist, he capitalizes on the camera's ability to capture a part of the world and transform it into a bizarre fragment. Like a pop artist, he uses the kitsch content of photographs in ways that transfer directly to his work. Like a conceptualist, he capitalizes on the way photographs provide a visual document of a self-imposed system. His

rejection of the traditional aspects of photography as an art medium allows him to access its other connotations and interpretive possibilities within art (Soutter, 2013:117-119).

Instead of photographic contexts, Harrison's work is thought of as a sculptor moving into three dimensions and using photographic images (Soutter, 2013:119). The work of American artist Rachel Harrison (b. 1966) in the 1990s has also served as an example for many to allow themselves to work with the unstable and subversive capacity of photography in pan-media art practice. Similarly, Michael Queenland's (b. 1970) practice in the mid-2000s explored photography, along with other art materials, as a transformative medium for everyday objects and experiences (Cotton, 2020:286).

Image 7. *Rachel Harrıson, Voyage Of The Beagle, 2007*

In addition to the documentary and testimonial properties of photographs, the use of photography as an object has been largely ignored in the past. However, its use has increasingly attracted more and more attention as it allows for unlimited forms and formalization. Thinking of photographs as objects has also gained traction in art, where artists use different technologies and modes of presentation to enrich the meaning and communicative possibilities of the work, or appropriated and recontextualized existing images to highlight the difference between the original purpose of the image and its function in art (Maria, et al., 2020:23). Letha Wilson is an artist who uses photography as an object with a similar orientation in her work. Wilson usually works with photography, but when we look at her works, it is seen that the photographs are produced in three dimensions. For this reason, Wilson defines her works as 'photo sculptures'. The artist creates this sculptural form through mixed media techniques that create a play between reality and representation or the arrangement of images in space (Maria, et al., 2020:23-24).

Image 8. *Letha Wilson, Ghost of a Tree, 2012*

As a photographer, Alfredo Jaar is an artist whose installation works integrate the witnessing aspect of photography with installation. In 1994, more than one million Rwandans were killed in the genocide.

Jaar, a Chilean photographer, was there to witness the atrocities. Jaar took thousands of photographs during this atrocity to document the horror. However, when he returned to Rwanda, he felt that none of the images reflected the reality of what he had seen there. He therefore wanted to take a different, more individual and personal approach. Instead of showing a series of images, he created an installation called "The Rwanda Project" (Lowe, 2018:229). This installation is based on a single photograph showing the eyes of a woman who had seen her family slaughtered; in other words, the result instead of the cause, two eyes instead of a million slaughtered bodies. Before the viewer sees 'The Eyes of Gutete Emerita', they first read a text in the same frame that tells the story of these eyes, the story of this woman and her family (Ranciere, 2010:90-91).

Jaar explains the speed of the work as an attempt to change the habits of the viewers, who move too quickly from work to work, from image to image. The slowness of his text is deliberately frustrating and impatient for viewers. What Jaar constructs is an aesthetic experience; it is about temporality, memory, attention, an ethical encounter of insight. It does not show or reconstruct any act of violence or suffering; it only shows us the eyes that bear witness to what we can never experience or understand - precisely what we learn to relate to. Jaar's own subjective position as an interviewer, a researcher or an artist does not fall outside the parameters of the installation. Viewers are presented with Jaar's visual memory. Jaar crystallizes his relationship with the subject and his story or experience by resorting to a concept. Jaar presents the "language of events" through aesthetic strategies: time, memory, representation, affect. Jaar reminds us that the visual is always more than what is seen (Emerling, 2012:107).

Image 9. *Alfredo Jaar, The Eyes of Gutete Emerita*

Erik Kessels is another artist who uses photography in his installations. Kessels created his installation by filling a gallery in Amsterdam with prints of images uploaded to Flickr for twenty-four hours. This exhibition of 350,000 photographs (24 Hrs In Photos, 2011) is anchored by printing these photographs in the installation. Kessels transformed the prints into a stack. In this work, Kessels creates a sea of images, planning to 'visualize the feeling of drowning in representations of other people's experiences'. According to Durden, while Kessels' work cannot give us an answer, it points us very briefly and quite effectively to a specific contemporary photographic reality. In this reality, it is a reality that today's and future photographers will have to start looking for their way (Durden, 2014:448).

Image 10. *Erik Kessels, 24 Hrs In Photos, 2011*

Alexandra Leykauf's work, from artist's books to exhibition installations, creates in the viewer a highly sensitive awareness of the forced perspective constructed by a photographic representation and the creative ways in which we can explore and unpack the assumed character of photography. The installation works use found and deliberately distorted images to test how far a photograph can be reduced and still retain its representational information and perspective, reinforcing but also breaking the misleading effect of photographs (Cotton, 2020:298). Takaaki Akaishi is another artist who carries his photographic authorship into an elaborate installation process. In his gallery installations, framed and pinned photographs, soft sculptures like mountains covered with photo-printed fabrics, backdrops, decors and traces of performative actions come together. In Akaishi's hands, photography becomes a binding and unifying element rather than a material fixation of a result (Cotton, 2020:298).

Image 11. *Takaaki Akaishi, Mountain Range, 2011*

Image 12. *Alexandra Leykauf, Fenster IV+V, 2021*

Jorma Puranen is an artist who uses the representational power of photography to explore the past. In "Imaginary Homecoming", Puranen explores the history and displacement of a particular community. In this work, Puranen explores the history, identity and displacement of the minority Sámi people, evoking a 'metaphorical return' for them. To create the portraits on glass negatives, Puranen sourced source images from the ethnographic archives of the Musée de 'Homme in Paris. They were taken by

the French photographer G. Roche, who was commissioned by Prince Roland Bonaparte on an expedition to Lapland in 1884. Puranen states that "Imaginary Homecoming" attempts to establish a 'dialog' between the past and the present; between two landscapes and historical moments, but also between two cultures. Puranen sees these old, found photographs as a symbolic gesture of returning these people to their homeland. He therefore constructed an imaginary homecoming for the portraits, returning them (albeit temporarily) to their original landscape (Maria, et al., 2020:161).

Image 13. *Jorma Puranen, Imaginary Homecoming, 1992*

Conclusion

The 1960s is a period of very important artistic movements. All art disciplines experienced serious transformations and changes during this period. All traditional rules were broken down and artworks and methods began to be constructed entirely on the basis of rules and principles created by the artist. In this period, beyond art disciplines such as painting and sculpture, artistic production forms such as environment, happening, performance and asamblaį emerged. One of the other artistic fields that emerged in this period and whose origins go back to Dada and ready-made is Installation Art. Installation Art is an experience in which the work is integrated with the space and the viewer, but the presence of the viewer is included in the work. Its large scale and ostentatiousness are among its most attractive features. It includes quite different and diverse art approaches such as video, sound, performance, painting and dance. In addition, different and very interesting materials and methods are encountered.

Audience and experiencing are very important for installation. Experiences such as the viewer's sensory participation in the work and even the viewer's intervention in the work enable the installation to be used by quite different fields. In this understanding, photography, along with all artistic disciplines, is a highly utilized field of art. Photography shows itself in various forms in quite different installations such as performance, sculpture, dimensional objects, mixed media. With installation, photography creates a new dimensional experience by integrating its two-dimensionality with new approaches such as sound and smell, along with the experience of space and audience. In addition, although the continuity and witnessing of Photography contrasts with the fact of transience at the end of the installation, this state of witnessing and transience creates a new experiencing space.

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Image 3. *Marcel Duchamp, A Mile of String, 1942*

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Image 4. *Carl Andre, Equivalent VIII, 1966*

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Image 5. *E. Lissitzky, Proun Room, 1923*

(Orlova, 2020:99)

Image 6. *Wolfgang Tillmans, installation view, Truth Study Center, 2005*

(Soutter, 2013:80)

Image 7. *Rachel Harrıson, Voyage Of The Beagle, 2007*

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Image 8. *Letha Wilson, Ghost of a Tree, 2012*

(Maria, vd., 2020:24)

Image 9. *Alfredo Jaar-The Eyes of Gutete Emerita*

(Lowe, 2018:229)

Image 10. *Erik Kessels, 24 Hrs In Photos, 2011*

(Durden, 2014:448)

Image 11. *Takaaki Akaishi, Mountain Range, 2011 .*

(Cotton, 2020:296)

Image 12. *Alexandra Leykauf, Fenster IV+V, 2021*

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Image 13. *Jorma Puranen, Imaginary Homecoming, 1992*

(Maria, vd., 2020:161)

Fashion as a Concept that Designs and Consumes the Body*

Neva Doğan[1]

Article Info	Abstract
Keywords: *Fashion* *Consuming* *Body* *Mass Communication* *Body Design*	*Fashion makes individuals lose their originality and authenticity, making them people who dress, eat, drink and live like each other. With the widespread and diversified use of mass media, fashion's access to the masses has become faster in parallel with this. Fashion itself is rapidly changing and becoming the locomotive of consumption culture, advising the masses to buy better and newer. The concept, which continues its existence in the easiest and most effective way through the body, has also made the body itself consumable. Thanks to the help of mass media and improved media tools, fashion spreads widely. People get aware and follow the new trends around the world easily. In this study, the concept of fashion is discussed with the claim that it is an element that designs not only objects but also the body and even consumes it.*

Introduction

In order to understand in detail how the body becomes uniform under the influence of the West, it is necessary to look closely at the history of the world. The aim of all empires that have existed in the world so far is to rule the world, spread and dominate the whole universe. The Westernization of the world first started with the crusade. Christianity, which was born in the West, took action from all sides with the crusades. "Westernization of the World with the Face of Christianity 16. Results in the victory of Christianity in the 21st century" (Latouche, 1991: 19). The discoveries made by sailors such as Magellan and Vasco de Gama in the geographical area strengthened the power of the West and made it even more successful in economy, trade, politics and military. With geographical discoveries, the motivation to dominate nature has gained strength, maps have been redrawn, and more information about the locals has begun to be available. All these achievements were replaced by the 18th Began to receive scientific achievements in the 19th century. "The Netherlands takes most of the giant empires from Spain and Portugal by putting Christianity in the background and focusing on trade, and British hegemony is strengthened with the Paris Treaty of 1762" (Latouche, 1991: 21). The Westernization of the world to the extent that it was colonized by Europe ended on the eve of the First World War. America, which was the old Europe and the new Europe at that time, saw itself as the emperor, legislator and ruler of the whole world.

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Latouche, the 19th century of Western sovereignty Century, attributes its interruption to four main reasons. The first of these is that modern society has lost its Western ideology and values with the rise of socialism, the second is that the competition between Western countries ended in the 1930s due to the Second World War and then the Great Depression, and America now sees colonialism as a threat to the domination of the West and therefore rejects it (1991: 28). With the effect of the Enlightenment, dogmas lost their realism and scientific and technical knowledge began to gain universality. "From now on, the whole world shows a single technician society at different levels. Science is one, mathematics is the true common language of all nations" (Latouche, 1991: 31). ICapitalism has to build harmony, homogeneity, and even homogenization among consumers, because the goods brought to market by mass production still have to be massively consumed by the masses. These goods produced thanks to mass consumption are consumed as soon as possible and new goods are started to be produced. "The system needs to develop 'mass consciousness' to facilitate 'mass production'" (Heath and Potter, 2013: 243). While it was previously aimed to give the consumer his/her needs, now with mass production and capitalism, it has become essential to direct consumers to want and 'need' what the business world produces and sells. "The business world was only concerned with 'standardization, mass production and mass distribution' and consumers were seen as' units within the 'mass' or 'mass consumers'" (Ritzer, 2011: 59). The capitalist order has to create people who like, desire and want the same things so that it can sell what it produces. In addition to all this, mass-produced goods are cheaper than other goods because they require less labor and labor. The fact that these products are sold cheaper in the market is also an important reason for the masses to prefer them. As the masses prefer similar things, identical societies emerge. In this study, it is discussed how the human body was designed by fashion since Industrial Revolution, Fordist mode of production, capitalism, the spread of mass media and the emergence of the fashion sector in line with world history.

The Birth of Fashion in the Historical Process

The United States was founded by Anglo-Saxon (British) immigrants who migrated from Europe to the Americas. This state has set its own social and economic standards and developed a multinational cultural understanding. It joined the Second World War later, but it did not experience as much destruction as Europe because it was located on a separate continent. After this war, it undertook an important task in protecting Europe against Soviet expansionism. What happened after this period started American expansionism and the USA started to see itself as the gendarmerie of the world. This expansionism has been both military, political and economic based. Although it remains behind the scenes, its most felt form is cultural expansionism. The policies of encouraging American admiration, which continue even today, have been effective in making this country's products sought after in world markets. In this context, the naturalness and historical course of cultural shaping shifted in a different direction as American-style clothing and body styling (such as hair, mustache, and body measurements) spread rapidly. As a result, the cultural effect of clothing has been indexed to international norms with the effect of colonialist approaches, rather than being national.

"A cultural exemplar is imposed to secure the discipline of machinery and assembly line. When the market is constrained by the national scale, this results in the erosion of individuality within each nation's culture. Since globalization expands the market to an international scale, the system smoothes the differences between nation cultures" (Heath and Potter, 2013: 255). With Fordist production, national differences disappeared and the whole world began to exemplify. This production, which affects people's preferences, tastes and styles, has reduced the need for human power of individuals and caused an increase in mechanization; this mechanization has also manifested in the way of life of society. Taylorism (scientific management) has begun to eliminate the mechanization of people and their habits of taking initiative. The influence of Fordist production and Taylorist management has been

visibly reflected in social life, especially in the USA. On the one hand, a society with a rising economic level, on the one hand, the people who make up this society but become mechanized due to the economic system, and on the other hand, their efforts to increase consumption as a result of increased production. Thus, a culture based on dressing to the extent and in the amount desired by the producers has emerged. While at first clothing gave an idea about the regions where people live and was a symbol of regional identity, later it became a symbol of the class, profession and gender to which people belong. "As Western societies industrialized, the effect of social stratification on clothing behaviors transformed. The expression of class and gender began to precede the transmission of other types of social knowledge" (Crane, 2003: 14). With industrialization, "People's relations with the world and interpersonal relations (especially male-female relations) have been turned upside down and have become more and more abstract, lose their essence, and become mechanical and functional (Latouche, 1991: 88). As production relations change, people's consumption patterns, lifestyles, thinking structures and patterns differ. With the diversification and proliferation of mass media (traditional and new media), goods, products and even culture have begun to spread rapidly all over the world. This cultural invasion of the West has led to the disappearance of the intercultural difference; the 'other' culture, which has characteristics such as peculiarity and uniqueness, has disappeared. As a result, cultural identity has disappeared and the uniformity adopted by the world has occurred. The structure that focuses on producing more has evolved to consume more, and the motivation to have more is reinforced by the desire for more happiness. "There is *instant* universalization with communication satellites and computers. The standardization of cultural products and the production of norms and styles do not allow rooting in any way" (Latouche, 1991: 119). Culture, which is known and recognized by the whole world through mass media, has been the determinant of the needs, styles, lifestyles and dreams of the buyers. This culture has started to market a certain standard to the whole world and to make the whole world the same. In addition to all this, Latouche argues that the transition of the whole world to the Greenwich time zone by making a very interesting claim and the adoption of the Newtonian time understanding caused all humanity to adopt similar lifestyles and ways of thinking with the same concept of time. At the same time, the differences between people who do similar things gradually decrease and after a while they start to eat, dress and think in the same way. "It is impossible for the transnational flow of information not to 'inform' the wishes and needs of the recipients, their behavior patterns and mindsets, their education systems, their lifestyles" (Latouche, 1991: 119). The other, who has lost his own tradition, style and style, speaks the language of the West and sees himself through the eyes of the West. While clothing was one of the most important symbols of class distinction in the West in the Middle Ages, the clothing structure of European society in the late Middle Ages began to resemble today's clothes: shapeless robes were replaced by custom-made clothes that fit the body (Crane, 2003: 13). As a result of this brief historical information, it is possible to say that the West was formed by the European continent belonging to the Christian religion, with the philosophy of enlightenment, the capitalist system and the white race. On the axis of all these, the desire of modern man to dominate nature with industrialization The first step of the transition from the mixed economic system to the capitalist system was taken in our country with the decisions of January 24, 1980. Following the elections held in 1983 after the coup d 'état of September 12, 1980, reforms that were a continuation of this step began. In this process, while the economic opportunities of the people increased, social life also started to integrate into the capitalist economy with the lifting of many prohibitions such as having foreign currency and selling foreign cigarettes. Liberalist society, which is considered a sine qua non of the capitalist economy, started to form in this way. With the removal of restrictions on imports, foreign goods have increased in the market, especially in areas such as clothing, accessories and cosmetics. With the effect of this change, the values of the national culture began to be abandoned and the values of the West began to be decisive. With the introduction of private television and radio broadcasts after 1990, this process accelerated further. This process has had a widespread impact on young people's sense of

dress. In the 1970s, jeans and similar clothes, which could not be accepted by the conservative segment, began to be worn even by the elderly of this segment. The use of furniture and white goods in the houses has also kept up with the different cultural structure. Now, industrial products such as seating groups and sofa sets have been switched from seats, which are expressed with names such as sofas and cedars.

In primitive communities, skin and vegetation meant almost the same to the natives, and the skin of the earth was the same as the skin of the earth, and the skin they carried on them was their vegetation. When the living body of man died one day, it mixed with the cover of that soil and continued to live in nature. The phenomenon of the individualized body had not yet existed. Since people live in tribes in a commune way, the idea that bodies that contact and look at each other in the minds of tribal members are part of a whole prevails. "The locals were 'unaware' of their bodies, their skins, their outer surfaces. However, when they met the colonialist West (the other), they would 'understand' that they had a skin and say to them 'you brought the body to us' " (Çabuklu, 2004: 96). With modernism, leather has become a boundary that separates and isolates the person from others and draws between him/herself and society. In the past, while the skin was a part of nature with its sweat, smell, and all the substances it secreted, with modernism, the smell of the skin has become a phenomenon that disturbs others and needs to be suppressed and destroyed. With the aging, wrinkling, smell of the skin and the effect of enlightenment, the mind replaces the body. And natural processes such as death have become intolerable; all people are young, fit, beautiful and immortal in the same way. While the primitive body is identified with nature, the modern Western body is identified with culture. The cultured body cannot work and smell because it is not poor; it cannot grow old because it is well-groomed; it cannot be black because 'white' is the superior race. The modern West has now brought sight to the forefront by ignoring touch. In an age where vision and visual are so effective, the body has also taken its share from this demand. The important thing is to be visible, so visual elements are becoming widespread and everything is becoming more visible. "By overflowing from typical places such as hospitals, clinics or gyms, all screen models, from television to computer screen, from magazines to advertising posters, are included in the screens that organize the spread of body issues to every moment and area of life, body measurements are updated and distributed" (Demir, 2017: 45). Expressing that everything has become spectacular with modernism and that everything has to be shown on a certain ground, Çabuklu says that this is sometimes a photograph, sometimes a screen, sometimes the exterior of a building, and sometimes an organized park (2004: 100). The West has shown people who are not even aware of their skin that they have a skin and a body and has given them a second skin with the cosmetics, fashion trends and aesthetic perception it has created. This second skin should be well-groomed, vibrant, shiny and flawless in accordance with the requirements of the age in which it is imposed, so that it can be an object of visuality at any time. The greatest power that enables the body to become uniform under the influence of the West is undoubtedly the mass media. Mass media, especially those that serve visual culture, have laid the foundations of the uniformity of society by creating a mass culture. Although mass media promises to multiply our preferences and increase our options, they make everything the same, from what we eat to what we travel, from what we read to what we wear. "Global body politics at every hour of the day, regardless of space, from radio to television, from the internet to cinema, suggests that being healthy and beautiful is a right that should be earned in social cooperation (Demir, 2017: 47). Visual and auditory media reflect how the body should be through each organ, the 'ideal' male and female type, the 'beautiful' face and the most admired body figure. The masses, who are exposed to the body samples that should be in this way, adopt the ideal type approved by everyone and try to adopt this ideal type. Individuals who meet the Western-origin ideal body phenomenon through mass media become uniform by massing. As a result, the body turns into an object that can be consumed by the masses and is consumed subject to time, age and fashion.

While it is thought that the mass culture that emerged with the Enlightenment will make the society more rational, based on scientific knowledge, questioning and critical, on the contrary, it has created a more shallow and superficial thinking, passive and utilitarian society that is incapable of questioning. The dominant ideology's use of its power to destroy the values created by people and to benefit from them has led to the loss of the originality and uniformity of the members of the society. "Bureaucratic, technological and ideological forces have restricted human freedom and created a of passive and uniform consumers" (Smith, 2005: 70). As a result, bodies such as human relations, lives, styles and ideas have become uniform.

Another task of the media is to make the unusual ordinary and to ensure its acceptance by the masses. Gustave Le Bon lists the following as the main characteristics of the masses: "The disappearance of the conscious personality, the dominance of the personality moving with the subconscious, the direction of thoughts and emotions in the same direction through diffusion, and the desire to start the practice of indoctrinated thoughts immediately" (1997: 28). The masses are mostly the majority whose souls are taken over, who cannot think freely and make decisions. They tend to adopt mass characteristics because of a certain leader, a celebrity, or admiration for the pioneer they take as an example, or because of the 'somehow everyone is like this' subconscious thought. "The masses are guided by models, not by evidence and evidence. Some people, who are few in number in every period, leave traces of their movements and unconscious masses imitate them" (Le Bon, 1997: 115). The masses who start to act as an example are also consuming by the masses. They try to read the same book, follow the same movie star and want to maintain a common sharing by taking from the same mass media. When many people start talking about the same thing, others join this community and create a large audience. Heath and Potter explain this motive as "People often want to consume the same thing as others, precisely because goods are consumed not by individuals but in a social context" (2012: 235).

