TOJ DAC

Editors

Assoc. Prof. Dr. Tamer BAYRAK

Prof. Dr. Deniz YENGİN

https://dergipark.org.tr/tr/pub/tojdac

ABOUT TOJDAC
(ISSN: 2146-5193)

TOJDAC aims to publish the original scientific articles of the researchers in line with the principles of international publishing in order to open up to the world under the guidance of science and to reach the society it is in, and to lead their changing and developing demands. TOJDAC Journal; It is a peer-reviewed scientific journal published electronically 4 times a year, in January, April, July and October. In the TOJDAC Journal based on Social Sciences; Research article, compilation and screening article works and related fields in the social sciences close to this, works are accepted within the scope of scientific studies. TOJDAC Journal; It is scanned in international directories such as ULAKBİM, DOAJ (Directory od Open Access Journals), Crossref, Index Copernicus, Academic Search Ultimate (EBSCOhost), Google Scholar and SOBIAD. For TOJDAC Journal with open access;

We will accept your original research and review articles to discuss your views on research articles, review and screening articles and similar social sciences. Please check if the article submission is active. The article acceptance period can be revised at the initiative of the editors. You need to organize your articles according to the draft article and send them with the similarity report. Similarity report upper limit is 10%.

The aim of TOJDAC is to create a source for academics and scientists who are doing research in the arts, design and communication that feature formally well-written quality works. And also create a source that will contribute and help develop the fields of study.

Accordingly, TOJDAC's intentions are on publishing articles and scientific works which are guided by a **scientific quality sensibility**.

Publisher
Çanakkale Onsekiz Mart University

ISSN: 2146-5193

Aim & Scope
Turkish Journal of Design, Art, and Communication (TOJDAC) is an open-access, peer-reviewed, scientific, and international journal that started to be published in 2011. Our journal, aiming to publish national and international high-quality research in design, art, and communication; is published four times a year in January, April, July, and December. Articles submitted for publication in the journal must be scientific and original works in English or Turkish. Original research articles, review articles, interviews, opinions, translations, and book reviews in the fields of design, art, and communication that comply with scientific publication qualifications and publication principles are evaluated.

TOJDAC aims to publish original scientific articles of researchers in line with international publishing principles to reach the society in which it is located by opening up to the world under the guidance of science and leading their changing and developing demands. TOJDAC Journal, providing international visibility to its authors as a journal scanned in international indexes, such as ULAKBIM, DOAJ (Directory of Open Access Journals), Crossref, Index Copernicus, Academic Search Ultimate (EBSCOhost), Google Scholar, and SOBIAD.

TOJDAC publishes studies that evaluate many topics such as media studies, communication research, new media, digital art, virtual reality, digitalization, social media, digital culture, virtual addiction, network society, digital society, digital minimalism, internet of things, virtual reality, artificial intelligence, digital communication, internet, and mass media from the perspective of design, art and communication fields. TOJDAC applies a double-blind peer-review process. The target audience of TOJDAC, which opens to the world under the guidance of science, consists of academics, higher education students, professionals, and related corporate enterprises.

Ethical Principles and Publication Policy

Turkish Journal of Design, Art, and Communication (TOJDAC) adopts a scientific publishing approach based on the principles of transparency. In this direction, the principles under publishing ethics published by the Committee on Publication Ethics (COPE) constitute the basis of TOJDAC's publication policy. Within this

framework, in cases of misuse or violation of publication ethics, it refers to the publication ethics flowcharts (https://publicationethics.org/resources/flowcharts) developed by COPE.

The studies requested to be included in TOJDAC should not have been published in another journal or platform before and should not have entered the evaluation stage of another journal. TOJDAC performs a double-blind review process during the evaluation phase of the studies. Accordingly, many factors such as plagiarism, adopting an unrealistic attitude within the scope of authorship and research, violating copyrights, and concealing conflicts of interest are considered against ethical principles. In addition, the fact that humans or animals will be used as data collection tools in any research emphasizes the necessity of obtaining 'Ethics Committee Approval'. Any study determined to be incompatible with ethical principles may be withdrawn from publication.

TOJDAC pays attention to the highest standards of ethical values within the scope of scientific publishing and adopts internationally accepted publishing principles. The authors are responsible for ensuring that the articles comply with ethical rules.