Creating Mass Psychology in Consumption with Fashion

The development of technology and the widespread use of new communication tools in human life have led to the transformation of fashion into global clothing. For example, thanks to Western films, jeans produced for miners due to their robustness have now become an indispensable clothing for people from all over the world, from all walks of life, from all classes and age groups. Le Bon mentions the mass characteristics as follows; "The conscious personality disappears, the thoughts and feelings of all these united individuals are directed to one side. Undoubtedly, a collective consciousness is formed that shows temporary but very clear characteristics" (1997: 20). According to Le Bon, a united majority does not constitute a specific audience; in order for communities to become a mass, they must share the same desires, tastes and emotions. This shared partnership enables them to behave in the same way and lose their individual characteristics. In this context, it conceptually uses the expression "crowd". "The easy acceptance and spread of some thoughts is due to the fact that most people lack the opportunity to have a thought based on their own judgments" (Le Bon, 1997: 60). According to Le Bon, even if the masses think that their preferences belong to them with the delusion that they have free will, they have lost their individual initiative. Likewise, John Stuart Mill (2009: 129) states that the mass is a threat to the mind and that individuals disappear in crowds. The masses who follow fashion, follow it and design their lives in that way feel that they have to follow the current of that era. According to Farraley, what fashion does is establish a compromise; "Everyone agrees that having a trendy look gives strength, whether it's your face or body, pictures or video clips" (2015: 51).

The most important factor in individuals becoming uniform masses is mass media. The mass media, which are under the monopoly of global powers, undoubtedly changed and transformed the masses they addressed in any direction they wished. It has replaced consumption culture by eliminating the

traditional one. This created culture has caused everyone to like, prefer and consume the same product. "Society is controlled by the ideology of the visual discourse created by the rulers, this process is considered natural for the society because it is outside the limits of visibility and a reaction is not tried to be developed" (Çoban, 2002 :692). Individuals exposed to the same type of image through mass media tools which have gradually started to resemble people to each other. "It is a fact that what is repeated eventually descends to the deep layers of the subconscious where the factors of our movements are prepared" (Le Bon, 1997: 113). Individuals who are exposed to these indicators through many channels are involuntarily under this influence, it does not even matter where and from whom the message comes first, and after a while they get used to this information. Toffler states that even the messages produced by the mass media are subject to fabricated production, "Just as factories produce the same goods for use in millions of homes, mass media produce the same message to transfer to millions of minds" (Toffler, 2008: 47). Concepts and perceptions are also produced in a standard way and delivered to millions through large networks. Repeated claims spread to other individuals and are easily accepted by the masses. The book read by a few people, the perfume used, the jewelry worn spread to many people after a while and all of them become consumed by the masses. What we call people imitating each other is essentially the penetration of thoughts, feelings, and behaviors into people. Individuals, who are under the illusion that they make their own choices among many options, actually choose what everyone has and what they are asked to choose. The products produced in this way continue to be reproduced and the consumer objects offered continue to be consumed by the masses. "The modern individual, who has reached the final stage of his own 'liberation', his own liberation, through networks, screens and new technologies, is transformed into a fractal subject; he is both divisible forever and indivisible, both closed on himself and dedicated to an infinite identity. He is, in a sense, the perfect subject, the otherless subject-his individuation in no way contradicts the status of mass. " (Baudrillard, 2012: 52). The individual's thinking and acting as part of the 'audience' has pioneered the development of persuasion strategies of the advertising industry. "As a result of these transformations in the social field, many products that could only be owned by the rich of a period have now become desirable by a large socio-economic audience (Babür Tosun, et al. 2018: 316).

The social impact of the internet, which has an important place in the uniformity of the masses, has blown perhaps the biggest winds of change in human history. Because now all kinds of developments have become available to be learned and shared. Accordingly, institutions and groups that specialize in shaping and managing societies have begun to carry out highly effective activities, thus creating a new understanding of identity and belonging. Information obtained from the internet has begun to be sanctified, and people who are influential on the internet have begun to be blessed. The new vision of culture and social norms is now faced with the necessity of being registered in the virtual world.

Both social, economic and psychological factors have created societies shaped by the internet. People who can only express themselves in the virtual environment and get rid of their own realities in that environment have become accepting of the norms developed in addition to all the opportunities offered by the internet. Internet culture has also shaped commerce, and therefore clothing. Being able to buy the same product more cheaply over the internet, to examine a product range beyond what is imagined by finding a legal basis on issues such as installment shopping, warranty, exchange and return have provided a serious orientation to this sector.

Determining the orientation of the masses and designing their bodies as well as every stage of their lives are carried out by the West. The West does this best through one of its ideological apparatuses, the media. The West, which owns the communication industry, sells a lifestyle to people through threshold keepers in line with the request of the government. Economically and technologically advanced Western countries, which own the mass media, also share their culture with the whole world through the media.

They are spreading. They show them what to eat, what to wear, where to vacation, what to listen to, and eliminate differences, individuality, and originality by ensuring that everyone does the same. The media, which holds the monopoly of the imperialist culture and reproduces it, uses its power to spread this culture and reach everyone. Individuals who are under the visual influence of the media lose their personal qualities and become a uniform mass that is alienated from them and ignores them, like others. "Scattered individuals who adopt the acceptable measures of the ideal body become a 'sense of us'" (Demir, 2017: 49). The most effective tool for individuals to adopt this idealized and uniformized body perception is the media elements they are exposed to at any moment. The media does not do this through a single channel; it influences people through indicators by using traditional and internet channels such as television, newspapers and the open air effectively in every aspect. "It is obvious that the greater the number of communication sources, the greater the number of information-type messages, and the deeper the effect will be" (Schiller, 2005: 36). The increase in the number of messages makes the information powerful. Although each channel offers its own contribution, the aim is to preserve and even strengthen the status quo that serves the dominant ideology. "Media is an industry in itself. It is not a whole of units, one of which operates independently of the other. They do not offer different products. The images and messages they give claim to achieve similar goals, with few exceptions, in terms of their design and goals" (Schiller, 2005: 38). Mass media are very suitable for creating similar people because they are visual, auditory, written and widely used.

Louis Althusser, when talking about the effect of the ideological apparatuses of the state on the masses, lists them as follows; family, law, politics, trade union, media and culture (2006: 34). According to him, the power of the ideological apparatus of the state to rule and control the masses lies in the ideology as opposed to the oppressive apparatus of government, courts, police, prisons, army or government. The ideological apparatuses of the state influence the masses without any pressure, punishment or sanctions. Althusser describes this as disciplining herds ideologically. The fastest and most effective of these devices is the media, which provides easy access to many mass media with the development of technology. The media can reach a wide audience in a very short time by using the power of the visual culture it produces and offers. The press, which is the ideological apparatus of the state, is obliged to create masses by conveying the ideology of the ruling class to individuals. Individuals who are exposed to the messages produced by the press from various sources fall under the influence of these messages and enter into a mass psychology and become practitioners of the visual culture they are influenced by through various channels.

Stating that the manipulation of minds is the most important task of the media, Schiller states that the determinant of our behaviors as a result of our beliefs and attitudes in the creation of images is also in this power (2005: 9). Messages that are far from reality and that people have difficulty perceiving in the first place are intelligently fictionalized by the media and people's minds are manipulated. It becomes very easy to capture manipulated minds and direct them in the interests of the current ideology. The media is the most effective social control tool of the dominant ideology in terms of capturing the masses. Individuals whose subconscious is overloaded with information thus lose their ability to think, comprehend and evaluate. The most important goal of the media is to pacify individuals and ensure that they become buyers who have lost all these abilities. According to Schiller (2005: 47), as a result, passivity guarantees the perpetuation of the status quo. The more passive individuals are, the more active the status quo becomes. Individuals whose minds, bodies, emotions and money are exploited are becoming more and more passive thanks to this working wheel. The power that thinks for them, designs for them, shows them how to behave and live for them, makes them passive both physically and mentally. Thanks to this power, individuals become uniform masses with a collective consciousness that can no longer focus their attention, make their decisions, and say nothing even on their own lives and bodies. The purpose of the media, which enables information to spread to society, is not to raise

awareness in society, but to standardize identities, minds and bodies by reducing consciousness as much as possible. Mass media aims for individuals to have fun, not mental development, and to have a pleasant time without even being aware of the flow of time. The messages conveyed by these tools are quite deliberately designed to cause the public to lose consciousness. The unconscious society, on the other hand, begins to become identical with all its members. Different ways of thinking, different lives and distinctions between individuals are disappearing. The dominant ideology designs the society in this way so that the judge can easily convey and spread his opinion to everyone. The dominant ideology, which can only spread this view through the media, thus creates a homogeneous society. "The media produces homogeneity uniformity with the discourse it creates and reproduces it in every new message" (Çoban, 2002: 687). Society detaches itself from its own self and assumes the identity of the dominant ideology, and thus, uniformity begins with the disappearance of the difference in individuals. The dominant ideology aims to both spread its own ideology and drive the society to consumption by using mass media. It is not difficult at all for individuals who have lost consciousness and have the ability to think and comprehend to become uniform and to be motivated in the context of consumption. The society, which is easily guided and motivated, is now becoming a product of a kind of dominant ideology. As a result, it is possible to base uniformity on many reasons, such as consumer preferences, the economy, the situation brought about by the masses of production, the markets and the universal tendencies of people. Whatever the reason, it is possible to say that the masses programmed to consume are most effectively driven to it through the fashion phenomenon.

Societies are forced to consume through the media and other means and are dragged into the understanding of 'thinking you need', which is called 'consumption frenzy' today. While regulating international relations, states also try to create grounds for marketing the products of the industrial sector in their own countries. This is not only achieved through diplomatic or commercial negotiations. Behind the scenes is encouraging and encouraging consumption. The effort to impress other societies on their own culture, which was called "cultural imperialism" during the cold war period, includes the consumption pillar. The crucial factor here is clothing and fashion, which makes it a means of uniformizing people.

"The word *fashion*, which derives from the Latin words *facio* or factio and means'to do'and' to do ', has acquired the meaning of traditional use or current use in clothing or lifestyle observed especially in the upper layers of society since 1489" (Kawamura, 2016: 19). In Turkish, the concept of 'fashion' comes from the expression "mode", which means the most frequently repeated in a certain numerical sequence. Therefore, fashion is most frequently related to what is repeated by the majority (Vatandaş, 2015: 52). 15. Century has been a status symbol in the monopoly of the aristocracy, very different from today's perception of fashion. 19. Century, the wealthy segment in society replaced the aristocrats and became the determinant of fashion. 20. Century, the decrease in status and class difference in society and the increasing democratization of society prevented fashion from being under the monopoly of a single segment, and fashion has become a phenomenon that is produced, followed and spread by everyone. In its most common definition, fashion gains meaning as the dominant style of clothing used and accepted by a certain group of people at a certain time and place (Vatandaş, 2015: 52). Fashion defines the wearing of what is not on the agenda as offensive by creating a pressure mechanism in people's lives. Following fashion, buying and wearing what is fashionable has become an occasion of respectability in society. Fashionable, beautiful, respectful, attractive, rich, modern perception has been created. "After the Industrial Revolution, fashion, cosmetics and medical people began to suggest that a certain forum was beautiful and that the person could be excluded from the society if he did not try to protect that form" (Vatandaş, 2015: 57). Therefore, the masses are imprisoned in their uniformed bodies in the wheel called fashion. One of the most effective ways to influence the masses is to turn to emotions and address them by eliminating the mind. As a result of the images created, the masses can

be controlled by creating a certain perception. The concept of fashion, which is often used with the form of clothing, has an impact on the dynamics of mass psychology. "The prevalence of fashion is closely related to mass culture. Ferdin easily adopts many things in the mass that he cannot do alone in connection with the disappearance of the subculture in the mass culture" (Barbarosoğlu, 1995: 53). The socio-cultural, mental or aesthetic differences of individuals in the mass do not matter much because communities that have become masses already occur with the disappearance of these differences. A trend that is accepted and applied as fashion by a certain audience can be called outdated after a while. The same audience can also agree that that trend is outdated and give up on it.

With the Industrial Revolution, mass production started; production became uniform, the difference in clothing between classes disappeared, and concepts such as fashion/outdated emerged. 'Fashion' evokes what is current, while 'outdated' evokes obsolescence. In fact, as soon as fashion emerges, it starts to get old and outdated. Baudrillard describes fashion as the aesthetics of starting over (2016: 154). What is fashion, by its nature, disappears after a while and gives us the idea that nothing will last; this is the movement of fashion in itself. "The body industry resembles a monster that grows by eating itself. The new begins to disappear from the moment it appears. Every product is released to the market with the promise of obsolescence and extinction. Everything is fashioned on the condition that it is outdated and thus the concept of 'new' is hollowed out " (Demir, 2017: 75). This mechanism guarantees the continuity of sales and consumption. It is also a fashionable attitude that what has disappeared comes back and reappears, is up-to-date and belongs to today. "However, fashion is never up-to-date. It repeats dead and stocked forms by placing them in a timeless warehouse and turning them into indicators " (Baudrillard, 2016: 156). Fashion is a wheel that is constantly spinning and dragging the masses after it. The ability of the consumption mechanism to function is made possible by the fact that fashion produces new styles in a continuous movement and then rejects the style it produces. "The construction of fashion cultures does not depend on the amount of money consumers spend on clothing. A fashion system allows fashion to change non-stop with the tools it produces " (Kawamura, 2016: 23). This is the continuity of the fashion system in itself; something new emerges; it spreads to the masses, is accepted by the masses, consumed and becomes obsolete. Since the survival of the capitalist system depends on meeting existing needs and creating new needs, it proceeds in a continuous cycle of obsolescence and production of new ones. At this stage, consumption culture becomes dependent on what is new, trendy and trends with concepts such as fashion or trend. In order for the system to proceed properly, it must always be renewed. "Fashion, in the sense of an order of appearances based on iteration, is nothing more than a recovery process" (Baudrillard, 2016: 155). With the continuous presentation of each new fashion trend created in various channels, the idea that the masses need it is imposed. The individual, who is constantly exposed to the latest fashion products, feels the desire to be included in the audience by feeling himself/herself outside the audience. Individuals feel the need to belong to an audience because with the confidence of being outnumbered, they can give up their sense of personal responsibility and attribute the responsibility to the audience they belong to. Bush mentions the positioning feature of fashion and that it helps us align ourselves with the people under the guidance of a group we want to join (2017: 16). Fashion causes the objectification of personalities by eliminating individuality and originality. According to Baudrillard, fashion imposes a mind that includes every conceivable sender system by ending the imaginary universe we have (2016: 153). Individuals who meet the fashion in magazines, television, advertisements or other visual media identify their identity with others. Individuals who identify themselves with the models in the fashion shows, the models in the posters, and the characters in the advertisements take them as role models. After the model is taken, the person begins to imitate only what is presented to him/her, regardless of his/her own tastes, tastes and aesthetic feelings. The person who strives to be like others begins to look like an increasingly uniform audience by giving up his/her own self. "Within the collective consciousness, the mental abilities and

personalities of individuals are erased. It drowns and disappears in the same sex, which is not the same sex, and the subconscious characteristics of the mass become superior" (Le Bon, 1997: 25).

With the developing technology and the life practices it has transformed, all data on people are now collected in the big data pool called 'big data' and with the better recognition of the target audience, fashion trends are changing in line with people's needs, demands and desires. With the transition of the target audience from a passive buyer to a demanding active individual through social media, an interaction environment has been created and sectors, production forms and movements have been organized according to these people. Therefore, there is a two-way interaction between fashion and the masses. In line with these data, fashion is shaped according to people's lifestyles and takes shape according to their demands and affects people's styles, living and dressing styles. While the sovereigns who hold the power see themselves as very competent and effective in changing and transforming the masses, individuals also influence the process without losing their willpower, as in the traditional media age. Yet, no matter how the masses interact, it is impossible not to mention that the global economy and industry are uniforming individuals. The global economy produced by cultural imperialism has always been the representative of the culture it tries to spread and has served it. The most concrete application of the form of exploitation called 'cultural imperialism', as it is, is fashion.

Adorno and Horkheimer explain the functioning of the culture industry, where cultural imperialism is most widely applied, as follows; "While the involvement of millions of people necessitates reproduction methods, these reproduction methods make it inevitable to meet the same requirements with standard products in numerous places" (2014: 163). It is not possible to separate the culture industry from the fashion phenomenon because the function of both is to standardize everything with mass production in the light of the rationality of sovereignty. It is influenced by the standardization determined by the dominant powers, the products it produces, the movements it creates, and the lifestyles it imposes on people in the context of consuming the masses. "The domination of industrial society will now have a lasting effect on people. Culture industry products will be consumed alive even if people are miserable" (Adorno and Horkheimer, 2014: 170). Thus, the masses themselves, which are put into an endless consumption wheel, become the objects produced after a while. The masses, which become uniform by purchasing the product produced and offered by the industry, discard the old-fashioned and turn to the new-fashioned, try to adopt the imposed and advertised lifestyle, turn into raw materials processed and consumed by the industry. Adorno and Horkheimer define these masses as workers, civil servants, farmers and petty bourgeois and state that the capitalist system of production surrounds their bodies and souls in such a way that they are captured without resisting anything put in front of them (2014: 179). The masses, caught in the flow of the culture industry, do not like anything static and demand constant movement and change. The production and reproduction brought by the system has also made them tired of stagnation, tired of the old and demanding a new one. The masses, which are misled into the misconception that they reach saturation as they consume with the culture industry, are actually turned into consumed objects.

"Fashion is the way our bodies express themselves; it is simple, clear, and affirmative. We affirm the life in which we live with other people, reveal ourselves to be heard and seen, and hear and see other people in human relations" (Bush, 2017: 20). Uniformity of sizes is most effectively achieved through clothes. So much so that individuals who like, buy and dress the same things have similarized bodies through their clothes. Clothes called ready-to-wear, which first appeared different to people, were not designed according to climatic conditions, were produced seasonally, were discontinued after a while and were produced by factories. Investigating the relationship between fashion and mentality in the modernization process, Barbarosoğlu says; "At the end of the research, it was seen that people's dressing as an example is related to the fact that different civilizations started to take place in Western civilization

and has deep pains within its body" (1995: 83). Dominating the cultural market, the West (until the 1960s, the center of this dominant culture fashion was France, now the center of the culture industry is Hollywood) influences the whole world from a single source and ensures the uniformity of everyone through mass media. "In the 19th century, fashion largely spread from a single source, Paris, whose dictates were widely accepted in other industrial societies" (Crane, 2003: 29). With the globalization of brands and the appeal of mass media to the whole world, fashion trends have started to affect the whole world by transforming the customer base from local to national and from national to global. The fashion phenomenon, which led everyone to dress as an example leads every society carries clothes for different purposes, and as a result, created mass culture. While clothing was a status symbol in ancient times, not everyone could dress in the same quality and model, with the French Revolution, all layers of society had the right to dress in the same style. This led people to buy more and believe that it looked more beautiful and modern the more they bought it; therefore, it became consuming both its products and itself over time. Being like everyone else and having others wear the same thing provides people with a comfort zone. "In terms of wearing what the whole society wears, the individual may think that he/she is free from opposing the society by following the fashion and this provides a certain amount of slanted relaxation and social identification" (Barbarosoğlu, 1995: 45). People move away from the risk of being outdated by following fashion, prefer to be 'stylish' as dictated by society, easily make themselves accepted by a certain group and avoid being exposed to social criticism. Regardless of body size, lifestyle or values, the person who accepts the clothing that others deem appropriate for him/her has the problem of not being an individual in front of the mass, not having his/her own likes and not having a worldview. At the same time, a culture is bought and sold through fashion. The individual who fits the fashion of that day gives up his originality and assimilates into the fashionable culture and begins to resemble the general. "Today, everything that can be evaluated at the level of the principle of identity has been influenced by fashion.

The reason for this is that it can make all forms forget their origins and has the power to condemn them to recur " (Baudrillard: 2010: 154). Fashion is not intended to provide meaning or produce content; it is an instant socialization consisting of indicators and a means of bringing them together with the support of mass media. Bush expresses the collective implementation of this socialization, unity and community as the power of fashion (2017: 57).

Simmel, who proposes one of the most well-known theories on fashion, argues that fashion responds not to vital requirements but to cultural requirements. He defines fashion as the process by which the elite are imitated by their subordinates. "Fashion is a form of imitation and social equality, but paradoxically, it unceasingly separates one time from another, one class from another. It brings all classes together and separates them from each other" (Simmel, 1957: 54). According to Simmel's top-down model, fashion is first adopted and applied by the upper classes, then imitates the middle class upper class, and finally is adopted by the whole society by being applied by members of the lower class [8]. However, the upper class, which wants to appear different and superior from other segments of society, adopts a new fashion and the process starts to work again in the same way. With the population explosion in the 1960s, the young generation's density and better economic conditions compared to other generations made them the determinants of fashion. According to the bottom-up fashion model, new fashion trends and styles are primarily adopted by lower status segments and spread towards the upper status. In both processes, fashion spreads thanks to mass media and penetrates the society. Thus, fashion uniforms people from all walks of life by eliminating individual freedom. According to Simmel, imitation is a dominant motive because it makes you feel the ease and comfort of being with the power and the majority without requiring any personal or creative practice. Moreover, imitation gives individuals the satisfaction of not taking responsibility for their behavior alone (1957: 542). Therefore, fashion is the symbol of meeting everyone in the same class and leaving all groups with each new

fashion. To follow fashion, to follow fashion, or in other words to catch the age, is to imitate other consumers, that is, to pretend. According to Simmel, following fashion is a manifestation of our desire to reduce the tension between the expression of individual tastes and belonging to a wider audience (as cited in Smith, 2005: 37). People may tend to imitate other people due to their psychology or taste; on the other hand, they can personalize something that is fashionable according to their own taste and style and reveal their own individuality.

Spencer, another of the fashion theorists, considers fashion to be imitative in its own structure. According to him, fashion is imitated for two reasons; respect for the imitated person and a sense of competition with a person (Spencer, 1966, cited in Kawamura, 2016: 45). Like Spencer, Tarde claims that fashion is spread through imitation. According to her, women belonging to the upper classes of society invent something, these inventions spread when people imitate them, but every person who applies this invention creates new styles by adding a difference from himself (Tarde, 1903, quoted in Kawamura, 2016: 45). According to Veblen, fashion is the spending and living standards accepted by the society or class to which the person belongs. He/she habitually thinks about the person and adapts him/her to the life scheme to which he/she belongs (Veblen, 2005: 83). In fact, according to him, fashion has influenced people so much that accepting and applying it has become an indispensable element for personal comfort and success in life in the world of ostentatious consumption. Veblen also suggests that practicing what is fashionable also gives people pleasure (2005: 95). Considering these claims, it is possible to say that fashion is mostly based on an upper and lower class relationship and has become widespread through imitation or spreading from top to bottom. From this point of view, it is seen that fashion has a democratic and egalitarian role in society as a result of spreading to the lower classes and being followed and followed by everyone. The elites start a fashion with the movement they create, the lower classes adopt it, imitate it, and the elites try to invent again. Fashion, which separates social classes from each other, also unites them. In other words, fashion has become a phenomenon that starts in the aristocracy and continues with democracy by uniforming people through assimilation and imitation. Change is the essence of fashion, its own system continues in this way; without change, it becomes impossible to talk about a phenomenon called fashion. This change, which is the main requirement of fashion, should be accepted by the masses it affects so that it can continue. While communities' approval, acceptance, and adherence to the ever-changing fashion makes them uniform, fashion also makes them fashionable. The fact that fashion has changed by itself means nothing. In addition to this change, it performs the task of fashion uniformity with the presence of the masses that keep up with it.

According to Kawamura, fashion is not created by a single individual, but by everyone involved in fashion production, so fashion is considered a collective activity (2016: 17). It is not possible to say that a product, clothing or style is fashionable unless it is accepted by a wide segment of society. Therefore, in order to call something fashionable, it must first reach large masses and then be consumed by those masses. The internalization and compliance of the masses with fashion depends on mass communication, official communication, individual communication between those who have adopted fashion and those who have not, the persuasion power of consumer leaders and how the emerging fashion is transferred (Kawamura, 2016: 121). In addition to all these, the correct perception of the demands of consumers, the ability of producers to respond to these demands, the good analysis and recognition of the structure of the masses, the launch of products that will appeal to them and the promotion of them to the target audience through appropriate channels accelerate the adoption and spread of fashion.

It is possible to say that this uniform feature of fashion is a kind of show of violence on people. The fact that everyone purchases from different stores of the same brands, likes and consumes the same things shows that a psychological pressure is built on them. This indicates that there is a power over people

that influences and directs their preferences. Fashion, which promises freedom on the one hand, directs people about their preferences by putting them under pressure and domination on the other. Thus, individuals feel less powerful and lose their individual qualities and become a passive part of the consumer society. People are afraid of being disapproved, disliked, excluded, "in" and "out" in fashion because society judges people according to the latest fashion. People often want to be different from others, but at the same time they prefer the comfort of conforming to the majority with the concern of being judged. Their preferences are usually influenced by the society and environment they live in. Bush claims that fashion originates from 'other people' and that we are judged by 'other people' (Bush, 2017: 77). If people follow fashion, they are judged by society by being described as' outdated 'or 'outdated 'if they do not' modern '. At the same time, evaluations of fashion lead people to differentiate in the context of cultural levels, classes, occupations, race and ethnicity to which they belong, and to be judged for these. Even this fear that people feel is an indicator of psychological violence inflicted on individuals. According to Bush, this is due to our social fears. "Violence in fashion exploits the natural power of fashion and imitates the power of fashion through consumption materials" (Bush, 2017: 60). The desire for everyone to look like everyone else makes it clear how the element of pressure on people makes them uniform. Although it is thought that consuming the fashionable gives people a tremendous pleasure with the comfort of being a part of the mass and like everyone else, the underlying reality is the fear of exclusion by society. Fashion determines its provisions by establishing a totalitarian regime on people and expects people to comply with these provisions. In any case, fashion has tremendous power of uniformity. In summary, fashion can do whatever it wants. It determines who will consume what, what they prefer and directs people's lives. In addition to all these, fashion also has a challenging role; it can redesign traditional movements, gender roles, social class differences. The concept of fashion, which often and mostly gains prominence in visual media, can easily spread an idea to the consciousness of an entire audience. With the power of reaching very large masses, it can even change and transform the way society sees. The concept of fashion, which is one of the most effective tools of uniformity, causes bodies to be increasingly visible through visual mass media. In this way, bodies become objects designed and intervened by the society, over which the whole society has a say.

With the shift of the economy to capitalism, there have been radical changes in the banking and retailing sectors. Developments such as the spread of shopping with credit cards, the production of cheaper goods using artificial products, the proliferation of shopping malls and the fact that consumer rights have found a solid ground in law have added a new dimension to the understanding of fashion. Since its emergence, fashion, which mostly appeals to wealthy people and covers expensive products, has now appealed to all economic segments. Offering installments even for small purchases encourages more and more frequent shopping. The ease of purchase of the products offered as a brand has made shopping itself fashionable by forgetting the fashion based on the shape of the product. In addition to so many products consumed with changing conditions, the body, which is more visible with the effect of fashion, has also taken the position of an object consumed by society.

Fashion shows undoubtedly have a very important place for brands and designers in announcing what is fashionable and presenting it to the masses. Since fashionable colors, styles and pieces meet the target audiences for the first time at fashion shows, they are also considered a tool in terms of communication. Even fashion shows can be considered as a public relations practice. "In these shows, the first demonstration of the first commercial product offered for sale is made to retail buyers, fashion editors, photographers and the press" (Oyman and Erdoğan, 2014: 114). It is also possible to say that fashion shows are a marketing element as the impressiveness of the presentation encourages the masses of decor, make-up, design and organization to buy the products exhibited. Especially today, the fact that fashion shows are broadcast via social media enables the masses to be instantly aware of fashion trends and to give instant feedback in the same way. Oyman and Erdoğan also underline that fashion shows

are also advertising activities; "The purpose of fashion shows is to promote, advertise and make a name for a brand rather than promoting clothes. Designers and companies participate in fashion shows to increase their profits, protect their image and strengthen incentives" (Oyman and Erdoğan, 2014: 113). Thus, fashion, by its own nature, imposed the same lifestyles on societies by shaping them in similar ways and continued its existence through this system. Bodies that have ceased to be individuals and have lost their originality and authenticity have become the means of consumption of power holders with the passion to feel belonging.

Conclusion

In summary, the decreasing costs caused by the fact that mass production, which increased especially after the Industrial Revolution, required less manpower, the habit of dressing as an example born of Fordist production, the introduction of the created fashion by the mass media to the masses, and the spread of it from all organs as if it were what it was supposed to be, caused societies to lead similar lives. People watching the same things started going to the same places, wearing the same things, eating, drinking, and even thinking in the same way. This activity, which looks like the design of the body, has actually created a mind structure and literally *ideal* masses have been revealed. What is similar is always harmless because there is obedience, harmony, uniformity, and submission instead of opposing opinion, objection, rebellion, and rebellion. Power holders who hold the hegemony want to see societies as a mass, free from their individual characteristics.

One of the most effective ways to turn individuals into a mass is fashion. Globalized with mass production, brands have become accessible all over the world and have been introduced to people through mass media. All products designed and produced seasonally have been offered to the world's supply and have been purchased together with advertising campaigns. Fashion, which has gained a place in the visual media most commonly among the mass media, provides eye familiarity in the masses by being shown in various media and is among the preferences of the masses. The easiest and most effective way to make fashion visible and popular is to make the body a tool and introduce it to the masses. Therefore, the body has become a medium of show through fashion. The price of making the masses an example through fashion was paid *by the fact that the bodies became a visual that was watched, had a say* in and *shaped with fashion*.

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The Relationship Between Photography and Propaganda:

The Case of Lisa Kristine

Basri Gençcelep[1]

Article Info	Abstract
Keywords: *Photography* *Propaganda* *Mass Media* *Propaganda Photography* *Lisa Kristine*	*Propaganda is a form of communication that aims to persuade a specific idea or thought in a purposeful and comprehensive manner to a determined audience through communication tools. Propaganda must be persuasive, applicable and realistic within its jurisdiction. The most important characteristics of propaganda are that it reconstructs reality in the way it wants and that it is a conscious attempt. While photography was only a copying tool at the time of its discovery, it has become indispensable for mass media over time due to its authenticity and objectivity. The use of photography is frequently encountered in daily life. The images contained in photographs can express certain meanings without the need for any textual explanation. These visual images have the power to convey the complexity and emotional depth of the photograph to the viewer. In this study, in which qualitative research methods were used, the concept of propaganda, the purpose of propaganda, and the relationship between photography and propaganda were examined in general terms. The visual examples of the research were selected from Lisa Kristine's Modern Slaves series, which has the mission of presenting a message to the society with visual images, which is the main purpose of propaganda photography, and examined in detail. As a result, the processes of influencing the thoughts and behaviors of the society through propaganda photographs and the role of photographs in the process were examined and discussed in detail. The study also emphasized how propaganda photographs shape the masses.*

Introduction

The main purpose of propaganda is to persuade, win and transform. Propaganda has a history as old as human history and has been practiced in every period of history. Throughout history, human beings have tried various methods to persuade the masses. Depending on the need, these methods were sometimes done verbally and sometimes with written and visual tools. In these processes, different mass media such as newspapers, magazines, posters, television, radio, internet and cinema have been used. Propaganda's most important features are that it reconstructs reality in the way it wants and that it is a conscious attempt. Propaganda has been used by many groups, associations and artists, especially in political activities, in times of war, in advertising and marketing activities, in spreading beliefs, and in announcing social and cultural events.

Photography, which was only used as a copying tool when it was discovered, has started to be used to announce events that are not on the agenda and to direct the masses for a purpose over time due to its reality and objectivity. The fact that it can be understood and interpreted by society has led to the

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widespread use of photography in communication tools. The use of photography is frequently encountered in daily life, advertisements, social media, press and various propaganda tools. In these photographs, the photographer's interpretation and the way he/she abstracts the events direct and shape the masses. All visual elements used in the communication process are actually like the words of the photographer. Therefore, the photographer can influence how the masses react to events. The images contained in photographs can express certain meanings on their own, without the need for any textual explanation. These visual images have the power to convey the complexity and emotional depth of the photograph to the viewer.

Lisa Kristine, whose mission is to present a message or idea to the public through visual images, which is the main purpose of propaganda photography, presents social events to the world. Kristine is an internationally recognized journalist and artist who combines aesthetic concerns with documentary journalism, photographing different cultures and social issues in many countries. Kristine succeeds in influencing the thoughts and behaviors of the society through her propaganda photographs. With this approach, it can be said that she aims to change the current negative situation through her propaganda photographs by creating emotional or mental effects on the viewer. Critical thinking is at the forefront for the viewers who evaluate the photographs by being exposed to them, because it is important for the viewer to be able to question the photographs, to comment on the images specifically given by the photographer and to receive the photographic message behind them.

Methods

In this study, a literature review, one of the qualitative research methods, was conducted and the infrastructure of the research was prepared by creating a conceptual basis for propaganda, photography theories and theories. Visual support was provided to the theory by including examples of propaganda photographs that have taken place in the history of photography and continue to be effective today. On the other hand, the examples of propaganda photographs of Lisa Kristine, which constitute the main subject of the research, were compiled from her personal website and interviews she has made and analyzed, interpreted and inferences were made on the basis of modern slavery.

Findings

The Concept of Propaganda General Approaches

In basic terms, propaganda is a form of communication of a particular idea or thought, which is carried out in a purposeful and comprehensive persuasion-oriented manner to a determined audience through the means of communication. Today, the concept of propaganda is considered by most people as a negative perception process. However, it can be said that the most important reason for this is that the propaganda applied is an attempt to persuade individuals or societies by creating lies and manipulating the truth. Another reason for this misconception is that propaganda has been used by the authoritarian politicians of the period in the historical process (Çakı 2018: 13).

On the other hand, it can be said that the concept of propaganda is an approach that is as old as the history of humanity and has been practiced in every period of history for years. Since the early periods of history, human beings have tried various methods to persuade the masses. These persuasion efforts have sometimes been carried out verbally and sometimes through written and visual means, depending on the need. In this process, propaganda has been carried out through many different mass media such as newspapers, magazines, posters, television, radio, internet, cinema, etc. (Tekinalp and Uzun, 2013:87). These methods have evolved by constantly changing and developing in the historical process. From this point of view, the development in mass media has influenced the propaganda approach according to the period. Along with the developing technology, the definition of propaganda has also changed and started to include different meanings.

Although the scope of use has expanded throughout the 20th century, the concept of propaganda has carried different meanings at different times (Welch, 2019: 15). Propaganda is a Latin word derived from the verb "propagare" and has taken its place in our language. It can be defined as spreading an idea, a thought to a community (Öymen, 2014: 111). In addition to this, it also ensures that the thoughts of the masses are shaped in the desired direction (Yaylagül, 2017: 165). It means spreading, promoting or encouraging a certain idea (Jowett and O' Donnel, 2012: 2). As a result of these definitions, propaganda can be defined as a combination of communication tools and techniques used by a group or organization to influence people's behavior in order to provide support for a particular idea, opinion, ideology or purpose.

The Intended Use of the Concept of Propaganda

The purpose of propaganda is to persuade, win and transform. Therefore, it has to be persuasive, applicable and realistic within its jurisdiction. The most important characteristic of propaganda is that it constructs reality in the way it wants. Another distinguishing feature is that it is a conscious attempt. Although propaganda is used for different purposes, as a result, it includes a language that aims to influence the masses, and it is a frequently preferred approach for political activities (Yaykın, 2009: 61). Apart from being used by political parties and governments to influence voters, it is also used for many other purposes. For example, during wars, it is used by parties to defend their causes and create a negative image against their enemies, by advertising companies to promote their services and increase sales, and by religious groups to spread their beliefs. Propaganda is also frequently used by activist groups, associations or artists to draw attention to or oppose social and cultural events.

The Relationship Between Photography and Propaganda

Human beings are the only creatures that consciously communicate and shape their lives accordingly. It has the ability to organize and accumulate the messages it receives and to develop new inventions by producing new information as a result of these accumulations. Photography is one of the inventions realized as a result of this ability. The importance of photography, which was not fully understood at the time of its discovery and was used only as a copying tool, has started to be used to keep the events that are not on the agenda in the spotlight, to arouse interest in a subject or event and to direct the society towards a goal due to its reality and objectivity over time (Ötken, 2011: 13-14). With these aspects, photography has become a provocative and important tool that conveys the reality that is in the memory of the society.

In addition, the fact that it can be understood and interpreted by a large part of the society has caused the use of photography in mass media to increase day by day. Photography, which has been a versatile means of expression from past to present, has become an international language with the visual images it contains. In some contexts, the lying and deceptive aspect of this language is emphasized more. Such narratives are frequently encountered in photographs used in advertisements, social media, press and various propaganda tools in daily life. Despite such abuses, it should be known that the responsibility lies with the photographer, not the photograph (Ünal, 2012: 25).

In this context, what Ünal wants to emphasize is the decision made by the person behind the camera to convey events in an unbiased manner. The photographer's interpretation and the way he or she abstracts events guide and shape the masses. According to Ünal, what the target audience wants to perceive from a photograph is directly related to the guidance of the photographer. Because the photographer reveals his own interpretation with the choices he makes during the shooting (Ünal, 2012: 33). According to Er, if photography is the articulation of an intellectual expression, making visible what exists or does not exist, and conveying it to the society or a certain group, this style of expression becomes the photographer's communication tool in a sense. All visual elements used in this communication process actually express the words of the photographer (Er, 2022: 67). When considered in this context, photographers decide how society or the target audience will react to social events.

A historical example of this discourse is Nick Ut's photograph titled "Nepal Girl", which is known as the photograph that ended the Vietnam War. This photograph, one of the photographs taken by Nick Ut during the Vietnam War, is of a group of children fleeing from napalm bombs. Ut photographed a group of children running away from a village that was accidentally bombed with napalm. The fact that a nine-year-old girl among the children has no clothes on and is screaming in pain, crying and running away from the village where she lives, did not escape the photographer's attention to represent the war. With the effect of the napalm bomb, a large part of the child's body was burned (Özkemahlı, 2023: 74-75). The fear and pain seen on the faces of the fleeing children make this photograph remarkable. The publication of this photograph in news sources mobilizes anti-war demonstrations and turns the photograph into a symbol. Thus, it contributed to the American public's desire to end the war (Smith, 2018: 117).

Image 1. *Nick Ut, Vietnam War "Napalm Girl"*

The photographer not only shows the painful moments of people, but also raises a moral issue. The screams, wails and bomb sounds contained in the image are lost in the visual void of the photograph (Clarke, 2017: 190). Roland Barthes describes this situation as follows: "The photograph must be silent. The absolute can only be achieved in silence and by striving to preserve silence" (Barthes, 2016: 69). In this discourse, Barthes emphasized that the images contained in photographs can make sense on their own in that silence, without the need for any textual explanation. All these visual images have the ability to convey the chaos within the photograph to the viewer.

The image we see in a photograph is related to different aspects represented by the object of the photograph. A current example of this situation is the photograph of Aylan Kurdi, a Syrian boy taken by photojournalist Ali Ballı, which caused a great resonance in the international community. The photograph of 3-year-old Aylan Kurdi, whose tiny body washed up on the beach in Muğla's Bodrum district, has become a symbol of the tragedy experienced by migrants. Undoubtedly, there is a significant difference between what this photograph shows and what people see in this photograph. If this were not a photograph but a hyperrealist painting, what this image represents and what is seen in the photograph would have to be addressed on a different level. Of course, such a painting would not have the shocking effect of a photograph. At this point, the real problem arises when this hyperrealist painting is mistaken for a photograph (Değirmenci, (2016): 84-85). This context emphasizes the difference between what the photograph shows and what people perceive, and the representational power of the visual images in photographs. The power of representation created by photography enables it to be used in many different disciplines.

Image 2. *Ali Ballı "Aylan Kurdi" News Photo.*

The photographer not only shows the dead body of baby Aylan, but also raises a social problem. Aylan Kurdi's photo has become a symbol of the refugee crisis, prompting Western politicians to take action. The photo, which was shared in news sources and the media with the hashtag "Humanity has hit the shore", proved again how powerful a tool photography is (http-1). As a result of these contexts and examples, it is understood that photography, which can quickly arouse and mobilize people's emotional reactions, creates a propaganda effect and is frequently used as a propaganda tool consciously or unconsciously.

Examples of Propaganda Photographs of Lisa Cristine: Modern Slaves

Lisa Kristine, who makes it her duty to present a certain message or idea to the society through visual images, which is seen as the main purpose of propaganda photography, presents social events to the whole world from an aesthetic point of view. In this respect, Lisa Kristine is an internationally recognized journalist and artist who combines documentary journalism with the aesthetic concerns of fine arts, has photographed local cultures and social causes in more than 150 countries on six continents for more than thirty years, and has permanent works in many museums (http-2).

Through her propaganda photographs, Kristine reaches the potential to influence the thoughts and behaviors of the society. In her photographs, in addition to her instinct to present the events in their entirety as a journalist, she uses photographic and aesthetic values to present her photographs to society from an artistic point of view. With this approach, it can be said that he aims to change the current negative situation through his propaganda photographs by creating emotional or mental effects on the viewer. In this context, critical thinking comes to the fore for the viewer who is exposed to and evaluates the photographs. Because it is important for the viewer to be able to question the photographs, to comment on the images especially given by the photographer and to receive the photographic message behind them.

In this research, Kristine's photographs of propaganda-based projects that have had an impact on communities were selected and evaluated in terms of both the message they convey and the aesthetic concerns they have. The first of these projects is an example of modern slavery practiced in Nepal in South Asia. The photographs are of people working like robots in a brick factory in Nepal in a dense dust cloud without questioning. Stacking bricks on their heads and carrying them from inside the factory to the vehicles waiting outside can be shown as an example of this modern slavery (Image-3). This situation was used by the photographer as a motivating force in the production of the photo project. Photographer Lisa Kristine is prohibited from directly assisting modern-day slaves in the region. Due to her circumstances, it was not possible for Kristine to provide direct financial support (http-3). However, with these propaganda photographs she produced, she announced the problem of slavery in the region to the whole world. When the photograph is evaluated from an aesthetic point of view, the bricks dividing the frame in the middle create two graphical areas in the photograph, light and dark.