Research Ethics

The journal upholds the highest standards of research ethics and adopts the international principles of research ethics defined below. It is the responsibility of the authors to ensure that manuscripts comply with ethical guidelines. The principles of integrity, quality, and transparency must be ensured in the design, review of the design, and conduct of the research. The research team and participants should be fully informed about the purpose of the research, its methods its anticipated potential uses, and the requirements and risks, if any, of participating in the research. Confidentiality of information provided by research participants and confidentiality of respondents must be ensured. The research should be designed to protect the autonomy and dignity of participants. Harm to participants must be avoided. The research should be planned in a way that does not put participants at risk. Research independence must be clear and explicit; any conflict of interest must be stated. In experimental studies, written informed consent must be obtained from participants who decide to participate in the research. Consent must be obtained from the legal guardian of children and those under guardianship or those with confirmed mental illness. If the study will be carried out in any institution or organization, approval must be obtained from this institution or organization where the study will be conducted.

Ethics Committee Approval

"Ethics Committee Approval" is required for the following research. Approved "Ethics Committee Approval" must be obtained from the institution where the author of the article is located. Researches that require Ethics Committee approval are as follows:

All kinds of research conducted with qualitative or quantitative approaches that require data collection from participants using surveys, interviews, focus group studies, observation, experiment, interview techniques, and the use of humans and animals (including material/data) for experimental or other scientific purposes, clinical research on humans, research on animals and retrospective studies by the law on the protection of personal data.

In addition, it should be stated that the "informed consent form" has been obtained in case presentations, permission should be obtained from the owners for the use of scales, questionnaires, and photographs belonging to others, and it should be stated that the copyright legislation is complied with in the intellectual and artistic works used. In these articles, "Ethics Committee Permission" must be stated in the text. Articles should include a statement that Research and Publication Ethics are complied with.

Open Access

Within the scope of the open access policy adopted by the Turkish Journal of Design, Art, and Communication, all issues and content of TOJDAC, published four times a year in January, April, July, and December, are provided free of charge to the readers. The reader has the right to read, download, and copy the full text of any work published in TOJDAC. This is by the open access definition of BOAI (BUDAPEST OPEN ACCESS INITIATIVE). In addition, it is considered a violation of ethical principles for the reader to use the content for commercial purposes.

Publication Policy

The studies to be published in TOJDAC should be appropriate for the purpose and scope of the journal. In this direction, it is among the important points that the researches have an original value. Plagiarism, duplication, false authorship/ denied authorship, research/data fabrication, article slicing, slicing and dicing, copyright infringement, and concealment of conflict of interest are considered unethical behaviors. All studies that do not comply with accepted ethical standards are removed from publication. The publication of unlawful and/or unethical studies detected after the publication process is stopped in the same way. The article acceptance period can be renewed at the discretion of the editors. In the studies submitted to the journal for publication; the name of any of the authors cannot be deleted from the imprint, a new name cannot be added to the imprint, and the order of authors cannot be changed without the written permission of all authors. Manuscripts should be edited according to the draft article and submitted with a similarity report. In addition, the 'Referee Response File' is requested from our authors for article revision.

Plagiarism Check

The pre-checked studies are scanned using plagiarism software. The iThenticate software is used for studies applied to the problem of plagiarism, defined as the act of copying the ideas or works of another person or institution without permission and using them without specifying the source. Authors are informed in line with the data provided by plagiarism reports. High similarity rates of the studies may be rejected even if they are accepted due to violating the ethical principles of publishing. Accordingly, the upper limit of the similarity report is 10%.

Evaluation Process

All submitted articles must be strictly original work. The article should not have an ongoing evaluation process in another journal. In case of detection of such applications, no other application of the relevant author is accepted to the journal in any way.

The manuscripts received in the journal management system are pre-evaluated by the editors in the following criteria within 4 weeks at the latest. The evaluations are made by the following criteria: suitability to the subject areas of the journal, similarity rate evaluation, compliance with the scientific rules of the journal (APA Rules), publication language (abstract, adequacy of keywords, structured abstract translation, etc.).

Studies that pass the preliminary evaluation stage by the editors are forwarded to 2 referees who are experts in their fields according to the nature of the study. After the study is sent to the referee, the referee indicates to the editorial board whether he/she can evaluate the study within 4 weeks at the latest. Referees who do not indicate are removed from the study and new referees are appointed. According to the nature of the study, the referees evaluate the study on the standard evaluation form. In addition, the referees can also submit notes on the full text indicating their suggestions and opinions to the editorial board if they wish. The period for referee evaluations is set as 4 weeks. The reviewers' opinions guide the editors in making the final decision. The final decision always belongs to the editors.

Referees can express their opinions in 4 ways for the study. These opinions are as follows:

- The manuscript can be accepted (Acceptance): It can be accepted for publication after corrections.

-Few corrections are required (Minor Revision): The editorial board checks whether the corrections have been made and decides.

-Major changes are required in the manuscript (Major Revision): After the corrections, the referee re-evaluates the manuscript. After the study is received by the authors, it is taken to the 2nd round of evaluation.

- The manuscript is not suitable for publication and cannot be published (Rejection): A 3rd or 4th referee may be assigned to the study in line with the referee's opinions, this process works in the same way as the above-mentioned period. After the completion of the evaluation in line with the referees' opinions, the referees' opinions are reviewed by the Editors within at least two weeks.

Responsibility for the Editor and Reviewers

Responsibilities of the Author: It is the author's responsibility to ensure that the manuscript conforms to scientific and ethical standards, so authors must guarantee that the manuscript is original, has not been previously published elsewhere, and is not under consideration for publication in another language. Copyrights should be respected and copyrighted material should be used with the necessary permissions. The work of other authors, contributors, or references cited should be used appropriately and acknowledged in the references. All authors should directly contribute to the academic and scientific integrity of the manuscript; those who do not meet the criteria for authorship but have contributed should be acknowledged in the 'acknowledgments' section. Financial relationships, conflicts of interest, and competition of interest must be declared. In studies involving a human element, it should be stated that 'informed consent' was obtained from the participants, and ethics committee approval was obtained. The author should prepare and submit the manuscript strictly according to the writing rules specified by the journal.

Responsibilities of the Editor: The Editor-in-Chief is responsible for ensuring that manuscripts submitted for publication are evaluated impartially and treated fairly, regardless of the ethnicity, gender, sexual orientation, nationality, religious beliefs, and political philosophy of the authors. The editor-in-chief ensures that reviewers adhere to the principles of impartiality by opposing conflicts of interest. He/she has full authority in the referee assignment process and is responsible for making the final decision on the articles to be published in the journal.

Responsibilities of Reviewers: Reviewers are expected to adhere to the principles of impartiality. They should not have any conflicts of interest with the authors or financial supporters of the research and should be impartial in their evaluations. Reviewers should ensure that all information about submitted manuscripts remains confidential and report to the editor if they encounter any problems such as copyright infringement or plagiarism. Care is taken to keep the identity of the referees confidential during the evaluation process and it is emphasized that the referees should not discuss the articles among the referees.

Copyright

The TOJDAC journal, which adopts the open access philosophy, accepts for review "works that have never been published anywhere before, have not been accepted for publication, and/or have not been submitted for consideration to another journal." During the process of submitting the article via DergiPark, authors upload the 'Transfer of Copyright Agreement' form, signed, within the system and transfer the publication rights of the work to IBAD, which is licensed under Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0).

Main Topics of TOJDAC

Media studies, communication research, new media, digital art, virtual reality, digitalization, social media, digital culture, virtual addiction, network society, digital society, digital minimalism, internet of things, virtual reality, artificial intelligence, digital communication, user experience, internet, and mass media from the perspective of design, art and communication fields.

Language of TOJDAC
Turkish and English

Contact
Çanakkale - Türkiye
e-mail: tojdac@gmail.com
web: https://dergipark.org.tr/tr/pub/tojdac

Editörün Mesajı

Sevgili TOJDAC Okuyucuları,

Bu sayıda Cilt 14, Sayı 2 yayınımızı sizlerle paylaşmaktan mutluluk duyuyoruz. Dergimizin yayınlanan bu sayısında kabul edilen 15 yazarın 12 makalesi bulunmaktadır.

Sevgili okurlar, daha detaylı bilgi almak, öneri ve görüşleriniz paylaşmak ya da eserlerinizi yayınlatmak için gönderimlerinizi lütfen aşağıdaki e-posta adresine iletin. Bizlere TOJDAC Sekreterliği tojdac@gmail.com adresinden ulaşabilirsiniz.

İletişimde kalmak ve bir sonraki sayımızda buluşmak umudu ile.