The people working in the dark area contrasted with their light-colored clothes at the bottom of the photograph. In the upper part of the photograph, silhouettes of people working in a cloud of white dust create a clear contrast. According to Freeman, the concept of balance in photography is the equalization of opposing forces to create a sense of equivalence and harmony. The basic principle of visual perception is the effort of one eye to balance the other. This balance is a state that offers harmony, clarity and an aesthetically pleasing appearance (Freeman, 2018: 40). Considered in this context, Kristine has obtained a photograph that attracts attention aesthetically and is likely to have an impact on society.

Image 3. *Lisa Kristine, Stratum-Nepal.*

The second example by Lisa Kristin is of a family living in the Indian state of Uttar Pradesh and engaged in the silk trade. This photograph (Image -4), another example of modern slavery, belongs to a family living in the region and having to make a living from silk farming. The hands in the photograph, painted in black, are those of the father, while the hands painted in red and blue are those of the sons of the family. When the photograph is evaluated aesthetically, the visual feast created by the combination of different colors is remarkable. The color distribution within the frame of the photograph is too important to be ignored. Colors and the relationship between colors have a direct relationship with the message desired to be conveyed in the photograph (Kanburoğlu, 2007: 174). When considered in this context, while the photographer's approach to the subject is effective, in the background the photograph is a symbol of another pain. Family members who are engaged in dyeing the silks produced are constantly exposed to dyes containing carcinogenic substances. While this photograph of these people, who have no other alternative, is extremely effective in terms of photographic composition, it is also a representation of modern slavery (http-4).

Image 4. *Lisa Kristine, Blue, Red, Black - India.*

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Another example was photographed at Lake Volta, the largest artificial lake in the world, located in the Brong-Ahafo region of Ghana. Even today, when modern slavery continues, it affects children the most. In the example representing this situation (Image-5), a group of children were photographed fishing. However, the situation contains a drama beyond the visible. All the children in the photograph are slaves, ripped away from their families and bought, and must fulfill the demands of their owners under all circumstances. Forced to fish in all weather conditions, these children are only provided with their basic needs. Since most of the children who are thrown into the lake to untie fishing nets that often get caught in the roots of trees in the lake do not know how to swim, the process often ends in death. These children are intimidated and frightened by their owners and do not even try to escape (http-5).

When the photograph is evaluated aesthetically, the dominant sky squeezing the slave children at the bottom and the child on the right side of the frame running away from the environment are almost visual symbols of the event. Akbaş emphasizes that every photograph has a critical moment and that capturing this moment depends on the right timing during the shooting (Akbaş, 2007: 121). When considered from this point of view, the lighting conditions, the position of the horizon line and the child running away from the environment are photographed at the right time, almost expressing the event. This project, which consists of propaganda photographs, is of great importance in terms of announcing the existence of child slaves to the world and mobilizing the society.

Image 5. *Lisa Kristine, Fish – Ghana.*

In this project, Lisa Kristine photographed slaves forced to work in gold mines in Ghana, slaves who have been subjected to violence and bear the traces of violence on their bodies (Image-6). Some of the slaves are forced to work in water poisoned by the mercury used to extract gold, and some of them are forced to work in chains. Slaves are exposed to injury, disease and violence. Due to the current conditions, many slaves suffer from mercury poisoning in a short time and face fatal consequences (http-6). With these propaganda photographs, this situation that exists in the 21st century world has been documented and engraved in the public memory. When the photograph is evaluated aesthetically, it is seen that the portrait in the foreground is placed according to the basic composition rules and the direction of gaze is left blank. The fact that the photograph is in black and white helps to convey the situation in a dramatic way. The helplessness of the slave in the foreground, looking at the photographer with a hopeless expression, and the traces of violence on his face and head are presented to the viewer as the crucial element of the photograph. According to Turan, although a photograph is presented in a frame, the characteristics of the frame from which it is cut and taken play an important role in determining the meaning of the photograph. Therefore, a photograph is not limited to the objects visible on its surface. The elements outside the frame of the photograph are of great importance in the process of creating meaning. The camera, on the one hand, sets boundaries to images, and on the other hand, it provides hidden information about what is outside its boundaries (Turan, 2007: 33). When considered

in this context, the traces of violence and despair contained within the limited frame of the photograph are a representation of the violence, hopelessness and despair in the background that is not visible in the frame.

Image 6. *Lisa Kristine, Wounds – Ghana.*

Lisa Kristine is involved in the construction process of the stance against modern slavery by informing the masses through the photographic representations she takes with the belief that the dramas experienced should be known by others. This can be explained by the double construction process proposed by Peter Hamilton. According to this approach, Lisa Kristine's creation of images representing slavery can be considered as the first stage of this construction process. The second construction process is realized by making unseen events visible and sharing or distributing the visual representations created with the whole world (Hamilton, 2017: 113).

Discussion/Conclusion

This article examines the evolution of the concept of propaganda from the past to the present and how propaganda and photography are integrated with each other. Propaganda is defined as a communication tool used to convey, influence and direct a certain idea or thought to the masses. In the research, the development of propaganda and the purpose of its use in the persuasion of the masses were discussed, and important information was given on how photography was used as a propaganda tool. It was emphasized that photography is a visual tool that has the power to influence society and it was explained how the photographer directs the masses with his/her choices. It was stated that photographs can express meaning without the need for textual explanations and can create emotional or mental effects on the viewer. Within the scope of the research, how photographers are effective in the field of propaganda and how they can influence the thoughts and behaviors of the society are examined with examples. Lisa Kristine's project photographs titled "modern slaves", which are seen as the main purpose of propaganda photography, which aims to present a certain message or idea to the society through visual images, were analyzed. It is understood that Kristine creates emotional effects on the masses by photographing social events from an aesthetic point of view and aims to change the current situation. As a result of all these inferences, this study, which was conducted in line with qualitative research, concluded that photography has a very important task in terms of raising awareness, guiding and mobilizing the society, apart from confining the reality of life in a frame. In conclusion, this article presents a comprehensive examination of the relationship between propaganda and photography.

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Cinema Literary Adaptations as a Narrative Form

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With an oral tradition spanning thousands of years, literary works have been intricately woven into the fabric of cinema since the inception of the cinematograph and cinema's recognition as a narrative tool. Throughout the entire history of cinema, from its very beginning to the present day, literature has consistently held a crucial role. Literary adaptations have provided a dependable source of material, especially within the domain of Hollywood's commercial cinema. Cinema has drawn inspiration from literature, theater, and original scripts alike for its adaptations. However the perception of literature as a more esteemed art form in contrast to cinema has often resulted in a critical examination of adaptations. These evaluations, often tinged with negativity, have led to a predisposed viewpoint towards adapted films. Nonetheless, it's important to acknowledge that both artistic realms contribute significantly to each other. For instance, the experience of watching a movie can often lead viewers to discover the corresponding novel, subsequently bolstering book sales. Additionally, literature presents content that can be easily adapted to cinema, streamlining the writing and production process. Converting a bestselling novel into a film ensures a built-in audience. The present study aims to delve into the complex relationship between cinema and literature, exploring the nuances of adaptation and its narrative implications through an extensive literature review. This investigation will primarily concentrate on core propositions and concepts that foster an approach to analyzing textual connections, particularly the intricate interplay between cinema and literature as epitomized in one of its most fundamental forms: adaptations.

Introduction

Cinema and literature share fundamental attributes as means of communication. It is widely acknowledged that individuals exist within societies characterized by perpetual interaction, inherently constituting a form of communication. This interaction among individuals and diverse societal layers highlights the integral connection between communication and various tiers of society. Within this intricate web of interaction, mass media assumes a central role. Simultaneously, literature has persisted as one of humanity's earliest forms of communication.

In an era preceding the prevalence of media technologies like radio, television, cinema, and the internet, these mediums fulfilled roles analogous to those currently associated with modern mass media. In the present day, literature continues to serve these roles through both oral and written mediums. Both cinema and literature, as conduits of communication, autonomously encompass functions such as

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disseminating news and information, facilitating social bonds, igniting motivation, cultivating cohesion, and contributing to the cultural advancement of society.

Literary adaptations serve as a conduit through which the themes and cultural significance of literature can reach a vast audience via cinema and television. Beyond this, adaptations play a pivotal role in rapidly introducing new literary trends to a broad populace. Cinema seamlessly intersects with various other disciplines and art forms, including painting, music, theater, and literature. This interconnectedness has enriched cinema by harnessing the abundant wealth of literary content.

Initially, this mutually beneficial relationship arose from economic motivations. Cinema not only leveraged the existing material of literary works for screenplay material but also tapped into the potential readership associated with these works and their authors. This pre-existing foundation liberated cinema from conforming solely to conventional script patterns and predictable themes. The concept that filmmakers could readily adapt literary works, especially novels and short stories, fostered a significant and dynamic engagement with literature.

However, despite the significant artistic communication possibilities that the enduring connection between cinema and literature offers, it often results in adverse outcomes, particularly in the context of literary adaptations. These negative consequences are not solely rooted in concerns related to oversimplification or catering to popular tastes during adaptations. They also stem from a prevailing mindset that rigidly adheres to the source text in a traditional interpretation of adaptation. Therefore, it becomes imperative to delve deep into the core of this matter and explore alternative approaches.

In light of this, cultivating a more harmonious and comprehensive perspective that goes beyond the assumptions and limitations of adaptation paradigms positioning cinema and literature in opposition becomes essential. This approach provides a way to overcome these constraints and foster a better understanding of the intricate relationship between the two mediums.

Relationship Between Cinema and Literature

The term "cinema" finds its origin in the truncation of "cinematography." The Lumiere brothers dubbed their invention the "cinematograph." Rooted in the Greek words "kinema" (movement) and "graphein" (to write), its defining attribute lies in its ability to faithfully depict life (Özön, 2008: 3). The advent of cinematography marked a monumental stride, responding to humanity's age-old yearning for animated imagery. The mesmerizing spectacle of images on the expansive screen stirred people's emotions. As cinema technology evolved, filmmakers increasingly turned to literature as a wellspring of inspiration for their narratives. However, the task of condensing a lengthy novel's narrative into the relatively brief duration of a movie proved challenging. The subsequent rise of larger budgets and the establishment of Hollywood movie studios further emboldened producers (Kemp, 2014: 18-19).

Among the earliest films, adaptations of literary works hold a significant place (Cartmell, 2012: 2). Once cinema embraced itself as a medium for narrative entertainment, it embraced the novel as a reservoir of narratives, a practice that has endured over time (McFarlane, 1996: 6). Tracing the annals of cinema's history, it becomes evident that its inception drew subjects from literature while assimilating theatrical modes of expression. Consequently, it's fair to assert that the novel exerted a formative influence on the evolution of cinema's language. Hence, cinema dwelled in the shadow of the written word for an extended period. The cinematic language, rooted in the narrative essence of literature, retains its relevance even in contemporary times.

Film amalgamates various senses, encompassing sight and hearing, to culminate in a cohesive structure that assimilates the contributions of preceding art forms. Consequently, adaptations give rise to an interrelated framework wherein these disparate realms intertwine. The filmic narrative may incorporate

elements from painting, poetry, or music, or it might metaphorically allude to the methodologies of these arts. Thus, adaptations harness the diverse array of cinematic signifiers, thereby expanding artistic allusions (Stam, 2005: 23-24).

In essence, literature serves as a wellspring for cinematic scripts. Throughout its history, cinema has consistently demanded narratives to convey, spanning from the past to the present. Cinema functions as a conduit for the audience's consumption of stories, providing entertainment, and literature readily furnishes these narratives for cinema's utilization. Indeed, a substantial portion of written works offers pre-existing content well-suited for cinematic adaptation. In truth, adaptations have constituted a fundamental cornerstone of cinema since its inception.

Nearly every film presents a sequence of events unfolding with a discernible beginning and a conclusion. An exemplar of this adaptation process is found in Mary Shelley's Frankenstein, where the cinematic adaptation yielded a figure more widely recognized than the literary progenitor. Perception, in this context, emerges as an elective determination, predicated on an initial visual intake followed by subsequent content, governed by the consciousness's compass. Consequently, the phenomenon of transcending individual boundaries underscores the bedrock of visual representation (Ergüven, 2002: 88). Consequently, the mere mention of Frankenstein invariably conjures the image of the monster, relegating the doctor to the background. Contrary to this, in the original literary work, Frankenstein designates the doctor rather than the creature. Herein lies the premise that the narrative within cinema, as a visual art form, often predates its literary counterpart, grounded in written text.

Upon close examination, the interplay between cinema and literature reveals itself within the context of cinema's distinctive attributes. Analogous to other artistic forms, cinema invariably imbues the content or structure of its source material with transformative qualities while capitalizing on literature. Hence, the relationship between adaptation films and their literary origins frequently manifests unique nuances. When scrutinizing how cinema navigates literary works, it becomes evident that cinema draws on literature as an exemplar. This practice can be attributed to technical limitations such as the constraints posed by the length of film strips, underdeveloped techniques in montage and shooting settings, as well as the deficiency in comprehensive scenarios (Kayaoğlu, 2016: 28).

Literature and literary works have constituted my primary source, asserted Sokurov. He further expounds on his affinity for immersing himself in the classical creations of literary luminaries such as Dostoyevsky, Chekhov, and Tolstoy (Bazin, 2011: 130). These works, metamorphosed into Russian theater and radio theater adaptations, serve as an auditory backdrop for Sokurov. He elucidates that when an individual engages with a literary work, the act of reading transcends into an exercise of personal liberation. The reader's psyche visually conjures the narrative, rendering it an intimately subjective experience. Conversely, in the realm of radio theater, listeners find themselves unshackled to explore and manifest the stories within their dreamscapes.

Nonetheless, Sokurov approaches cinema as a medium fraught with limitations, warranting his critique of it as a prepackaged entity that precludes the viewer's participatory contribution. In his view, cinema's visual essence can inadvertently relinquish its audiences to the director's vantage point, constraining the unfettered exploration of the viewer's inner realm, and coercing them along undesired trajectories (Sokurov, 2009: 243-245).

Cinema, juxtaposed with literature, engenders a temporary captivity, albeit for a specified duration. A literary composition embarks on a relatively extensive voyage compared to its cinematic counterpart. With each page of the written work, one is inexorably drawn into diverse realms, as imagination knits itself with every line. The latitude for creativity burgeons proportionately, fostering unbridled ideation facilitated by the boundless expanse of imaginative inner realms. The likes of Shakespeare's Hamlet and Tolstoy's War and Peace exemplify this phenomenon, where the very act of reading metamorphoses into an intricate process of imagery synthesis within the mind. Contrastingly, these dynamic experiences inversion when transposed into the cinematic arena (Esslin, 2001: 35).

In cinematic consumption, the viewers' experience is founded upon perceiving images, both visual and auditory, meticulously crafted and presented. In stark contrast, the act of reading triggers an inner imagery generation, housed within one's imagination. Consequently, multiple individuals can traverse the same literary terrain yet cultivate distinct character portrayals in their mental theater. In cinema, however, the creative process remains circumscribed by what is encapsulated in the cinematic rendition. The vivacious images that blossom uniquely within the minds of readers from the textual canvas metamorphose under myriad influences in the cinematic context. The vivid tapestry woven by an author's words finds its boundaries only within the confines of the reader's imagination (Kale, 2010: 267).

In the realm of literature, the canvas of imagination unfurls distinctively for each reader, engendering a personalized odyssey. In this realm, unburdened by constraints of time, location, or character, imagination embarks on a coalescent journey with the individual's creative faculties. Currie, in his exposition, characterizes cinema as a conduit for visually articulating narratives, thereby liberating stories from the constraints of linguistic constructs (Currie, 1995: 164). In this light, films, distinct from the novels and theater plays we peruse, manifest distinct features.

A deeper examination reveals that while the interplay between literature and imagination is inherently tethered to an individual's imaginative proclivities and creative faculties, cinema introduces a host of additional elements, including directors, actors, and settings. Within literature, the process of conjuring characters culminates predominantly through individual imagination; however, in the realm of cinema, the construction of a character transcends the individual's imaginings, incorporating external influences such as the visual representation of the character, their aesthetic qualities, attire, and demeanor. In this context, the palpable divergence in experiential dimensions between verbal and visual forms of expression comes into sharp focus.

Narrative in Adapted Films and Adaptation Issues

Historically and in contemporary times, the dynamic interplay between cinema and literature remains perpetually central. Within this intricate landscape, adaptations emerge as a cardinal facet of cinematic narrative, a domain imbued with intricate complexities and inherent contradictions. The enduring relationship between cinema and literature, still extant, often finds its portrayal as a realm characterized by competition and strife, rather than a symbiotic alliance with mutually reinforcing attributes (Stam, 2005: 4).

In the context of adapted films, the objective invariably centers on crafting the most impactful narrative within the confines of the allotted screen time, thus steering focus away from the innate uniqueness of the source material. Consequently, the literary opus, not being subjected to a meticulous line-by-line

translation, undergoes a transformative process wherein pivotal narrative junctures are distilled into a new configuration.

Dmytryk and Dmytryk, in their discourse, identify three principal reservoirs—namely theater, novels, and original scripts—as the wellspring of cinematic content (Dmytryk and Dmytryk, 2007: 19). In practice, the majority of film narratives emanate from adaptations of novels, a paradigm engendered by the extended length of an average novel, necessitating judicious curation and substantial condensation. During the adaptation process, segments encapsulating the cardinal motifs of the film congregate, often supplemented by the integration of pivotal links that bestow significance and coherence upon these segments.

Aligned with this perspective, editing within an adaptation film metamorphoses into the art of paring down and subtracting. The comprehensive portrayal of characters' trajectories in their entirety becomes a feat beyond cinematic reach. Instances that would span two hours in reality—such as a revelrous party—can be condensed to a mere four minutes in the film's narrative or possibly elongated to five minutes. Similarly, the act of traversing from London to Istanbul, typically a four-hour endeavor, might be encapsulated in minutes within the filmic storyline. This approach to cinematic narration is coined as "filmic time." While cinema functions as a narrative modality akin to literature, it is paramount to contemplate the dynamic of how literary works have been navigated since the inception of cinema.

Robert Stam discerns the differential perception of literature and cinema's societal standing as stemming from the juxtaposition of the millennium-spanning heritage of literature and the comparatively centenary lineage of cinema. Concurrently, Stam posits that cinema wields an array of transmission resources that collectively render it more potent and valuable than literature. The potency of cinema's impact can be further underscored with instances wherein cinema supplements the written word with visual spectacles and musical accompaniments. However, it is imperative to recognize that these augmentations remain insufficient to discredit the enduring influence of literature; their role, rather, lies in elucidating the multifaceted spectrum of cinema's communicative efficacy (Stam, 2014: 21).

The relationship between cinema and literature has been a subject of conflict among writers and critics over the years. Literature, as a word-based art, was traditionally positioned above the visual art of cinema and regarded as more prestigious and elite (Stam, 2014: 223). However, this relationship involves two different language systems-writers and directors, literary culture and visual culture.

While both cinema and literature employ narrative techniques, they offer distinct approaches that lead to varied interpretations. Despite cinema benefiting from literature's narrative prowess for visual storytelling, the same narrative can undergo a transformative process when presented through the visual medium of film. Consequently, even with collaboration between the author and the film crew in a literary adaptation, the resulting movie often presents an interpretation distinct from the original written work. This frequently gives rise to a central conflict between the writer and the filmmaker in all adapted films (Yüce, 2005: 5).

Adaptations have often been dismissed due to concerns that they might lead to negative judgments and conclusions. However, it is essential to consider the cultural benefits and issues associated with adaptation, rather than focusing solely on the potential drawbacks to literature. Bazin argues that in the realm of cinema as an art form, formal and avant-garde interactions at the aesthetic level are enriching. While cinema, as an industrial phenomenon, may encounter challenges with adaptations due to the pressures of popularization and simplification, adaptations contribute to the advancement of cinema rather than causing any loss to culture or literature. Bazin supports adaptations (Bazin, 1995: 125).

Film adaptations broaden the horizons of the source text. They are more than mere imitations of the original; they involve the translation of an excerpt into a new medium, resulting in its inevitable re-contextualization. As a consequence, adaptation spreads the meaning of the source text through a transformative process, rather than erasing it (Ray, 2000: 45). Reproduction facilitates the dissemination of the original work's copy to the audience, whether through photography or recording. Simultaneously, the technique of reproduction reproduces and modernizes what has been duplicated. From this standpoint, adaptations not only expand and diversify what was originally created within one context but also renew and reproduce it within a different context. The visibility of adapted films, especially those that remain in theaters for an extended period and garner more views, increased in tandem with the distribution of novel prints subsequent to the film release, leading to a subsequent increase in readership.

Various approaches exist regarding the multifaceted issue of adaptation. The conventional adaptation discourse, particularly prominent in the field of literary studies and centered around fidelity to the source text, has long maintained its dominance as the primary perspective. Films were consistently evaluated in comparison to the novels, with the moral concept of loyalty serving as a criterion for criticism, perpetuating the viewpoint that literature holds superiority over cinema. Consequently, discussions about adaptations often carried an inherent bias, leading to a dismissal of this relationship.

Conversely, another approach, gaining prominence with the growing importance of film studies in recent years, challenges the notion of fidelity to the text. This perspective asserts that maintaining fidelity between two distinct art forms, each with its own ontological characteristics, is an unattainable goal, and that an equitable correspondence between the source text and the adapted version cannot be achieved. While Stam highlights the prevalence of mediocre or misguided literary adaptations, he also argues that debates revolving around the notion of literature's superiority over cinema, rooted in deeper unconscious assumptions about the interplay between these two art forms, often result in unfavorable judgments against films and adaptations. These discussions tend to emphasize the shortcomings of the source text, literature, and misinterpretations of specific adaptations, while neglecting the gains achieved (Stam, 2005: 3-4). It is reasonable to state that this approach, critiquing the discourse of fidelity by contending that strict fidelity to the source text is neither feasible nor necessarily desirable, is supported by well-founded reasons.