Editörler

Prof. Dr. Deniz YENGİN
Doç. Dr. Tamer BAYRAK

Çanakkale Onsekiz Mart Üniversitesi
İletişim Fakültesi
Çanakkale TÜRKİYE
Tel: 0286 218 00 18
E-mail: tojdac@gmail.com
URL: http://www.tojdac.org

From the Editor

Greetings Dear readers of TOJDAC,

We are happy to announce to you that our Volume 14, Issue 2 has been published. There are 12 articles from 15 authors published in this current issue.

Dear readers, you can receive further information and send your recommendations and remarks, or submit articles for consideration, please contact TOJDAC Secretariat at the below address or e-mail us to tojdac@gmail.com

Hope to stay in touch and meeting in our next Issue.

Editors

Prof. Dr. Deniz YENGİN
Assoc. Prof. Dr. Tamer BAYRAK

Çanakkale Onsekiz Mart University
Communication Faculty
Çanakkale TÜRKİYE
Tel: 0286 218 00 18
E-mail: tojdac@gmail.com
URL: https://dergipark.org.tr/tr/pub/tojdac

TABLE OF CONTENTS
April 2024 Volume 14 Issue 2
(10.7456/tojdac)

RESEARCH ARTICLES

REVIEW ARTICLES

ART AND LITERATURE

TABLE OF CONTENTS
Nisan 2024 Cilt 14 Sayı 2
(10.7456/tojdac)

ARAŞTIRMA MAKALELERİ

REVIEW ARTICLES

ART AND LITERATURE

DOI Numbers of TOJDAC
April 2024 Volume 14 Issue 2
(10.7456/tojdac)

RESEARCH ARTICLES

REVIEW ARTICLES

ART AND LITERATURE

USING LETTERPRESS PROOF MACHINES IN PRINT MAKING

Alper Raif İPEK
Selçuk Üniversitesi, Türkiye
alperipek@yahoo.com
https://orcid.org/0000-0001-6842-2478

ABSTRACT

Johannes Gutenberg's development of the movable type and printing press in Europe in the 15th century led to a technical and cultural revolution. Taking proofs of works to be printed has been an ongoing practice since these early days of printing. Proofreading has become a method to prevent errors and obtain customer approval. While the first proofs were made on the printing machine, they were later made on simple hand presses, and in 1909, the first letterpress proof printing machine was developed by Robert Vandercook. With the integration of computers into design and printing, letterpress printing was replaced by offset printing. Letterpress proof press and machines that were out of use were adopted by artists, designers, and educational institutions in Europe and especially in USA. Thus, a new experimental, creative, educational, and artistic usage method was born. The transformation of the old letterpress proof presses, a quality system application in the pre-press process, into an art and education technique is a unique example. In Turkey, such a usage method does not yet exist. The aim of this study, which uses qualitative research methods, is to conduct the outputs in the field of printmaking with letterpress proof printing machines in the world, while making an examination of the technique from past to present, and to introduce this method and its machines, which do not exist in Turkey, and to guide those who are interested. The transformation of letterpress printing in the historical process, the artists, workshops, and institutions that produce and train in the field of printing making with letterpress proof printing machines were examined and exemplified. Literature research was conducted on the subject. In the conclusion section, an evaluation and recommendation were made.

Keywords: Printmaking, Proof Press, Letterpress, Graphic Design, Typography.

ÖZGÜN BASKIDA TİPO PROVA BASKI MAKİNALARININ KULLANIMI

ÖZ

Avrupa'da 15. yüzyılda da Johannes Gutenberg'in hareketli hurufat ve baskı presini geliştirmesi teknik ve kültürel devrime yol açmıştır. Basılacak işlerden prova almak basımcılığın ilk günlerinden beri süre gelen bir uygulamasıdır. Prova baskı, hataların engellenmesi ve müşteri onayının alınması için kullanılan bir yöntem olmuştur. İlk provalar baskı makinasında alınırken sonrasında basit el tezgahlarında alınmıştır. 1909'da Robert Vandercook tarafından ilk tipo prova baskı makinası geliştirmiştir. Bilgisayarın tasarım ve basımcılığa entegre oluşuyla tipo baskı yerini ofset baskıya bırakmıştır. Avrupa ve özellikle ABD'de kullanım dışı kalan tipo prova tezgâhları ve makinaları sanatçılar, tasarımcılar ve eğitim kurumları tarafından sahiplenilmiştir. Baskı öncesi sürecindeki bir kalite sistemi uygulaması olan eski tipo prova baskı makinalarının özgün baskıda sahiplenilerek sanat ve eğitim tekniğine dönüşmesin yegâne örnektir. Böylelikle deneysel, yaratıcı, eğitici ve sanatsal yeni bir kullanım yöntemi doğmuştur. Türkiye özelinde ise böyle bir kullanım yöntemi henüz

354

bulunmamaktadır. Nitel araştırma yöntemlerinin kullanıldığı bu çalışmanın amacı dünyada tipo prova baskı makinası ile gerçekleşen özgün baskı alanındaki çıktıları araştırarak Türkiye'de hiç olmayan bu yöntemi ve makinalarını tanıtmak, ilgililerine yol göstermek ve geçmişten günümüze teknikle ile ilgili bir inceleme yapmaktır. Tipo baskının tarih sürecindeki dönüşümü, tipo prova baskı makinaları, özgün baskı alanında üretim ve eğitim yapan sanatçılar, atölyeler ve kurumlar incelenmiştir ve örneklenmiştir. Konuya dair literatür araştırması yapılmıştır. Sonuç bölümünde bir değerlendirme ve öneri ortaya çıkarılmıştır.

Anahtar Kelimeler: *Özgün Baskı, Prova Baskı, Tipo Baskı, Grafik Tasarım, Tipografi.*

INTRODUCTION

Johannes Gutenberg's development of the movable type and printing press in Europe in the 15th century led to a technical and cultural revolution. Taking proofs of works to be printed is a practice that has been around since printing. Proofing has become a method used to prevent errors and obtain customer approval. The first proofs were made on the printing machine, and later on hand equipment. The first letterpress proof printing machine was developed by Robert Vandercook in 1909. In this way, the printing machines were not occupied, and the results were visible before production.

Traditionally, printing is the process of transferring the designs prepared on the computer to paper and its derivative printing substrates, the raw material of which is mainly cellulose, using plate and ink and reproducing them in high quantities. Traditional printing is today a production method with sheet-fed offset, web offset, screen printing, rotogravure and flexo printing machines. In the modern sense, printing is the process of reproducing and producing designs prepared in a computer environment in low quantities by transferring ink to paper and chemical-derived printing materials without the need for a plate, or by creating forms or traces without the use of ink. Contemporary printing is today a production method with digital printing, laser printing and 3D printing machines. In artistic terms, printing is the process of transferring designs prepared manually or with computer support to paper and its derivative printing substrates, whose raw materials are mainly cellulose and cotton, through hand-made or ready-made wooden, plastic, metal and stone plates and reproducing them in limited quantities. In the artistic printing method, gravure presses, lithography presses, screen printing machines, letterpress and offset proof machines, hand presses and hand tools are used. All printing methods require a preparation process called pre-press and production process called post-press (İpek, 2023: 21).

Digital printing has opened a new dimension in printing, offset printing is still the most used commercial printing method today. Offset printing was replaced by letterpress printing after the computer revolution in desktop publishing. Interested people and enthusiasts are trying to preserve the typography heritage, equipment, and machines of letterpress printing, which has a 500-year history and started to be abandoned in the mid-1980s. In this sense, letterpress printing, as a type of high printing, was reborn in printmaking. Letterpress proof presses and machines, which are used to obtain testing and approval during the pre-press process, have been accepted by printmaking artists due to many factors such as their easy use, ability to print in small quantities, the ability to use materials other than printing materials as plates, and their small footprint. However, by the 1980s, the production of letterpress proof printing machines had already ended. Manufacturers who succumbed to offset printing have terminated their activities. For this reason, it is very difficult to find these machines, the newest of which is almost 50 years old, and to keep them working. It has been observed that the letterpress heritage and equipment could not be preserved during the transition from letterpress printing to offset printing. Letterpress proofing machines are used by some printing houses in Turkey, the use of letterpress proof machines remains quite limited.

Letterpress proof printing machines, which were out of use in Europe and especially in USA, were adopted by artists, designers, and educational institutions. Thus, a new experimental, creative, educational, and artistic usage method was born. Although these methods of use do not yet exist in

Turkey, new areas for conservation, education and art production will be able to develop with the acquisition of these machines.