Examples of responses from a research study on cinema-literary adaptations include the following (Kayadevir, 2019: 468-470):

i. "I generally find films adapted from literature to be successful. While they may at times deviate from the text, the power of imagery often surpasses that of the written word. Certain nuances and flavors can be challenging to translate visually. Elements like the protagonist, settings, and historical context, which individuals imagine uniquely in their minds, can lose some of their subjective essence in cinema."

ii. "It's quite natural for solitary reading to have a greater impact on individuals. Imagine each reading experience as a distinct movie production. Cinematic adaptations of literary works ought to maintain fidelity to the original text. Nevertheless, the pressures of staying current and achieving box office success frequently lead films to diverge from the source material and cater to popular tastes."

iii. "I believe there are individuals who are motivated to read the book after watching the film. There's a certain intrigue generated by this sequence. People are curious to witness how the book aligns with the cinematic rendition, particularly because of the snippets they've heard. The books associated with such films start to gain popularity and receive increased promotion."

iv. "We often come across highly accomplished films adapted from literature. After all, cinema has its roots intertwined with literature and written expression. Cinema possesses a remarkably

strong narrative potential. Both mediums exhibit strengths in terms of conceptualization and expression, and the symbiotic relationship between them is virtually boundless in terms of mutual enrichment."

v. "Adaptations generally don't quite match the experience of reading fiction books. I often find that my imagination doesn't fully translate onto the cinema screen, leading to a sense of unfulfillment."

Observing some of the responses provided in the study reveals a trend: a significant portion of viewers discovered the novel through the medium of film. Additionally, many of the adapted films were deemed successful, although they often diverged from the original written source. This study essentially echoes Stam's perspective that discussions about adaptations tend to predominantly focus on their drawbacks while disregarding their beneficial aspects.

Literary works offer filmmakers and screenwriters a plethora of resources to explore when it comes to aspects like identifying script themes, refining these themes within the context of the subject matter, crafting narratives and dialogues, manipulating visual elements, designing settings and costumes, and even staging scenes. The pre-existing content that literature supplies to cinema, encompassing dialogues, themes, subjects, settings, and visual imagery, serves as a valuable reserve that filmmakers can draw from. Filmmakers are often intrigued by the wealth of material that literature offers.

The impact of literary works extends to directors and producers, influencing their creative decisions. Notably, novels, short stories, and plays, due to their intricate narratives and thought-provoking themes, lay out dramatic elements that can be immediately translated into screenplay ideas. Primarily within this context, cinema harnesses the resources of literature, while literature, in return, capitalizes on the potent reach of cinema for dissemination.

With the existing narrative already present within literary works, the foundation for the screenplay is established. In the project development phase, cinema often turns to adaptations due to the practicality they offer in terms of decision-making, idea exchange, seeking assistant producers, clarifying management and role dynamics, and estimating production costs ahead of filming. One of the significant advantages of adaptations lies in the aspect of commercial security. This is particularly evident in the context of American cinema. When a bestselling novel or a long-standing stage play is adapted, the project benefits from an existing audience base and pre-established advertising efforts. Furthermore, authors hold a certain public recognition. A novelist or playwright might labor over their work for an extended duration, while the original screenwriter generally works within a shorter timeframe due to the concise nature of cinematic storytelling. Collaborating with a director, the screenwriter may find certain thematic elements readily available. Adaptations, in this sense, offer a degree of convenience to the screenwriter. The storyline is already in place, with the beginning and end clearly defined. Although subject to alteration, having the introduction, development, and conclusion of the narrative pre-established facilitates a swifter and more straightforward writing process.

Over the years, numerous film and series adaptations have emerged across both traditional cinema and digital streaming platforms. Some adaptations are based on best-selling novels, while others take inspiration from classical literary works. Certain stories have gained recognition primarily through their cinematic portrayals. Nevertheless, the enduring connection between cinema and literature persists, suggesting that these two art forms will maintain their symbiotic relationship, continuously enriching and influencing each other.

Conclusion

The evolution of cinematic language has brought about a corresponding transformation in the language of film adaptations. Renowned French critic André Bazin asserts that in today's context, directors and writers stand on equal footing, highlighting the substantial creativity required for the transition of novels from page to screen. He criticizes filmmakers who treat bestselling or classic novels merely as sources for characters and plots, neglecting their potential for deeper exploration.

Over the years, discussions around adaptation predominantly centered on the faithfulness of the cinematic rendition to its literary origin. Contemporary film theorists, however, stress that a multitude of relationships can exist between film and literature. They further question the extent of this faithfulness. In this context, modern theorists underscore the value of the concept of intertextuality in any discourse about the essence of adaptation. The central concern no longer lies solely in determining whether the screen adaptation accurately mirrors the source material, but rather in understanding how one narrative serves another, and to what degree a specific approach to the literary source contributes to the creation of an entirely new work of art.

Indeed, literary adaptations frequently receive unfavorable evaluations from both writers and critics. Throughout the adaptation process, concerns arise that much of the original essence of the novel has been omitted and that the film fails to capture the same emotional depth as the book. However, cinema adds value to literature by enhancing its recognizability. The publication of an unfamiliar novel might experience a surge in sales following the release of its cinematic counterpart. Similarly, the film adaptation of a popular novel can draw a substantial audience. Additionally, literature serves as a significant literary reservoir for the world of cinema.

In the 21st century, cinema has become one of the most readily accessible mediums for swift consumption, granting it a distinct advantage over other narrative forms. While cinematic adaptations employ literary narratives, their primary focus lies in utilizing the visual storytelling approach inherent to cinema. Consequently, the cinematic interpretation shapes and frames the literary work through its unique lens, often placing more emphasis on the cinematic methodology rather than adhering strictly to the original literary material. Viewing a film prompts individuals to opt for the visual experience over reading due to the convenience and entertainment it offers, both in terms of time and enjoyment. This inclination can be understood as a choice aligned with the contemporary demands of the era.

Engaging with a literary work demands a specific time commitment. Conversely, a movie condenses the same narrative into a concise duration. What spans thirty to forty pages in a novel can be conveyed through only 3 to 4 shots in a cinematic context. Even a 300-page novel can be transmitted to the audience within the span of 90 minutes. Occasionally, a single chapter lasting a page or two can offer the screenwriter a wealth of content. The inherent convenience stemming from both content selection and time efficiency has propelled cinema to a higher level of popularity when compared to literature.

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A Review on the Social Media Postings of Clothing Brands Related to the February 2023 Earthquake

Mehtap Topçuoğlu Kurnaz[1]

Article Info	*Abstract*
Keywords: *Brand* *Advertising* *Social Responsibility* *Social Media* *Instagram* *Content Analysis*	*Brands have also included social media accounts in their communication processes with their customers. Digital media has an important role in the brand promotion, awareness and customer loyalty development processes of companies. At the same time, companies are in an effort to establish emotional bonds in their relations with consumers and customers. Social responsibility advertisements and messages come to the fore in the development of these ties. The companies made various posts on the earthquake that took place on February 6, 2023 and negatively affected 11 cities in Turkey. The aim of this study is to examine the shares of brands based on social responsibility understanding regarding the February 2023 earthquake on Instagram, a social media network that is used extensively by many people, especially the young population in our country, in the context of brand strategies. In this context, three clothing companies (LcWaikiki, Koton and DeFacto) were discussed, the shares of the companies regarding the earthquake between February 6 and March 3, 2023 were examined on their official Instagram accounts and the shares were analyzed through content analysis. In this context, the approaches of the companies regarding the agenda and their social responsibility approach strategies have been tried to be analyzed. It has been determined that all three companies have shared about the subject.*

Introduction

Communication, which is essentially an effort to understand and make meanings common, is a basic process that enables people to live together. Human beings construct meaning through their interaction with each other. It carries together the activities of meaning production, transfer, transmission and agreement. "The ultimate explanation of how people communicate with each other in very complex ways through simple gestures lies in the fact that they generally relate to each other in ways that are entirely unique to them. To be more precise, humans cooperate with each other in species-specific ways that include processes of shared intentionality" (Tomasello, 2017: 66).

Derived from the Latin word "communis" and expressed as "communication" in most of the Western languages, communication describes meaning, partnership, socialization and togetherness (Ertekin, Ilgın and Yengin, 2018: 299). Communication is transformed in its functional and instrumental dimensions along with the transformation of societies. The concept of communication, originally derived from the verb 'communicate' - to share, was introduced in "15. Since the 19th century, it has become a shared object. … From the late 17th century onwards, there was a significant expansion to include means of communication" (Williams, 2005: 88). Humanity, which has witnessed continuous development and transformation throughout history, is similar in terms of technique, technology and communication technologies and is globalized economically, culturally and socially. Social media,

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which is included in people's lives as an internet-based and computer-based environment, has turned into an indispensable communication tool for both business life and social life. "Communication networks are a very common aspect of communication, because virtually everyone in society is connected to one or more of such networks" (Mutlu, 1998: 169). With the transfer of computers to smart phones, a mobile communication opportunity has emerged, and people have become able to communicate with the whole world whenever they want with their mobile phones (Çalışkan and Mencik, 2015: 273).

While the computer and internet network opened the door to a mobile life, content production and creating platforms to present the content led people to spend time in the virtual environment. Especially business practices and managerial processes have been affected by the network structure. "With globalization and increased risks in business management, communication begins to be seen as a strategic business tool" (Mattelart, 2001: 101). Networked, technology-based communication is gaining popularity as an alternative to traditional communication within the framework of the attraction of social media environments. Social media includes activities, practices and actions between human communities that come together online to easily share all kinds of content (sound, text, image, etc.) within the framework of mutual interaction (Çalışkan and Mencik, 2015: 258). Social media, which is a virtual communication environment, has become an indispensable part of daily life. Social media brings together everyone, young and old, from all walks of life, on a common ground in almost all societies. Through social media, many different groups and communities at one end of the world can communicate with each other in a very short time and quickly within the framework of their common interests. "Almost every organization in the developed world has become completely dependent on networks of telephony and computers. When they break down, the organization simply stops working. Long before they became so dependent on these media networks organizations had already split in separate organizations, departments and teams that still worked together in an extensive division of labor. These days organizations do not finish products or services all by themselves. "This is done in cooperation and competition within and between economic networks" (Dijk, 2006: 1-2).

The advertising sector, which is one of the basic mechanisms of production processes, has an important place in product-consumer-customer interaction. Advertising message refers to messages prepared for the sale of goods and/or services. "Advertising is a staple of the promotional mixes used by brands to reach members of their target audiences (both for business-to-consumer products and for business-to-business products). Organizations rely upon strategically developed marketing mixes to ensure a strong value proposition for customers, meaning that the organization can offer a product the customer wants, at a price the customer perceives as reasonable, delivered at the right place and the right time" (Tuten, 2008: 2). It consists of the stages of conveying information such as reaching the goods and services and conveying their characteristics to the target audience or to the whole public (as cited in Saman, 2020). Digitization has also revealed tremendous transformations in advertising, promotion and announcement processes. Advertising uses the opportunities to reach its target audience with a focus on new media as well as traditional media. While companies are promoting their products and/or producing messages for sales purposes, they take advantage of social media and develop messages suitable for the virtual environment. Companies that act in the direction of brand recognition and awareness are in an effort to establish emotional bonds with their customers. This leads companies to act with a focus on social responsibility while producing content. The earthquake that took place in our country on February 6, 2023 and negatively affected 11 cities was also on the agenda of the companies. Firms have shared various posts regarding this agenda topic. From this point of view, in the study, the shares of companies based on social responsibility understanding regarding the February 2023 earthquake on Instagram, which is a social media platform, were examined in the context of brand strategies. Analysis was made on three clothing companies (LcWaikiki, Koton and DeFacto), the shares of the companies regarding the earthquake between February 6 and March 3, 2023 were examined on their official Instagram accounts and the shares were analyzed through content analysis. In this context,

the approaches of the companies regarding the agenda and their social responsibility approach strategies have been tried to be analyzed.

Digitalization, Advertising and Social Responsibility Approach

Brands are thinking of being much closer to their target audiences in the current digitalization process and are trying to keep up with the transformation process. "Social media encompass communication possible throughout all of the forms of social communities online. Social-media communities include forums, virtual worlds, social news organizations, social opinionsharing sites, and social networks. Social networks are built around site platforms that enable members to develop identity profiles, interact with other members, and participate in various site activities. Social networks are 2D environments with identity representation limited to one's profile rather than by visually detailed avatars common to virtual worlds" (Tuten, 2008: 33). The willingness of brands to appear in digital virtual environments has triggered the evolution of advertising strategies focused on new media (Solak, 2020: 103). The net-like structures offered by the internet, socialization and entertainment applications offered in the virtual environment have become the focus of attention of the advertising industry due to the density of users. "The massive production and use of multimedia also pose new challenges to the scalable and reliable sharing of multimedia over large and heterogeneous networks; demand effective management of enormous amounts of unstructured media objects that users create, share, link, and reuse; and raise critical issues of protecting the intellectual property of multimedia" (Zhao, Lin and Liu, 2011: xi). Today, many well-known companies have started to gain superiority in the market by adapting this advantageous situation to their brands without wasting time. "Companies establishing their pages on social-media sites should not be doing it for marketing, per se. For a business, social media is less about sales generation, more about customer service -customer outreach, R&D, focus grouping, shareholder services, and PR. Social media for business encompasses all these things, and of course a lot of intangibles as well" (Funk, 2011: 9). This approach has enabled brands to develop new strategies (Solak, 2020: 104). "We're experiencing a huge shift in our marketing too. The new way of working involves interaction and conversation, engagement and advocacy. Our approach has got to change to incorporate this. Traditional marketing methods now have to include a digital marketing component as part of the overall strategy. Now the old, push ways of marketing have to evolve and incorporate two-way dialogue which encourages conversation with the new thought leaders. And who are these new thought leaders? Well, they are everyone with access to the Internet and a set of friends, followers and connections" (Brown, 2010: 13).

The willingness of businesses and brands to use new media to promote products and services is an extension of their response to digitalization. "Advertising and marketing communication industries and professions are subject to a wide range of other important economic and social constraints, including the limits of their own pragmatics. One area of indeterminacy in the marketing communication propositions epitomized by Cluetrain and Web 2.0 concerns the definition of commercial media in a new, conversational media context. Most discussions of new media tend to blur e-commerce and new commercial media" (Spurgeon, 2008: 16). The fact that brands present their aid as a content, based on their understanding of social responsibility, is an extension of their efforts to establish an emotional bond in brand-target audience interaction. The understanding of social responsibility is very valuable in gaining the sympathy of the target audience. Developing strategies and policies in line with social values and expectations in line with the objectives of businesses appears as an understanding of social responsibility. "Being able to explain the institution and creating a positive corporate image and

reputation by planning corporate marketing in the most effective way depends on being able to create the business in the virtual market environment in line with the expectations of the target audiences" (Uzunoğlu et al., 2009: 85).

The issue that businesses frequently focus on is the social responsibility approach towards customers, one of the most important stakeholder groups. The main reason for this is that the sustainability of the business in all sectors and the achievement of its purpose in the market depend on the customers. The use of social media accounts for advertising purposes by companies is among the ways they prefer to sell goods or services. The audience in this environment is defined as a potential customer who can easily reach the product and service. Advertisements on social media appeal to all audiences. The sharing of companies about the February 2023 Earthquake and what happened after the earthquake is an effort to show that they show the necessary sensitivity to this issue. Such an understanding of social responsibility also ensures that the brand is recognized, preferred and brought to the fore, and increases the reputation of the business. After the February 2023 earthquake in Turkey, the contents, in which the companies stated that they provided the needs in a short time together with various institutions and volunteers, and that they were trying to heal the wounds of people, were conveyed through social media. Considering the studies on social responsibility on social media, it has been observed that social responsibility campaigns are aimed at customers' loyalty, trust, loyalty and attitudes.

Natural disasters and different kinds of disasters are environmental and social problems that require the cooperation of societies to be constantly ready. In addition to death, injury and disability, such events can cause long-term, difficult-to-treat psychological problems by creating a shock effect on society. Disasters also increase the risk of the spread of infectious and epidemic diseases, disrupting the infrastructure systems and disrupting the economy. Not every disaster can cause a crisis. The magnitude or effects of disasters may or may not be crisis-provoking. The emergence of the crisis is directly related to factors such as the level of impact of the disaster on social life, loss of life and property. As a matter of fact, disaster management is a disciplined, complex and multi-factor management method and constitutes a sub-branch of crisis management. Disaster management is different from crisis management and crisis management is comprehensive enough to include disaster management. It is a process that covers what needs to be done and the measures to be taken at the stages of the crisis. After all, disasters are the causes of crises. With the occurrence of a crisis event, crisis management can be performed successfully or unsuccessfully. The basis of crisis management includes the possibility of achieving current success at the time of crisis, improving success and being able to achieve positive results, and taking a negative situation and making it more negative in this process. In general, it is undeniable that social media provides certain benefits after disasters (Çanakçı, Öztürk and Şaşmazlar, 2022): (i) Connecting people who have changed location, (ii) Providing important information to those in the disaster areas before and after the disaster via Internet or SMS updates, (iii) Providing information about corpses according to unowned property and events, (iv) Disaster-affected To provide aid to individuals and organizations, to exchange information about centers and other resources, (v) To raise awareness for those outside the affected regions by creating donors and volunteers.

The use of social media platforms in emergencies provides people with various opportunities. However, it is also valuable in terms of revealing the activities of companies/brands. In this context, as a social media platform, various content shares have been shared on Instagram (Metin and Gencer, 2021; Aktan, 2018; Aslan and Gül Ünlü, 2016):

i. *Instagram Stories:* With the Instagram Stories feature introduced in August 2016, photos and videos that will be deleted within 24 hours can be added and shared when swiping left on the main page. It has become an effective marketing tool for individuals to easily reach products of different quality and styles from different countries, as well as to increase brand awareness within institutions. With the update made in November 2017, Instagram allowed users to create an Archive of Stories that can be viewed for a long time.

ii. *Post:* It is the name given to the posts shared by Instagram users. It usually contains images, videos, text and hashtags. In order to post on Instagram, people must have an Instagram account.

iii. *Highlights:* Instagram stories that you want to have on your profile permanently. If you add a story to Highlights, it will be visible even after 24 hours.

iv. *Messages (DM):* It means direct messaging. In other words, we can say that it is a way of communicating directly and privately with another user.

v. *Hashtag:* In January 2011, Instagram introduced hashtags to help users discover both photos and each other. Instagram encourages users to make hashtags that are both specific and relevant. Instead of tagging generic words like "photo", it highlights photos and attracts like-minded Instagram users. Users on Instagram created "trends" through hashtags. Trends that are considered the most popular on the platform usually highlight a particular day of the week for material to be published.

vi. *Explore:* In June 2012, Instagram introduced "Explore", a tab inside the app. Displays and searches popular photos, photos taken recently. The tab was updated in June 2015 to feature trending tags and places, curated content, and location search.

vii. *Live streaming:* In November 2016, Instagram introduced live streaming features. This feature allows users to broadcast live and followers to write comments. The duration of the live broadcast is determined as 1 hour. After the user finishes the live broadcast, they can share it in the stories section. In August 2017, Instagram introduced the dual live broadcast feature. With this, the user can broadcast live with him by sending an invitation to his friend. In November 2017, a button was introduced that allows the user to easily send a request to the broadcaster to go live.

viii. *IGTV:* Vertical video application launched by Instagram in June 2018. Basic functionality is also available on the Instagram app and website. IGTV allows uploads of up to 10 minutes with a file size of up to 650 MB. Verified and popular users are allowed to upload up to 60 minutes of video with file size up to 5.4GB.

ix. *Reels:* In November 2019, it was reported that Instagram began testing a new video feature known as "Reels" in Brazil. It is similar in functionality to the Chinese video-sharing service TikTok and focuses on users saving short videos tuned to pre-existing audio clips from other broadcasts.

x. *Verified badge:* The Instagram verified badge, or blue tick, is usually awarded to accounts that are famous and have a large number of followers. The blue click, which was given to a limited number of people at first, was later made available by making an application through the application.

Today, with the widespread use of social media, the fact that consumers spend a lot of time on social media has attracted the attention of brands and encouraged them to direct their social responsibility

projects to the internet and social media. For this reason, social media also creates a very good opportunity for brands to announce their work on social responsibility projects.

Companies and Social Responsibility Advertisements

Firms use advertisements within the framework of social responsibility understanding to direct the society to a certain behavioral change - purchasing. More and more businesses today benefit from advertising efforts that emphasize social responsibility efforts. In other words; In an environment of widespread and increasing distrust towards large companies, businesses are increasingly giving importance to corporate image and advertising campaigns based on corporate social responsibility initiatives in order to meet the consumer's demand for information about their concerns and effects on society (Taran Kılıç and Akbayır, 2022: 150). Thanks to its impressive sound, visual effects and narrative language, the advertisement contributes to the attention of large segments of the society to the corporate social responsibility message, thus expanding the coverage of its message. Ads; It is used in various channels so that it can be delivered to the right target audience with appropriate messages. Social media, on the other hand, can be said to be a frequently preferred communication tool among these channels. Therefore, advertisements contain many attractive elements thanks to their appeal to the eye, activate the emotions of social media users with the use of celebrities or children, create empathy, and are among the attractive communication tools preferred by businesses because they contain visual elements that support brand identity:

i. *Presenting an Emotional Message:* It has gained importance in terms of visibility in social media, having positive thoughts about the brand, and developing emotional bonds.

ii. *Developing Brand Loyalty:* Brand loyalty is defined as "the consumer's purchase of a particular brand not only in the current time but in the future periods". It has been determined that the interaction in the virtual brand community has a positive effect on brand trust and brand loyalty.