METHODOLOGY

The aim of this study, which uses qualitative research methods, is to conduct the printouts of many contemporary artists and studios working in the field of printmaking with letterpress proof printing machines in the world, while making an examination of the technique from past to present, and to introduce this method and its machines, which do not exist in Turkey, and to guide those who are interested. The transformation of letterpress printing in the historical process, the artists, workshops, and institutions that produce and train in the field of printing making with letterpress proof printing machines were examined and exemplified. Literature review examined national and international publications on the subject. Catalogs and visuals within the scope of the research were discussed. In the study, visual content analysis was performed, and purposeful sampling was used. In the conclusion section, an evaluation and recommendation were made.

Production of letterpress printing and equipment ended in the 1980s. For this reason, limited resources were accessed in the literature review regarding letterpress printing and proof printing. There are very few publications specifically about the use of letterpress proof machines in an artistic context. This study also aims to provide resources to the international literature on the subject.

LETTERPRESS TECHNIC

"High print is the oldest and simplest form of printing" (Grabowski & Fick, 2012: 75). Letterpress printing is a high print technique, and its plate is inside out. The way letterpress printing works is that the areas that will print on the plate, are high and the areas that will not print are low. In this way, the higher areas can receive ink and print. Letterpress printing is done by manually arranging letters side by side, bringing together lead lines cast in machines, and using plates prepared by fixing metal or polymer clichés (İpek, 2023: 812-813). Letterpress printing name comes from the English term typography. *"Typography is the term for printing with independent, movable, and reusable bits of metal or wood, each of which has a raised letterform on one face"* (Meggs, 2012: 68).

"Xylography is the technical term for the relief printing from a raised surface that originated in Asia" (Meggs, 2012: 68). Asia's discoveries in printing found their counterpart in Europe in the 15th century with the movable type system and printing machine developed by a German named Johannes Gutenberg in 1450 (İpek, 2023: 812). Thanks to his position as a jeweler, Gutenberg cut the letters from metal, cast them, and developed a printing press usign the movable type system. Gutenberg was the first to create his letter parts from an alloy of lead, tin, antimony, copper, and bismuth, the same components are still used today (Britannica, 2016). This printing letters are called cast lead types (Erçin, 1961: 12), (Figure 1). On the other hand, wooden type was used for large font type in the titles and headlines of print media such as posters, advertisements, and newspapers especially for headlines (Figure 2). A plate is used to print images and drawings (Figure 3). While clichés were initially made by engraving and carving on wood and metal, other techniques to produce clichés were developed over time. However, the cliché is a costly solution and is not very suitable for colorful printing (İpek, 2023: 813).
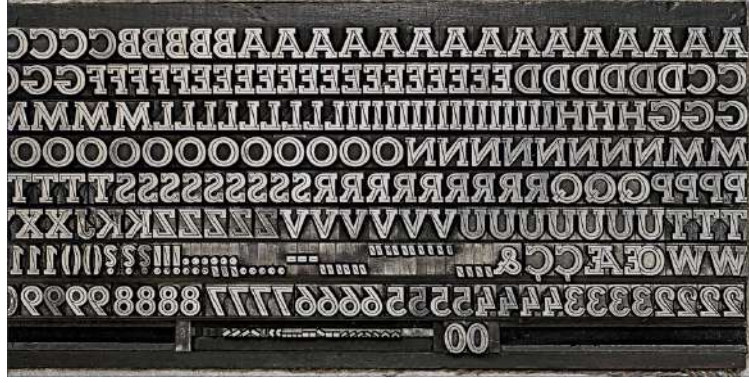
Figure 1. Landi Echo lead type designed by Alessandro Butti in 1939, *International Symposium Torino, Castello del Valentino, September 16-17, 2021, Italy* (nebiolohistory, 2024).

Figure 2. Artz wood type designed by Erik Spiekermann, *The Hamilton Wood Type Legacy Project, USA* (woodtype.org, 2024).

Figure 3. Cliché examples for printing, hot foiling, (left) and embossing (right), Ankara. (Researcher's archive, 2023).

Letterpress is a type of printing that requires a lot of human labor and power (Figure 4). Innovations have been made in type casting and printing over time. The most critical first development for printing was developing a cylindrical printing machine instead of a wooden press that used flat sheet and single-sided printing (İpek, 2023: 815). It is the first printing machine with a cylindrical drum made of cast iron, capable of printing 400 sheets per hour, developed by Friedrich Koenig in 1814 (Koenig Bauer, 2023). The second significant development is the mechanization process of typesetting. It started with the development of the *"Linotype"* machine by Ottmar Mergenthaler in 1886 and the *"Monotype"* machine by Tolbert Lanston in 1893 (Sarıkavak, 2005: 16).

Figure 4. Composing room of a newspaper, *The Christian Science Monitor,* 1930, USA
(Marybakereddylibrary, 2018).

Against to letterpress printing long, laborious and costly way of proof printing presses (Figure 5) and proof printing machines (Figure 6) have been developed as a quality control system to ensure that the pre-press process is correct, to test the job, to prevent errors in advance, to avoid occupying the printing machine and press room, and to obtain customer approval. *"Proof presses, which are important tools of typesetting workshops, have various models, from very primitive to very modern. The proof press, in its most primitive form, essentially consists of a flat plate and a cylinder moving on a slide"* (Çelik & Ünal, 1997: 15).

Figure 5. VANDERCOOK NO. 0 12¾ × 27-inch (32,38 x 68,58cm) letterpress proof press, 1950, USA (Letterpresscommons, 2023).

Figure 6. VANDERCOOK Universal III 18¾" × 28-inch (47,62 x 71,12 cm) letterpress proof machine, 1959, USA (Vandercookpress, 2023).

The proof press, one of the essential tools of the typesetting department, has one or more of them, depending on the strength of the typesetting department. The dimensions of the presses also vary depending on the place of use and the type of service. For a small printing house, a simple hand-pulled proof press is sufficient. A large printhouse or newspaper typesetting department, needs powerful machines that can print page plates precisely and give clear printing when necessary (Evliyagil, 1985: 54).

The first and simplest proof machines are small sized devices. The operator manually applies ink to the plate fixed to these presses, using a roller, and prints it by passing the roller over the paper placed on it. Proof printing machines were later developed, and their sizes increased. The forming system of normal letterpress printing machines, the grippers that holds the paper and fixes it, the roller system that gives ink to the plate, the ink roller washing system, the adjustable bed system that allows printing with plates at different heights, and the stacking systems for the printed paper have been added. The latest letterpress proof machines produced have B1 format (70 x 100 cm) paper size, in line with the largest letterpress printing machines. The extreme development of proof printing machines has enabled them to be used not only for trial printing in printing houses but also for the reproduction of low-traffic maps, posters, flyers, business cards and similar products.

It is very easy to use and learn both letterpress proof presses and letterpress proof machines. Therefore, in the world, old letterpress proof printing machines, which are idle, are used today by artists in printinmaking, by designers in production, and by schools in typography, graphics, and printmaking education. There is no other way but to print the cast lead type with letterpress and letterpress proof presses. Engraving presses, hand presses or barens crush the cast lead type and render it unusable.

Proof presses that operate on a table or bench consist of a small rubber printing roller that can move back and forth on a flatbed (Figure 5). Some presses have adjustable cylinder to accommodate different heights of plates and thicknesses of paper. After the prepared plate is fixed on the bed, the plate is inked manually with roller then paper is placed on the inked plate. Some presses have grippers that immobilize the paper. Afterwards, the printing operator pulls the cylinder waiting on the left side to the right and passes it over the paper. Thus, printing is done. The process can be repeated according to the desired number of prints. At the end of the printing, the ink on the plate is cleaned. The typefaces are distributed in their cases and any clichés are stored if any.

Proof printing machines consist of a metal printing cylinder and ink rollers that can move back and forth on a flatbed (Figure 6). Some machines have an adjustable bed to accommodate different heights of plates and thicknesses of paper. The prepared plate is fixed on the bed. Proof printing machines have an inking system as in production machines. This system thins the ink and delivers it to the ink rollers. For printing, the operator places the paper on the feeding tray and places it in the opened grippers of the printing cyclinder. While the fixed paper wrapped around the cylinder with movement, the ink rollers move forward and transfer ink to the plate. The paper rotates on the plate at the printing cyclinder, printing is realised. The printing section at the end of the bed returns to the beginning and releases the printed paper. Thus, printing is done. The process can be repeated according to the desired number of prints. In some printing machines, the printing section is moved manually by the operator by turning the lever, while some machines are completely electric, and the printing is controlled by pressing the buttons or the foot pedal. At the end of the printing, the ink rollers are cleaned. While some machines can do this themselves, this cleaning can also be done manually. At the end of the printing, the ink on the plate is cleaned. The typefaces are distributed in their cases and the clichés are stored if any.