Creating a sense of brand comes first among the elements that enable brands to survive on social media. When the brand community is mentioned, people gathered around a brand axis come to mind. "This power of brands that brings people together should be supported by visuals. The best way to place a concept, a word in people's minds is visuality" (Öcal, 2018: 30).

Today, with the development of internet technologies, a complete "consumer democracy" is developing and the number of blindly loyal consumers to a brand is now decreasing. Consumers now want to enjoy products and services beyond satisfaction. For consumers, the sense of loyalty can change at any time (Doğaner and Armağan, 2019: 721). For all these reasons, businesses try different strategies to create customer loyalty. Frequency programs, consumer cards, and brand communities make up these strategies. As a result of the emotional attachment in these communities, the consumer has a sense of advocacy towards the brand. The fact that brand communities have the power to change the perceptions of members, the rapid dissemination of information within the community, Brand communities are very important in the process of creating brand loyalty, for reasons such as providing socialization and satisfaction to consumers.

An Analysis on Social Media Shares of Clothing Brands Related to the February 2023 Earthquake

Purpose of the Research

Brands have the opportunity to both promote themselves and raise public awareness about social responsibility. In this context, the aim of this study is to examine the Instagram site, which is the social media network most used by the young population in our country, as an awareness tool on social responsibility and to investigate the role of brands in this issue. For this purpose, first of all, content analysis was applied to determine the current situation. Social responsibility shares related to the post-earthquake relief efforts were examined on Instagram. With this study, it is aimed to reveal how Instagram, one of the social media platforms, was used by Turkey's most valuable brands regarding the February 2023 earthquake for brand communication.

The Importance of the Research

In this context, it is important for this study that the tables that will emerge as a result of the analysis of the shares of the brands in question set an example for other brands that follow the same path and how the brands make their Instagram shares. In addition, this study is important because it can contribute to the literature as original research.

Scope and Limitations

Within the scope of the study, the Instagram accounts of the clothing brand, which is among the top ten most valuable brands in Turkey, determined according to the Brand Finance June 2022 report, were also examined. This study is limited to the posts about the aid they have made within the scope of the social responsibility project on the Instagram accounts of the brands related to the earthquake disaster that we experienced in February 2023 and covering 11 provinces between 06 February - 03 March 2023.

Method

Management of social responsibility projects, especially through social media, comes to the fore day by day thanks to new communication technologies. In this study, the social responsibility shares of the brands related to the February 2023 earthquake were examined over Instagram, which is the most used social media tool in our country, within a one-month period (February 06-March 03, 2023), and content analysis was made and the physical structure of Instagram, the posts of the brands were shared, the likes and comments were analyzed. has been done.

Findings

In this descriptive and retrospective study, LC Waikiki, Koton and DeFacto companies' Instagram accounts regarding the February 2023 earthquake between February 06 and March 3 were analyzed by taking a simple random sample about the earthquake and its aftermath.

LC Waikiki, or LCW for short, is an Istanbul-based chain of stores with 47,700 employees and 1047 stores in 47 countries. It takes its name from the Waikiki beach on the island of Hawaii and the initials of the French words "Les Copains" meaning "friends".

Koton is a chain of stores located in 28 countries and headquartered in Istanbul, with more than 8,500 employees and a total of 434 stores, of which 275 are in Turkey and 159 are abroad. Operating in the ready-to-wear sector, Koton was founded in Istanbul in 1988 by the couple Yılmaz Yılmaz and Gülden Yılmaz. The Yilmaz couple, whose main occupations were officers and teachers, went into business with a small shop in order to sell export surplus products. After the shop attracted great attention, the couple left their profession and started to deal with merchandising and textile. Koton, which started its own production in 1995, opened its first overseas store in Munich, Germany in 1996. Koton, which has 434 stores as of December 2015, has 159 stores abroad in 28 countries, especially in Russia and Germany. The 2016 target is to open a total of 91 stores, 61 of which are abroad and 30 in the country, to maintain its place among the global players of the sector with 525 stores and 12,500 employees. In addition, Koton will announce to everyone that it is a global brand in the fashion world by opening a store of 1,800

square meters in Boulevard Saint Germain, the most magnificent shopping street of Paris, in 2016 (wikipedia.org, koton, 2023).

A company operating in the field of clothing retail. It was established in 2003. DeFacto, which was founded in 2003 and opened its first store in 2005, operates in more than 50 countries in the world with more than 500 stores and more than 14,000 employees. The number of stores in Turkey is 300. As of 2013, Ozon Giyim is Turkey's 36th biggest brand. Ozon Tekstil, on the other hand, ranks 15th among Turkey's second 500 Largest Industrial Enterprises. Today, it continues on its way as the second largest company in its sector in Turkey with its 300 domestic and 205 overseas stores. Apart from Turkey, mainly Tajikistan, Kazakhstan, North Macedonia, Iraq, Egypt, Belarus, Morocco, Kosovo, Albania, Tunisia, Georgia, TRNC, Azerbaijan, Palestine, Lebanon, Jordan, Romania, Bulgaria, Malaysia, Pakistan, Qatar, Uzbekistan, It operates in countries such as Dagestan, Bosnia and Herzegovina, Russia, Armenia, Afghanistan and Ukraine (wikipedia.org, Defacto, 2023).

Among the companies examined, DeFacto company has the highest number of posts with a total number of 9672, 3.2 million followers, followed by Koton company with a total of 7091 posts and 2.8 million followers. The number of posts in the last place belongs to LC Waikiki with a total of 7082 and 6.4 million followers. In addition, LC Waikiki company has the highest number of followers among these 3 companies with 6.4 million people. In addition, the accounts followed by these three companies are 48 by LC Waikiki and Koton, and 6 by DeFacto (See Table 1).

Table 1. *Examined Companies and Instagram Accounts*

Company Name	Instagram Account	Total Number of Posts	Followers	Follow
LcWaikiki	lcwaiiki	7082	6.4 M	48
Koton	koton	7091	2.8 M	48
DeFacto	defacto	9672	3.2 M	6

In this descriptive and retrospective study, the shares of LC Waikiki, Koton and DeFacto companies related to the February 2023 earthquake on their Instagram accounts dated 06 February-3 March and their aftermath were examined. and shared 12 posts in the form of text, photos and videos on different days. Koton company, on the other hand, shared 34 posts on the same and different days in the form of text, photos and videos between the same dates. Finally, DeFacto company shared 15 posts in the form of text, photos and videos on the same and different days within the same date range (See Table 2).

Table 2. *Shares of Examined Companies in Post Format*

Company Name	Date	Number of Posts	Type of Posts
LcWaikiki	06.02.2023	3	Text
	07.02.2023	2	Text
	08.02.2023	1	Photo
	09.02.2023	2	Photo
	16.02.2023	1	Text
	17.02.2023	1	Photo
	24.02.2023	1	Photo
	03.03.2023	1	Photo
Koton	06.02.2023	3	Text
	07.02.2023	8	Photo
	09.02.2023	1	Photo
	13.02.2023	1	Text

	14.02.2023	7	Photo
	15.02.2023	3	Photo / Text
	17.02.2023	2	Photo
	18.02.2023	2	Photo / Text
	21.02.2023	4	Photo Text
	22.02.2023	1	Photo / Text
	23.02.2023	1	Video
	02.03.2023	1	Photo / Text
DeFacto	06.02.2023	2	Text
	07.02.2023	1	Text
	08.02.2023	1	Photo
	09.02.2023	7	Photo / Text /Video
	10.02.2023	1	Video
	11.02.2023	1	Video
	20.02.2023	1	Text
	03.03.2023	1	Text

LC Waikiki: In this research, the shares of LC Waiki company on the Instagram accounts of the earthquake on 06 February 2023 and 03 March 2023 and its aftermath were examined. It has proven that people are treated, exemplary and supported, and that people should be a little more sensitive and think about the companies they will shop with in the future.

LC Waikiki company officials shared 3 separate posts about the earthquake that was felt in Kahramanmaraş on February 6 and in Adıyaman, Adana, Diyarbakır, Gaziantep, Hatay, Kilis, Malatya, Osmaniye and Şanlıurfa. In their first post, they published messages of death and get well soon in black and white format, expressing their deep sorrow for the earthquake. This post received 20 thousand 70 likes and 266 comments. On the same day, the company issued two written messages again and stated that they started a dialogue with institutions to support the employees in the region with all their means, and the citizens in the region through units such as the Governor's Office, District Governor's Office, Red Crescent and AFAD for urgent needs in severe winter conditions. This post also received 28,603 likes and 544 comments. In the third post published by LC Waikiki on February 6, in the written statement made from the Instagram account, aid trucks carrying winter basic needs such as clothing, shoes and blankets set out to deliver them to our citizens in the earthquake zone. The post received 196 thousand 765 likes and 5207 comments.

The first of his posts on February 7, the day after the earthquake, the textile factories of LC Waikiki located in Malatya 1st and 2nd OIZ were on duty to meet the food and heating needs of the earthquake victims with all their means.

Textile companies belonging to LC Waikiki, Talu Tekstil, Fetih Tekstil, Trikotek and Taha Giyim tried to heal the wounds of our earthquake victims in this difficult process. This post received 49,658 likes and 932 comments. On the same day, in the 2nd post, company officials announced that they participated as LC Waikiki in the Earthquake Solidarity Campaign initiated by our Ministry of Commerce. They stated that they will deliver the orders for basic needs, under the coordination of AFAD, to the earthquake zone without any commercial purpose. This post also received 18 thousand 61 likes and 425 comments. LC Waikiki company, in a written post on February 8, stated that Aid trucks have been transported to the disaster area since the first day of the earthquake, they stated that they donated a total of 1 million 600 thousand products under the coordination of AFAD and the Red Crescent and that additional support trucks are still on the way. This post received 14,372 likes and 377 comments. In the first post on February 9, it was announced in writing on the LC Waikiki Instagram account that the company's customers have so far contributed by purchasing products worth 11 million

TL within the scope of the campaign. The post received 66 thousand 586 likes and 1387 comments. In the second post made on the same day, additional aid continues for the missing needs in the earthquake area. To be sent to the disaster area; Production of 36,000 additional blankets and 50,000 scarves continues. The post received 32,880 likes and 781 comments. The company sent food and hygiene supplies in mobilization with its colleagues. The shares of the company on the Instagram account continued on February 16. Thinking that we can overcome these difficult days in unity and solidarity, the company has provided 150 million TL worth of aid for needs such as clothing, food and shelter to heal the wounds in the earthquake area. LC Waikiki provided 200 million TL in cash for the same purpose. Authorities in their written posts on this long journey, they stated that they will continue their work with the spirit of mobilization and solidarity. This post received 11,889 likes and 456 comments. In the posts on February 17, they shared their posts with municipalities, governorships and district governorships before they left in order to benefit from social markets where they delivered LC Waikiki products to earthquake victims at the Social Markets, which were established through municipalities, district governorships, governorships and the Red Crescent, providing free service. indicated that they should be contacted. They stated that they will continue to deliver clothing aids to our earthquake victims (İstanbul-Bağcılar, İstanbul-Başakşehir, Antalya-Muratpaşa) who had to settle in different cities in the coming days, in Social Markets with our LC Waikiki Volunteers. The company's post received 8844 likes and 638 comments. On February 24, LC Waikiki volunteers continue to work in the disaster area. The third group of volunteers reiterated that they will set out on February 28 and that we will get through these difficult days together. The post received 5042 likes and 162 comments. In the written post made on Instagram on March 3, they did not forget the needs in the earthquake region, İzmir, Sivas, Antalya, Adana, they state that they constantly send our products to the social market tents set up in Mersin and Malatya and that they are delivered to earthquake victims through volunteers. They stated that they will continue to send products to social markets to be opened in different cities in the coming days. They reiterate that before going to the social markets, it is absolutely necessary to contact the municipality, the district governor's office and the governor's office. This last post of the company received 23 thousand 635 likes and 1438 comments.

Koton: In this research, the shares of Koton company on Instagram accounts on 06 February 2023 and 02 March 2023, after the earthquake and its aftermath, were examined, and in total, all of its shares received 70 thousand 119 likes and 1482 comments. In the first of 3 different posts he made on the same day on February 6, he shares the deep sadness of the earthquake we experienced in Turkey. On his Instagram account, he conveys his condolences to our citizens who lost their lives, and a speedy recovery to the injured. His post received 2144 likes and 28 comments. In another post, he provides winter clothing and other urgent needs that we can quickly deliver from provinces close to the disaster area by keeping close contact with public institutions. Warehouses are organized to deliver aid packages consisting of products for children, women, men and other needs to disaster areas. This post received 10,890 likes and 295 comments. In its 3rd post, it was stated that the aid operations continued uninterruptedly from the first moment for the needs in the earthquake region, and the stores in the surrounding provinces took action for urgent needs, from the logistics warehouse; Tens of thousands of packages consisting of winter products such as coats, underwear, scarves, caps, gloves and socks were prepared for children, women and men. In order to support AFAD's search and rescue efforts, 20-ton excavators that will work 24 hours a day in the earthquake area were rented. By collaborating with the suppliers and expanding the aid, seasonal yarns and fabrics are transformed into products that will keep you warm, such as scarves and blankets.

In addition to the donations made by Koton, the truck carrying the individual support of Koton volunteers was directed to the region, and the donations added every day will continue to be sent. 3 posts received 3341 likes and 87 comments. On February 7, 2 separate posts were published. The first share was for the earthquake victims with the clothes aid trucks in the warehouses. From the first day, winter clothes were delivered to earthquake victims in coordination with public institutions from our stores in the region and nearby provinces, 20 thousand 583 likes, 350 comments, and another post, Koton

supported the works in the region with all its resources and possibilities. It is that the leased machines work in the region and support us to heal our wounds together. This post received 4470 likes and 63 comments. In the post on February 9, Koton states that it is in the region with all its energy and opportunities, and directs generators with cabins protected against weather conditions to the region. This post received 3062 likes and 60 comments. On February 13, a condolence message is issued by Koton employees in the region for those who lost their lives in the earthquake. The post received 2244 likes and 59 comments. With the post he shared on February 14, it is seen that the people of Koton continue to help earthquake victims in the earthquake area without interruption. The post appears to have received 3557 likes and 48 comments. On February 15, it is seen that Kotonun delivered the clothing needs of our citizens who were evacuated to Antalya after being affected by the earthquake. The post receives 2851 likes and 45 comments. On February 17, aid continues to be sent for the needs in the earthquake area. The blankets, prepared by hand in hand with the manufacturers, are on their way and are waiting to be delivered to their owners. The post gets 2281 likes and 31 comments. In the posts on February 18, Koton provides support with 5 million TL to the Turkey One Heart aid campaign, which TV channels meet in order to heal the wounds of the earthquake disaster that stifled our country. Since the first day of the earthquake, a comprehensive study has been carried out to meet the needs and will continue to stand by the disaster victims and support their needs. The post gets 8515 likes and 305 comments. In the post on February 21, "Koton brought our dear friends from earthquake regions to Istanbul with the Association of Keep an Eye on Me, with which it has been working in cooperation for our pawed friends for many years. Now, health checks and care of our friends will be done, necessary chip checks will be carried out. His priority is to reunite the families of our pawed friends with their new homes. Along with our cotton paw friends…" This post received 2406 likes and 42 comments. In the shipment on February 22, cotton volunteers delivered the containers they bought to their families in Malatya. The post received 2281 likes and 24 comments. On February 23, the shelter of our pawed friends is ready. Our dear friends who came from the earthquake area and need shelter until they find their new homes. They are under the protection of the Keep Your Eyes on Me Association, which has been working in cooperation with Koton for many years. This post received 733 likes and 29 comments. In the last post on March 2, Koton continues to send aid to the earthquake zone. Koton also supports the city of life campaigns organized by the Istanbul Chamber of Industry (ISO) and United Brands Association (BMD) by sending containers.

It continues to provide the same aid to those in need by collaborating with national and international organizations, regional municipalities and other institutions. Koton will continue to meet the primary needs of earthquake victims. This last post gets 761 likes and 16 comments.

DeFacto: In this research, the shares of DeFacto company on their Instagram accounts on February 06, 2023 and March 03, 2023, after the earthquake and its aftermath, were examined, and it was seen that a total of 84 thousand 285 users liked the posts during and after the earthquake, and the majority of 2938 people made positive comments.

In this context, when the DeFacto company's Instagram account was analyzed to cover the same dates (06 February-03 March 2023) during and after the earthquake, the results were shared. DeFacto Company expressed its deep sadness about the earthquake by publishing a message of condolence and get well soon in the first black/white post it made on the same day as the earthquake on February 6, and the post received 4321 likes and 91 comments. In its second post on the same day, the first trucks with winter clothing materials were directed to the AFAD Coordination Center through the Red Crescent, in order to meet the needs in the earthquake region in severe winter conditions. It was informed that, as DeFacto, the necessary support will be provided in these difficult days, which are shown as an example of interlocking and healing the wounds in the country. This post received 23,970 likes and 741 comments. In the post on February 7, it was reported that they participated in the "Earthquake Aid Campaign" initiated by our Ministry of Commerce as DeFacto, and that they would deliver their orders for basic supplies to the earthquake zone, under the coordination of AFAD, without any commercial purpose. It was stated that the products to be purchased to support will be accessed via the link in the

profile. The post received 3408 likes and 84 comments. On February 8, 15 DeFacto buses set off for the Red Crescent volunteers to participate in humanitarian aid activities in the earthquake area. Buses departing from Istanbul Red Crescent City Center Campus will transport Young Red Crescent Volunteers to Kahramanmaraş and humanitarian aid to Hatay, İskenderun, Gaziantep, Elbistan, Malatya and Adıyaman. Our citizens, who want to switch to safe cities on their return journey, were transported to suitable locations directed by Kızılay with DeFacto buses. The post received 2144 likes and 76 comments. DeFacto shared 7 separate posts on February 9th. In their first post, We Will Wrap Our Wounds Together, they conveyed that from the first moment of the earthquake that stifled our country, they acted together with the relevant government institutions, non-governmental organizations and the DeFacto family of 15 thousand people and that they will continue to mobilize to heal the wounds with all their means. In the second post on the same day, as of the first day of the earthquake, 200 thousand products consisting of winter clothes such as coats, parkas, boots, berets, hats, gloves, cardigans and sweaters were delivered to the earthquake zones and they continue to deliver. In the third post, the buses that will transport the Red Crescent volunteers who will participate in the humanitarian aid activities in the earthquake area to the regions set out. On the return journey, under the coordination of AFAD, the citizens were evacuated to safe areas. In the 4th post, 100 thousand blankets and medical masks were and will continue to be directed to the region in coordination with the relevant institutions. In the 5th post, DeFacto opened workable stores in the region with his volunteer colleagues in order to provide free product support.6. Within the scope of the Earthquake Assistance Campaign initiated by the Ministry of Commerce, 11,500 items of need materials ordered by its customers from the e-commerce site were directed to the earthquake zone free of charge, without any commercial purpose, under the coordination of AFAD. 7th share on the other hand, 50 volunteer colleagues reached the region to support the search and rescue efforts. The total of the shares received 7396 likes and 118 comments. In the video shared on February 10, packages consisting of winter clothes were prepared for the citizens who were evacuated from the earthquake region to Antalya and were delivered to the hotels where they were hosted from the warehouses and stores in the region with the coordination of the Ministry. It received 15 thousand 414 likes and 293 comments. In the video on February 11, within the scope of the Earthquake Aid Campaign, aid packages for earthquake victims were delivered to the earthquake region with the coordination of AFAD. The post received 3434 likes and 113 comments. In the post on February 20, within the scope of the protocol signed with the Ministry of Family and Social Services, DeFacto will meet the clothing needs of all children under the auspices of the ministry in the earthquake zone for a year and heal the wounds together. This post received 23 thousand 599 likes and 1391 comments.

In the last post about the earthquake on March 3, DeFacto shared that he was with the business partners in the earthquake area, saying that priority will be given to business partners in the earthquake region in orders. This post received 598 likes and 31 comments (See Table 3).

From here, we can draw the following conclusion: LC Waikiki, Koton and DeFacto companies have provided both material and moral support to our people in the earthquake zones and their employees who were affected by the earthquake since the first day of the earthquake (6 February-3 March). Among these three companies, LC Waikiki is the company that received the most likes with 923 thousand 334 and 12 thousand 613 comments for the shares they made within the scope of the social responsibility project related to the February 2023 earthquake. DeFacto is in the second place with 84 thousand 285 likes and 2938 comments, and Koton is in the last place with 70 thousand 119 likes and 1482 comments (See Table 3).

Table 3. *Post Contents of the Companies Inspected*

Company Name	Date	Post Sub-Messages	Like	Comment
LcWaikiki	06.02.2023	1. A message of condolence and get well soon for those who lost their lives in the	1. 20 thousand 70	1. 266 2. 544

		earthquake 2. Communication with institutions for earthquake victims 3. Sending basic needs to the region with trucks through official institutions.	2. 28 thousand 603 3.196 thousand 765	3. 5207
	07.02.2023	1.LCW and some textile factories meet the food and heating needs of earthquake victims. 2. Aid trucks carrying winter basic needs were sent to the earthquake zone.	1. 49 thousand 658 2. 18 thousand 061	1. 932 2. 425
	08.02.2023	LC Waikiki continues to heal the wounds together.	14 thousand 372	377
	09.02.2023	1. Additional aid continues for the missing needs in the earthquake zone. 2. LC Waikiki sends food and hygiene materials to the region.	1. 66 thousand 586 2. 32 thousand 880	1. 1387 2. 781
	16.02.2023	150 million clothing and 200 million cash support were provided for the earthquake zone.	11 thousand 889	456
	17.02.2023	Aid is delivered to citizens in different cities through Social Markets.	8844	638
	24.02.2023	LC Waikiki volunteers continue to work in the disaster area.	5042	162
	03.03.2023	LC Waikiki continues to offer earthquake victims the products they need in Social Markets.	23 thousand 635	1438
Koton	06.02.2023	1. A message of condolences for those who lost their lives in the earthquake, and get well soon for the injured. 2. Delivery of clothing and urgent needs to earthquake zones. 3. All necessary needs are provided with the volunteers.	1. 2144 2.10 thousand 890 3. 3341	1. 28 2. 295 3. 87
	07.02.2023	1.Koton's people have one heart 2. Rented construction machines are working in the region.	1.20 thousand 583 2. 4470	1. 350 2. 63
	09.02.2023	The generator with cabin was directed to the earthquake zone.	3062	60
	13.02.2023	Condolence message for Koton employees who lost their lives in the earthquake	2244	59
	14.02.2023	Koton continues to help for the needs in the earthquake region.	3557	48
	15.02.2023	Clothing needs were delivered to the citizens who were evacuated to Antalya.	2851	45
	17.02.2023	Aid continues to be sent to the earthquake area.	2281	31

	18.02.2023	Koton supported 5 million TL in TV joint broadcast.	8515	305
	21.02.2023	Koton is with his paw friends who were affected by the earthquake	2406	42
	22.02.2023	Koton volunteers delivered the containers they bought to the family in Malatya.	2281	24
	23.02.2023	Shelter point is ready for friends with paws.	733	29
	02.03.2023	We continue to send containers to the earthquake zone.	761	16
DeFacto	06.02.2023	1. Message of condolence and get well soon about the 6 February earthquake 2. Winter supplies were sent to AFAD Coord. Center by trucks.	1. 4321 2.23 thousand 970	1. 91 2. 741
	07.02.2023	DeFacto, Ministry of Commerce, joined the Earthquake Aid Campaign. Basic necessities are delivered. Products can be purchased for support.	3408	84
	08.02.2023	15 DeFacto bus will carry young Red Crescent volunteers and citizens who want to go to different cities.	2144	76
	09.02.2023	1. We will bandage our wounds together. 2. 200 thousand winter clothes were delivered to the earthquake zone. 3. Red Crescent volunteers and earthquake victims were transported by buses. 4. 100 thousand blankets and masks were sent to the region. 5. Stores that will provide free product support were opened in the region with volunteer friends. 6. In the Earthquake Relief Campaign, customers place orders via e-commerce. It is sent to free shipping. 7. 50 volunteers reached the region for search and rescue efforts.	1. 7396	118
	10.02.2023	Winter clothes were delivered to citizens who were evacuated from the earthquake zone to Antalya.	15 thousand 414	293
	11.02.2023	Within the scope of the Earthquake Aid Campaign, the aid of earthquake victims is delivered to the region.	3434	113
	20.02.2023	Under the auspices of the Ministry of Family and Social Services, the clothing needs of all earthquake victims will be met by DeFacto for 1 year.	23 thousand 599	1391

03.03.2023	Defacto is next to its business partners in the earthquake region	598	31

Evaluation, Discussion and Conclusion

Van Earthquake in 2011 and Instagram in the Van earthquake, which is the biggest natural disaster that has occurred in Turkey since the 1999 Marmara Earthquake, a total of 644 people lost their lives and 1966 people were injured. The damage to the infrastructure of the city during the earthquake affected the electricity and telecommunication services. Due to the damage and intensity after the earthquake, telephone communication was cut off, but internet communication was not damaged. After the shock of the earthquake was overcome, people shared the photos of their places by communicating on Instagram, Twitter and Facebook, and in this way, they got information about the earthquake in a short time. Aids and needs were followed here.

After the shock of the incident was overcome and the severity of the damage was understood on social media, a platform where aid was organized, contact information of institutions that would send support to Van began to be shared via Instagram. In this way, the flow of news and assistance was carried out correctly. As can be understood from the words above, it is very important for organizations and institutions to be able to manage social media well in case of a crisis or disaster. If not managed properly, social media becomes inextricable and all advantages turn into disadvantages.

Thanks to social media, which is a part of the digital transformation process, consumers are no longer passive consumers of traditional media messages. "The new media are defined by all three characteristics simultaneously: they are media which are both integrated and interactive and also use digital code at the turn of the 20th and 21st centuries. It follows that their most common alternative names are multimedia, interactive media and digital media. Using this definition, it is easy to identify media as old or new" (Dijk, 2006: 9). Digitalization brought with it the active audience. The consumer gained an active position towards the message. They have come to an active position that not only listens to the messages conveyed by the brand, but also directly conveys their own feelings and thoughts to the brand, and receives or shares information when necessary. In February 2023, an earthquake with a magnitude of 7.7 occurred in the Pazarcık district of Kahramanmaraş, covering the provinces of Kahramanmaraş, Hatay, Gaziantep, Osmaniye, Adıyaman, Şanlıurfa, Diyarbakır, Malatya and Adana and affecting many of our cities. On the same day, nine hours later, an earthquake with a magnitude of 7.6 occurred in Kahramanmaraş again. 50 thousand 500 people lost their lives and many were injured in the earthquake. Regarding the earthquake, LC Waikiki, Koton and Defacto drew attention with their financial and in-kind assistance to our citizens in the earthquake area.

One of the most important aspects of using social media in crisis and disaster management is to inform the public about the issue by making regular updates on the issue. Social media has become a fast communication tool to inform millions of people in a short period of time, in case of a disaster, they will deal with the disaster-affected and those affected, the aid provided, the needs, and the needs. A total of 43 posts on the earthquake on Instagram, as LC Waikiki's 13, Koton's 15, and DeFacto's 15, were examined. In line with the findings that emerged as a result of the content analysis, it was concluded that 3 big companies within the scope of the earthquake-related social aid project had great help and support, both material and moral, due to the likes and positive comments received.

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The Artificial Intelligence Dimension of Digital Manipulation Deepfake Videos: The Case of the Ukrainian-Russian People

Başak Akmeşe [1]

Article Info	Abstract
Keywords: *Digital Manipulation* *Artificial Intelligence* *Deepfake Videos* *Ukrainian-Russian People* *Disinformation*	*Rapidly developing technologies make it possible to blur the boundary between real and unreal on the internet, especially in social media channels. This situation has led to the construction of the concept of deepfake, which is defined as "deep fake" by the addition of artificial intelligence technology to manipulative actions that are described as deception. In Deepfake videos, even if there is a small change in the image and sound, it interferes with reality and alters it. In particular, the use of deepfake videos by everyone through visual and auditory manipulations can cause information pollution. Therefore, in this research, it is aimed to determine the extent to which artificial intelligence-oriented deepfake videos can affect the Ukrainian and Russian people with videos manipulated in the war environment. It was aimed to measure whether the citizens of both countries had information about deepfake videos and how much they were affected by these videos. In this context, in this research, the content analysis method was used to explain the attitudes of the citizens in question to the videos with a descriptive approach. As a result of the research, it was determined that both countries had information about deepfake videos and that citizens acted prudently in the face of disinformation that could change the course of the war during the war process. In this research, it was observed that the fake images and contents published did not cause indignation in the citizens of both countries due to the close follow-up of the technology and having literacy in this regard.*

Introduction

Hilmi Ziya Ülken, points to the phenomenon of globalization by stating that innovations in communication and transportation technology trigger not only socialization but also intercultural interaction. With the invention of fire and the discovery of steam, a great epoch change took place in the history of civilization, thus, intercontinental relations were born and developed over time" (Ülken, 1998 quoted in Taşcıoğlu, 2010). After such historical events and innovations that have opened and closed an era until today, the greatest discovery of our age has come to the age of the internet. In these days, which are expressed as the age of information and technology, we see that digitalization is going to be done in every aspect of life at the point reached in internet information systems. When talking about digital life, it is necessary to talk about the benefits, problems and limits of this life.

Therefore, the use of artificial intelligence-based systems for image manipulation to create other stories with other identities has become the most important element of the last century. The visuals, which have been reshaped for manipulative purposes by manipulating images in digital environments, have

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led to the recognition of artificial intelligence-based applications called deepfakes with their use on a special platform in 2017.

Deepfake applications are a video that anyone can access, "manipulated and made with prolific deep learning technologies such as prolific adversarial networks or autocoders." Deepfake applications are a combination of the terms "deep learning" and "fake", which refers to the technique of changing the source person in the target video. This technology makes impersonation appear as if the person has done actions they have never done or are saying actions they have never said. In particular, fake news emerges as harmful social problems such as revenge, cases of abuse (Heo et al., 2023).

This new manipulation application, which is more capable, has also offered the possibility of manipulating visual and auditory perceptions. In fact, it is quite difficult to distinguish manipulated images and sounds from real ones, to see them with the naked eye. So much so that these deepfakes, which are both difficult and time-consuming to detect, come up with content that discredits people. In this respect, it can be stated that deepfakes are used by turning them into a tool of reputation assassination.

Fake news, revenge, black propaganda, blackmail and its use for many purposes are of great concern. In a period when information pollution, disinformation and manipulative news are so abundant, it is necessary to take precautions regarding deepfakes, which are the problem of the age. For this purpose, many studies have been carried out on applications that can detect image manipulation. The studies are mostly about preventing the montage of videos and photos and being able to easily identify them when they are montaged.

Digital Manipulation

The concept of manipulation, which originated from western languages and is used in almost every discipline in Turkish, can be defined as a fictional fact or the reshaping of reality and making it possible to circulate. The word meaning of the term has a negative characteristic, since it means to cheat and deceive. Manipulation is fraudulent manipulation because of its effect of 'making what is not appear to be defective' as well as 'making what is not appear to be defective'. "In this fraudulent routing process, both conventional communication technologies and new communication technologies undertake an important mission with the link they establish with the target" (Elitaş, 2022).

The definition of manipulation meant "proficiency in using a tool" until the 18th century. More detailed information can be obtained when this definition and the origin of the word are examined; because it is derived from the Latin words manus meaning "hand" and meaning "to fill". Sometimes manipulation means "the hand is full of something, a handful," while sometimes it is related to dexterity; In other words, it is used to indicate the ability to perform a job that requires high precision, manually, with bare hands or a manually used tool, or the grasping ability of the external limbs. In recent times, the first meanings that come to mind are "manipulating someone", "holding someone in your hands, moving them around your finger, treating them as an object" and similar meanings (Wyrostkiewicz, 2014 cited in Aydın, 2022).

Factors to be taken into consideration when performing manipulation are those (Hybrid Media, 2021):

> **Light Harmony:** It is difficult to achieve light harmony in photographs taken at different times of the day. Photographs with good lighting may be easier to manipulate. Light harmony of photographs combined for manipulation is very important.

Perspective Harmony: As with light harmony, it is difficult to combine photographs taken from different angles. Using photographs taken from the same angle can increase the level of success.

Resolution Compatibility: When trying to combine photos with different resolutions, an incompatible and incompatible photo manipulation application is obtained. Harmony is very important in images with similar resolutions. Due to this incompatibility, pixel disorders also occur.

There are basic "10 Golden Rules" for successful manipulation work. These are listed as follows:

- Ability to prepare personal images,

- Realistic shadow and realistic light use,

- Use of Proportion and Perspective,

- Paying attention to texture,

- Preparing images,

- Ensuring color harmony and balance of color harmonies,

- Paying attention to detail,

- The ability to compose multiple images,

- Ability to think in three dimensions,

- Ability to improve the images he composes

There are many applications for digital manipulation. Many software such as "Adobe Illustrator, Adobe Photoshop, Adobe Lightroom, Pixlr, GIMP" are examples of digital manipulation (Hybrid Media, 2021).

Deepfake and Its Historical Process

The concept of "Deepfake" is a combination of the terms "deep learning" and "fake". "Deepfake applications" can generally be created with three types of techniques: "face changing, expression changing and face creation". Deepfake content, specially created with face changing technology, is created with "machine learning" artificial intelligence technology. Deepfake applications that are so convincing that they are almost difficult to distinguish from the real thing can be created with as few as 300 images (Çolak, 2021:7).

The first known example of deepfake applications manipulated with artificial intelligence; It is based on a social media post made by a Reddit user in 2017. This Reddit user, nicknamed "Deepfakes", uploaded videos in which many famous faces, including well-known actresses, were incorporated into bodies in pornographic content through digital manipulation. After this incident, the news media began to use the term deepfake when describing such content to manipulate human faces and bodies" (Göngen & Kesgin, 2023).

Thanks to the increasing number of social video sharing platforms after the 2000s, people have shot videos for entertainment or information purposes and uploaded them to video sharing platforms. This entertainment industry has turned into a commercial area as people started to earn income based on the content uploaded to such video sharing platforms. With the creation of software, the manipulations

made in videos have become a matter of entertainment for some, while they have also become disturbing for the individuals or institutions mentioned in the video (Berk, 2020).

Features of Deepfake Videos

"Deepfake applications" are divided into four main categories: "Photo, audio, video and audio/video deepfakes".

"Photo Deepfakes": A new image can be created by replacing the face or body of a person in an image with the face or body of another person.

"Voice Deepfakes": This is a type of deepfake in which people's voices are replaced and people are imitated. It can also produce new sounds by converting written text into speech.

"Video Deepfakes": It can be stated that the faces in the videos are changed or the real image is transformed into another face. In addition, in the deepfake application called "body puppet"; The physical movement of the individual can also be included in the video by being transferred from one body to another.

"Audio/Video Deepfakes": In another deepfake application also called "Lip synchronization"; It allows changing the mouth movements and spoken words of the person in the video (Whittaker et al., 2023).

Since "deepfake production" requires very little information in terms of visual or audio input, it is very easy for someone else to create such images of the people they want to deepfake against their will, thanks to easy access. Therefore, deepfake applications are harmful practices that violate the basic moral principle of respecting people's will in transactions involving people and use people as tools for other people's purposes. The definition of deepfake can be expressed more as "cheating". This technology, which deceives people with images that do not actually exist, is seen as morally ambiguous. Because the phenomenon of deception violates the norms of truthfulness, inspires false beliefs and leads to immorality (De Ruiter, 2021).

Methods

This research was carried out by content analysis based on qualitative method. In this research, the reaction of the Ukrainian-Russian people to deepfake videos, which is the artificial intelligence dimension of digital manipulation, and their awareness of these videos are analyzed.

The scope of the study was determined as 03.01.2022 to 17.12.2022. In the study, it was aimed to measure the knowledge of the citizens of both countries about the deepfake videos between these dates. Accordingly, the content analysis of deepfake searches on Google and YouTube through Google trend was examined with a descriptive approach.

The interdisciplinary use of the content analysis method in the methodological sense is due to the flexible nature of this method. This flexible structure is the strongest feature of the content analysis method. For this reason, content analysis has an important place in the field of social sciences as a scientific method (Yıldırım, 2015: 115).

"The aim of descriptive analysis is to bring the data collected as a result of interview and observation to the reader in an organized and interpreted way. In most descriptive analyses, data are classified according to predetermined themes, findings of classified data are summarized, and summaries are

interpreted with the subjective background of the researcher. In addition, the researcher establishes a cause-and-effect relationship between the findings and, if necessary, makes comparisons with structural difference analyzes between the cases" (Kitzinger, 1995; Kvale, 1994)

Findings

Following Russia's invasion of Ukraine on February 24, 2022, a "deepfake warning" was issued on March 2, 2022 from the official Facebook account of the Ukrainian Armed Land Forces in order to prevent disinformation and black propaganda in the digital field. Then on the same day, Ukraine released a deepfake video of Russian President Vladimir Putin. On March 16, 2022, Russia released a deepfake video of Ukrainian President Volodymr Zelenskyy. Therefore, in this study, the reactions of the citizens of both countries to the deepfake videos that have been edited many times in the ongoing war – before the war started, after the war started and after the announcements about the deepfake videos that are likely to be made – were examined.

From time to time in the ongoing war, deepfake videos of the presidents of Ukraine and Russia can be published on different social media platforms on the Internet. In Image-1 and Image-2, the videos of the heads of state of both countries were made by different methods of deepfake applications.

**Image 1.** *Viladimir Putin's Digitally Manipulated Deepfake Video (Gov.Uk. 2019).*

Image -1 shows that the face's face, mouth, eyebrows, the movement of the eyes and the tilting of the head are manipulated by the method of re-animating the face. In this method, which is also referred to as the method of re-enactment or puppetry, the statements of the person are distorted without changing the identities of the targets.

Image 2. *Comparison of Volodymr Zelenskyy's Deepfake Video with His Real Video (Fox61, 2022).*

In Image -2, Zelenskyy's real video is compared with the deepfake video and it is revealed that the video is a deepfake. In the image, it is noticeable that the face and body are larger than they are. The fact that the face and body move more than they do in the image and that Zelensky blinks very quickly suggests that the video is a deepfake

Research; It has been assumed that the citizens of the countries in the war environment make searches on Google or YouTube to reach these videos that spread virally and to get information. In this direction, research was conducted on Google Trends regarding deepfake searches made through Google and YouTube. The research also aimed to measure the reaction of the country's citizens on this issue after the announcement on March 2 that Russia could publish a deepfake video against Ukraine from the official Facebook account of the Ukrainian Land Forces. Since it is desired to reach the data on whether there is a previous trend regarding these applications, the research has been determined as 03.01.2022 and 17.12.2022 date range.
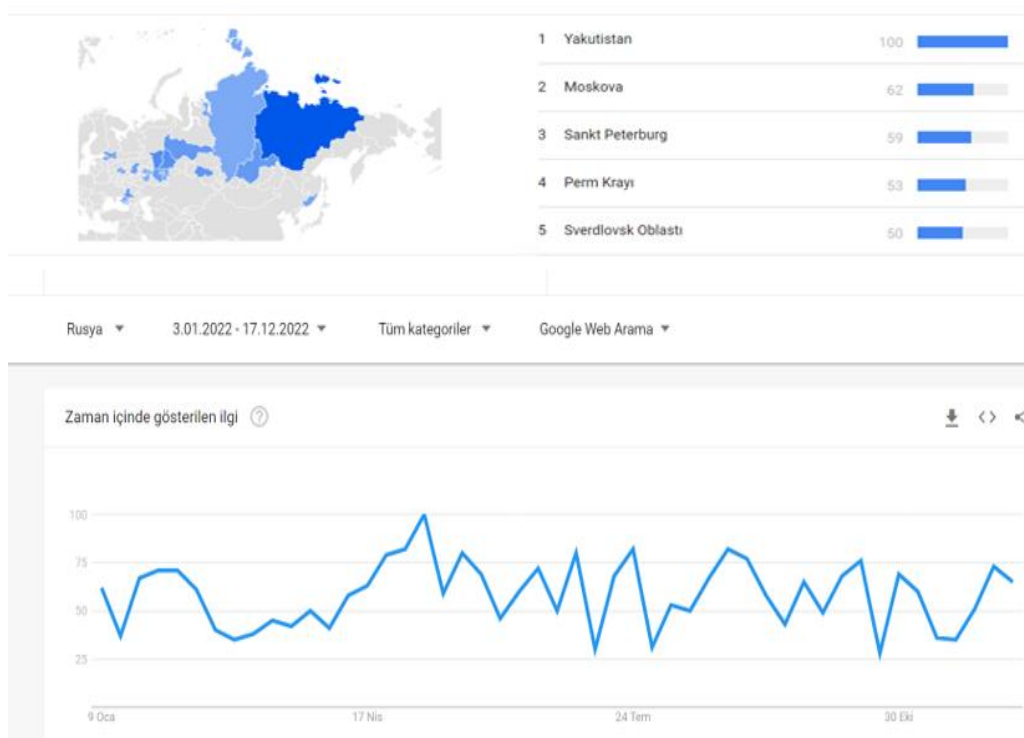
Image 3. *Google Web Deepfake Content Search Results (Russia) (Google Trends)*

Image -3 shows the search results of the Russian people for deepfakes on Google Web, including the date when the war began. In the graph, it was observed that the changes in the number of searches of deepfakes -Google web- were not very much between the dates of the war, and even the number of deepfake searches was not affected by the war environment. The published deepfake documents did not increase the need for information and did not arouse the necessary interest in the Russian people in a war environment. When the search results are analyzed on a regional basis, it is seen that the Yakutia region is the most searched region. The Yakuts, who make up the majority of the population, are a Turkic people (Wikipedia, 2022).
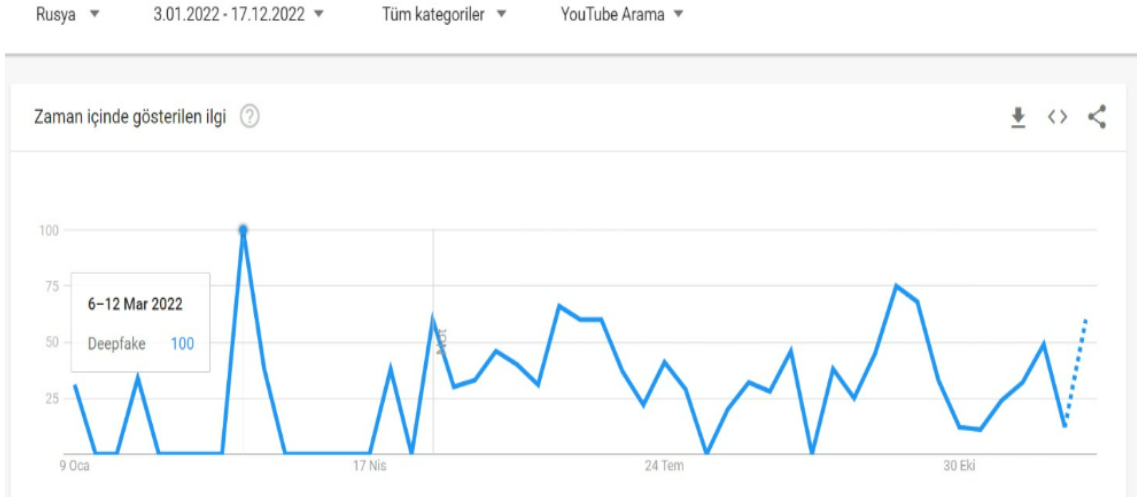
Image 4. *Youtube Sourced Deepfake Content Search Results (Russia) (Google Trends)*
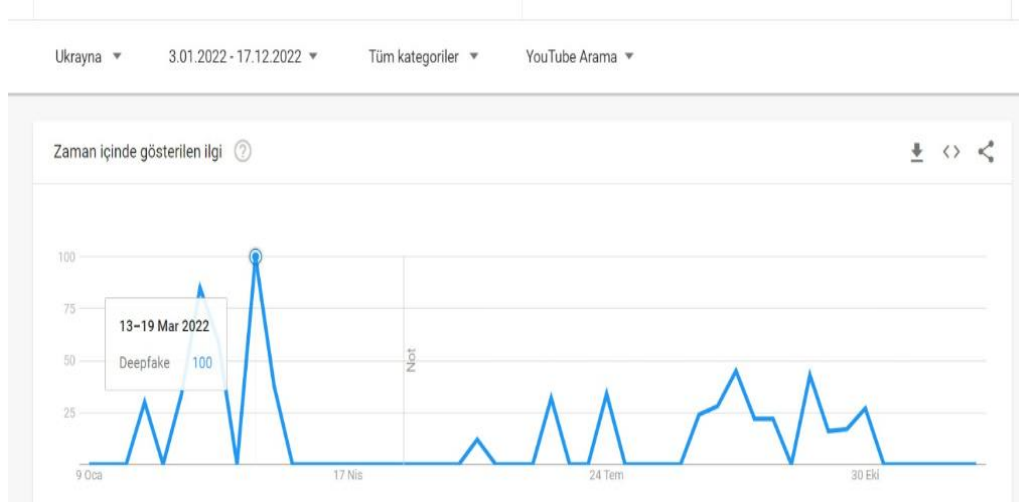
Image -4 shows the search results of the Russian people for deepfake applications on Youtube, including the date when the war began. In this way, it is observed that deepfake-related searches were made on Youtube before the war in Russia, and the searches increased due to the increase in the content served by both countries with the war.

From the graphs in Image-3 and Image-4, it is understood that the people of Russia are interested in deepfake content, that the searches are mostly made from the Yakutia region, that they use more Youtube resources for searches, and that the searches on the source increased during the war period.
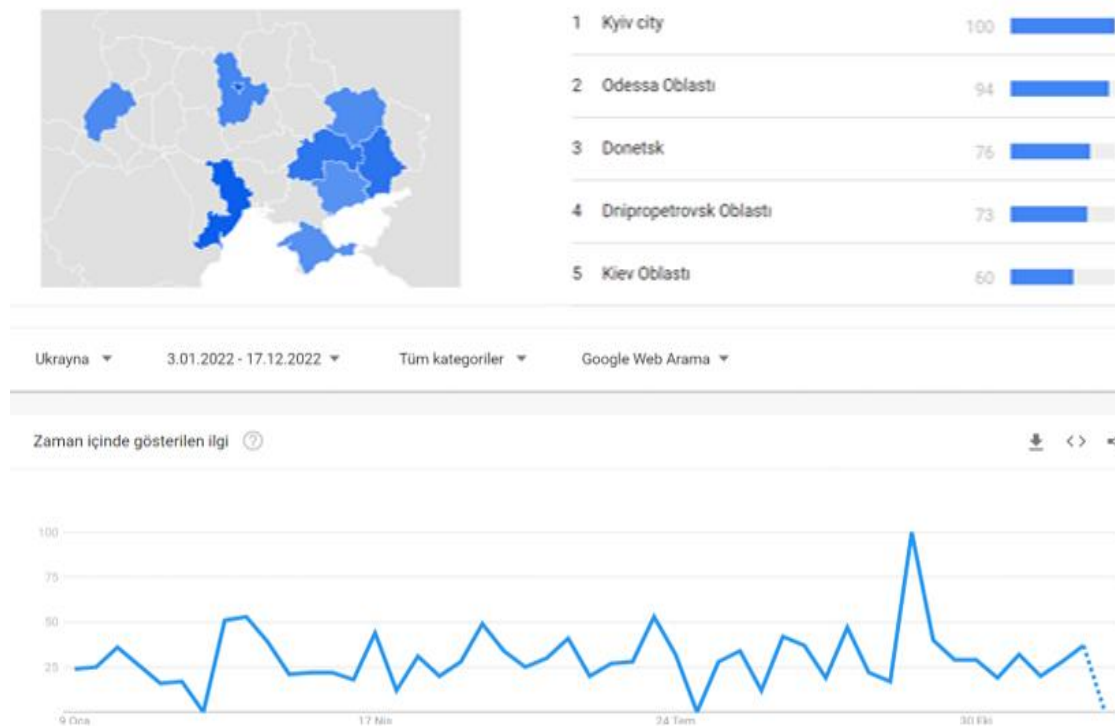
Image 5. *Google Web-sourced Deepfake Content Search Results (Ukraine) (Google Trends).*

Image -5 shows the Ukrainian people's deepfake applications on Google Web search results, including the date when the war began. The graph shows that Ukrainian people searched the Google Web for deepfake documents before the war. Following the announcement by the Ukrainian Land Forces on March 2, 2022 that Russia could publish a deepfake video directed at Ukraine from its official Facebook account, there was a significant increase in searches. This increase shows that the warnings made have been taken into consideration and have been successful.

Image 6. *Search Results for Deepfake Content from Youtube (Ukraine) (Google Trends).*

Image-6 shows the deepfake applications of the Ukrainian people and the search results on Youtube, including the date when the war began. It has been observed that the warnings about deepfakes on state-sponsored channels and social media are effective, and that the Ukrainian people search for the subject on YouTube with the warnings. March 13-19, 2022, when the number of calls reached their highest level; It coincides with the process of publishing deepfake videos of the presidents of Russia and Ukraine.

Discussion/Conclusion

The destruction of digital images according to the initiatives of individuals has introduced the term digital manipulation. Digital manipulations, which started with the acquisition of a new image, accelerated the transition to artificial intelligence-based programs such as deepfakes with the further development of synthetic media.

It is necessary to take some precautions before Deepfake applications are spread and used by citizens. The fact that the laws are not yet at the desired level or dominant in the case of deepfakes does not mean much because deepfake technology has been in use for several years. In this respect, even if these technologies are not legally regulated, social and ethical norms may change the use of deepfake technology over time (Van der Sloot & Wagensveld, 2022)

According to the research findings; The published deepfake documents did not increase the need for information and did not arouse the necessary interest in the Russian people in the war environment. It is observed that deepfake-related searches were made on Youtube in Russia before the war, and searches increased due to the increase in the content served by both countries with the war.

Following the announcement of the Ukrainian Land Forces on 2 March 2022 from its official Facebook account that Russia could publish a deepfake video aimed at Ukraine, it was determined that there was

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a significant increase in searches. The increase in searches on YouTube for deepfakes is; It shows that the warnings made with the support of the state have been taken into consideration and have been successful. March 13-19, 2022, when the number of calls reached their highest level; It coincides with the process of publishing deepfake videos of the presidents of Russia and Ukraine. As a result of the searches conducted on Deepfakes, it was observed that closely following the technology and having literacy in this regard did not cause indignation in the citizens of both countries in the face of fake images and contents.

Due to the fact that image forgery starts with digital manipulation and is easy to access and use with artificial intelligence programs, many studies have been done on the detection of deepfake applications. However, it is necessary to prevent legal gaps with a joint study or legal regulation that will bring together academics, lawyers, security units and software developers working on deepfakes. With the latest developments, the fact that deepfake applications can imitate the images and sounds of people that cannot be distinguished from the real ones in an advanced dimension is worrisome due to the possible negativities that may be experienced in the future.

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Interview with Prof. Dr. Meriç Hızal About Art

Gülümser Beyaztaş Özlütürk[1]

Gülümser Beyaztaş Özlütürk: *Dear Prof. Dr. Meriç Hızal, I am a graduate student at Atatürk University, Institute of Fine Arts, Department of Sculpture. My advisor is Prof. Dr. Mustafa Bulat. It is an honor for me to meet a valuable artist and scientist like you who have made important contributions to the field. In this interview where we will talk about your personality and your art, first of all, I would like you to introduce yourself.*

Image 1. Prof. Dr. Meriç Hızal

Prof. Dr. Meriç Hızal: I am also glad to have met you. I was born in 1943 in Istanbul. I took Painting and Art History lessons from Hikmet Kayhan at Ankara Girls' High School. Drawing lessons from Eşref Üren in Ankara between 1971-1972. Between 1973-1979, he worked as a professor at the Sculpture Department of the Istanbul State Academy of Fine Arts. Even though I chose Şadi Çalık workshop –due to the Rotation System decision they took later-I studied alternately at Hüseyin Gezer Workshop and graduated. In 1977, at the Austria-Salzburg Internationale Sommeracademie Für Bildende Kunst, I studied sculpture with the Italian sculptor Prof. Francesco Somaini. In 1982 at the Ecole Nationale Supérieur Des Beaux-Arts in Paris I studied morphology with Prof. François Debord and I studied independent sculpture with Etienne Martin. In 1992, in Italy-Como Corso Superiore Di Disegno, I worked pattern with Marcus Lupertz, Gerar Titus Carmel and Giuliano Collina. By working in the administrative staff along with the faculty member I retired from the Department of Sculpture at Mimar Sinan Fine Arts University in 2006, and I retired from the Visual Arts Department of FMV Işık University, where I have been working between 2007-2022.

I held two solo exhibitions abroad, in France-Paris-Maison Mansard and Greece-Thessaloniki-Teloglion galleries. Urart, CAM Mine Art, Ak Art and İşbank Kibele Art Gallery, including Retrospective, I opened 16 personal exhibitions in Turkey. 46th State Painting-Sculpture, Eczacıbaşı 50th Anniversary Monumental Art Competition, Sedat Simavi Visual Arts, Contemporary Art Works Placement in Open Spaces Contemporary Sculpture Competition, Ankara Art Institution Sculpture Branch Artist of the Year, Art Magazine Respect for Labor, UPSD of the Year There were evaluations such as the Artist Honor Award. I have works in Poland Lotz, Istanbul Modern, BAKSI, Istanbul and Ankara Painting and Sculpture Museums, BOZLU, Benetton Imago Mundi, Trakya University İlhan Koman, IMOGA and Eskişehir Anadolu, Kocaeli, Erzurum, Hacettepe Universities Museums and private collections. In public areas; I have works such as on top of Beşiktaş-Yıldız-Abbasağa Park, "Peace to All" Statue, Antalya-Muratpaşa Municipality Palmiye Park "Al Writing Monument", "Time in Kadıköy" in İstanbul

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Moda, "İstanbul" at the entrance of İstanbul Special Provincial Administration, Sabancı University Cultural Center "Ancestor Memorial Wall" in.

Gülümser Beyaztaş Özlütürk: *Dear Prof. Dr. Hızal, we observe that you have a very colorful life.*

Prof. Dr. Meriç Hızal: I was born into a civil servant family. Most of my relatives were teachers. But at the same time, their hands were very handy for fine work. The kind that tricks the neighbors by putting the flowers that my grandmother's sister made with crochet in a flower pot in the house where she was a guest secretly and saying, "The flower has bloomed". My great aunt was a French language teacher, but she had a good knowledge of the arts and was supportive. My little aunt was a literature teacher. My brothers and nephews chose professions such as writing, photography, archeology. My family is such a family. Although they are inclined towards art, there is no painter or sculptor among them. I am the only one among them who chose to be an artist.

Gülümser Beyaztaş Özlütürk: *Dear Prof. Dr. Hızal, what do you think is art? Who is the artist? What are the artist's mission and responsibilities?*

Image 2. Prof. Dr. Meriç Hızal

Prof. Dr. Meriç Hızal: Every artist can describe art in her/his own way. For me, everything that a person does is culture, and art is a part of it. People that looking at can also describe art differently. Art is the feeling of looking at, touching and hearing a work with the accumulation of memory inevitably. What comes to our eyes, hearts, minds from that thing that has been accomplished. In other words, it is the idea, pleasure, sadness, desire, hatred, excitement that turns that thing into art. The artist, on the other hand, is the person who does this instinctively. Yes, it is a form of self-expression, but in essence, an artist is a person who sees the invisible, shows, thinks with analogy, and can create metaphors. It is not possible to become an artist in a planned way by saying that I will do this. Everyone has their own language. This language feeds on the world view. Depending on that point of view, form, theme, material, and the way it works are formed. We call art to express a shape, a feeling or a suggestion in a unique language, with form, color, sound, movement, installation. Here the art of sculpture differs from any act of making because of its material effect. However, today, production in the digital environment is also in question, even interdisciplinary or interactive. We cannot ignore any of them. Each can be art.

I would like to take this opportunity to touch on the relationship between the artist and his work. A work that is presented to the public with the consent of the right owner is considered a public work. According to the Law on Intellectual and Artistic Works No. 5846 on Fine Arts. When you come up with something, you are the first to do it, now it is your work. In my opinion, it is necessary to forbid any changes to this work. No additions or other changes can be made in the work, in the place of the work (unless there is a public interest) or in the name of the owner of the work, without the permission of the owner of the work. Article 71 of the Law No. 5846 states that "A work, performance, phonogram or production that processes, represents, reproduces, changes, distributes, transmits to the public by means of any kind of sign, sound or image transmission, publishes or violates the law. A person who offers for sale, sells, leases or lends or otherwise disseminates, purchases for commercial purposes, imports or exports, holds or stores works that are processed or reproduced for use other than for personal use, shall be imprisoned from one year to five years, or Judicial fine will be imposed".

The work exists with its context. The artist does not do it by saying 'let me do something like this' while putting out a work. The artist has many physical and contextual concerns related to the space, such as the size of the object he puts, viewpoints, relation to other objects, height above eye level. Therefore, it is necessary to respect the work of art.

Image 3. Prof. Dr. Meriç Hızal, "Herkese Barış" (Peace for Everyone), 2002, 220x1000x1000cm

So what are the artist's obligations? Let's look at it from the artist's point of view. The obligation of the artist, especially the sculptor, is not like in the cinema or in the caricature. Our obligations are slightly different. It is our obligation as much as the conscientious obligation of someone who has social concerns. Neither more nor less. The people living in this world have as many responsibilities to the world, geography and social issues. However, our output must be from our own essence. The world we are is what we are. Everything that belongs to us expresses this world, this country. You're writing an autobiographical book and you're the one you're describing, but you're not the only one. Everyone who lived in those days, in that geography, in that economy, in those conditions. This is the artist's responsibility.

Gülümser Beyaztaş Özlütürk: *Thank you dear Prof. Dr. Hızal, as one of the Republican Period artists, you have made important contributions to the field. In this context, what do you try to convey in your works?*

Prof. Dr. Meriç Hızal: It's all about my life. Yes. For me, sculpture is dealing with a theme, a situation, with concerns about space, that is, space and volume. Whatever hurts me, whatever I want to shout and share in the aforementioned date, emerges in three dimensions.

Gülümser Beyaztaş Özlütürk: *Dear Prof. Dr. Hızal, what processes do you use to create your works? What would be your advice to our young friends in this regard?*

Prof. Dr. Meriç Hızal: I don't really want to recommend anything to anyone. To create a work, there must first be a reason. Going to the workshop like a civil servant and asking 'What should I do today?' I'm not asking myself. Something happens, I see something, I experience an event, I read. That's how the issue comes up. I work after that. I have to do a lot of research before applying. Research on the subject, the place where it will be placed (space), the memory of the place. Even if there is a gallery, answers to questions such as where does it stand, how should it stand, what size should it be? All this

needs to be investigated. After that, I decide on the material that the subject requires. Then I start drawing. Does the material to be used comply with this subject?

At the New Trends Exhibition, a friend of mine fell and hit his head on the steps because of the hard-to-see wire stretched to the ground. Luckily it was cheap. Our job should be to care about not harming people. There is a difference between the work you will put in front of a primary school and the work you will display indoors in a gallery. In an exhibition of Jeff Koons in Paris, some of the artist's works were placed in a closed volume so that children under the age of 17 could also visit the exhibition, and there was an attendant in front of him. Perceptions of all ages are not the same. This is not censorship, it is protecting them from untimely information and misinterpretations. In short, before you can be an artist, you have to be human.

When I think about what I can say to young friends, I can suggest not to chase after other artists first. It is not possible to feed on others. They must feed on their own essence. Because no one knows what they are going to tell better than themselves. While working at A. Rodin's Atelier, C. Brancusi leaves in a short time and says, 'Not even clover grows under the great plane trees'.

Image 4. Prof. Dr. Meriç Hızal, "Alyazma Anıtı" (Altarpiece Monument), 2012

'Inspiration' and learning are different case here. For example, they say to Michelangelo 'Hellenistic tors has been found'. He thinks he must go and see her. He goes and sees it right away. Broken marble Belvedere torso, stripped of all its details. This sprained body part has a great inner dynamism and surface tension. The artist observes the principle he discovered in his future works. Inspiration should not be confused with following someone else. Another suggestion is not to get caught up in the trendy in order to be contemporary. "Now that trend in sculpture" is what I fear most. There is no need for our students to worry like this. It's important to be sincere. Let's take 1937 Nazi Germany, for example. There, J. Goebbels, Hitler's minister of strategy and propaganda, tries to impose his policy on society through art. He rejects abstract art, modernism, expressionism, and even collects and tears such paintings. It disbands the juries who choose them. It almost turns art into a weapon of politics. What

does it suggest? He proposes the making of statues with Aryan images[2], namely statues of handsome Siegfriet. It organizes exhibitions under the name of German degenerate art (*Entartete Kunst*) and tries to humiliate artists who do not do what they want. He tries to stylistically lock the artist's creativity. What happened then? Now we know all those artists. All in museums. The propaganda art of that period, which we call guided art, is long gone. In other words, being human first, being respectful to the world, humanity and nature, but also being open to development is a good start for an artist candidate. I recommend not to be afraid to experiment, of course, to travel a lot, read a lot, be equipped, and keep the pulse of social life. There are positive or negative events in life that will provoke you, shake you up. You have to see them and experience them. Artists are influenced by every new material and technique they see. There is nothing wrong with this try. But I should also state that roughness may

Image 5. Prof. Dr. Meriç Hızal, "Kadıköy'de Zaman" (Time in Kadıköy), 2013

arise as a result of attempting these without learning the basic principles of art.

Gülümser Beyaztaş Özlütürk: *Dear Prof. Dr. Hızal, I have one more question. How would you view the art of sculpture from the 1980s to the 2000s in our country? What conclusion do you draw when you evaluate our day?*

Prof. Dr. Meriç Hızal: It would be more appropriate to ask this question to my art historian friends. It should be considered contextually. What is the World, possibilities, material at that time. We see the tools of visualization of art evolve. Now, digital art is easier for young people and they like it. Practices that gave little credit to mastery began to appear. Art is always in flux. Once upon a time, in the 1990s, there was a bickering between figures and abstractions. It was a pointless fight. Some artists have been troubled by this. Then the stones fell into place. Let me leave the rest to my art historian friends.

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[2] The master race (Ger. die Herrenrasse), it is a created concept from the Scandinavian race in Nazi thought -It erupted at the end of the 19th century and the beginning of the 20th century. It is called the Aryan Race. He asserts the idea of the Pure Race, and in the Nazi thought the Scandinavian Race lived on the plains of northern Germany in the 5th millennium BC. It is a race that is believed to have lived and described as the purest race by some racist people called Proto-Aryans.

Gülümser Beyaztaş Özlütürk: *Dear Prof. Dr. Hızal, what would you like to say to young sculpture artists about your profession? What advice would you give them?*

Prof. Dr. Meriç Hızal: First of all, it is important to be yourself, to know yourself. As we read on the pediment of the Temple of Apollo, 'Know Yourself' So, 'What is the meaning of my existence as an artist in this world?' he should begin to question so that the young person can gain a perspective in one way or another from where no one sees it. Getting an award is not the goal, either. Art is something that we will be happy to do and enjoy. On the other hand, I always suggest researching, seeing and learning. The longer they live, the more they learn. I think that the more they get to know the world, their own country, past art movements, crafts, historical sites, geography and people, the richer they become.

Gülümser Beyaztaş Özlütürk: *Dear Prof. Dr. Hızal, thank you very much for this nice interview.*

Prof. Dr. Meriç Hızal: Talking about art with you was meaningful and nice for me too. Thank you.