LETTERPRESS PROOF MACHINES
Proof print is testing printing for approval and testing purposes before mass production. Proofing, a quality control practice, is included in the prepress process in desktop publishing, but can also be performed at the printing stage. It is necessary for the proof print to be highly similar to the product that will be produced at the end of the production process in order to prevent possible errors.

Proofing has been accepted because it not only enables customer approval to be obtained, but also helps to correct and prevent errors that are difficult to correct, costly and impossible to correct at the production stage, which can only be seen during the printing process. It is a verification method for graphic designers that ensures that the same result can be achieved in the production of the design that

appears on the screen. Proof printing is the way to bring the graphic designer, customer, and printer together in the same line.

Before the full use of computer technologies, prepress preparation was a long and difficult process. In particular, letterpress page layouts were almost entirely entrusted to typesetters and page editors. It was almost impossible to see the final design of work until after printing. For this reason, letterpress proofing equipment began to be used in the printing house in the late 1800s as a test method without occupying the printing machines. The first proof printing machine was developed by Robert Vandercook in 1909. Letterpress proof machines are produced in column format as well as sheet format. Column format machines were used in newspaper printing where there was a race against time.

In the production of letterpress proof machines, the VANDERCOOK brand in the United States and the Swiss F.A.G Form-Test Brand and the German KORREX brand in Europe come to the fore in continental America. There are other manufacturers such as Challange, Reprex, Hohner, Soldan, Grafix (Figure 11) that produce under the license of these companies or produce their own designs. Manufacturers on both continents did not produce letterpress machines for the printhouse. Leading companies such as Koenig Bauer, Albert Frankenthal, MAN Roland, Heidelberg, Nebiolo and Miehle, which produce letterpress printing machines for the printing industry, did not produce letterpress proof machines.

In a publication by Heidelberg in 1969, states that proof printing machines differ from the production machine in terms of plate drum, printing speed, ink setting, water setting, blanket and drum paper, and that due to such structural differences, the prints of the proof printing machine and the production machine cannot be the same (Heidelberg, 1969: 20-21). This approach of Heidelberg answers why production machine manufacturers do not also produce proofing machines (İpek, 2024: 956). The Original Heidelberger Tiegel, which was the most common platen press machine in this period, is the most produced printing machine in the world with 165,100 units from 1926 to 1985 (Glocker, 2007: 186-189). Although Heidelberg's statement is for offset proofing, it can be understood that there is also market concern. Large manufacturers did not want small proof machines to replace their own machines.

It has been determined that letterpress proof presses and machines are used in a small number of printhouses throughout Turkey, and that there is no situation regarding the re-evaluation of letterpress proof presses and machines in Turkey.

As offset printing replaced letterpress printing in commercial printing, all manufacturers had to end their production of letterpress proof machines in the 70s. While some manufacturers have completely withdrawn from the market, some have started producing offset proof printing machines. As of the 90s, with the development of computer technologies, proof print began to be taken from digital printing machines and offset proof print machine production ended in the early 2000s.

Vandercook
While in the early twentieth century, printers were making simple proofs with rollers and cylinders on galleys for printing, in 1909 Robert Vandercook was the first person, developed a proof press with gears, hard beds and cylinders that could provide the printing industry with high-quality proofs from type and photogravure plates. The Vandercook and Sons brand has set the standard in proof printing machine production in the USA and Europe (Figure 5-6). In the 1960s, as offset printing eclipsed letterpress printing as the leading commercial printing method, presses began retiring their letterpress equipment, often giving it away. As a result, Vandercook presses have been adopted by artists and amateurs for limited-run, low-run prints due to their ease of use. Vandercook machines, which are now widely available in art schools and printing arts centers, have mostly become the preferred printing machine for quality printers and artists (Figure 7) (Vandercook, 2023). From 1909, when the first machine was produced, until 1976, when the last letterpress proof machine was produced, Vandercook was the only

company with paper sizes ranging from the smallest to 14 ¾ × 20 inches (37,46 x 50,8 cm) and the largest to 24 ¾ × 27 inches (62,86 x 68,58 cm). It has produced color, two-color and four-color letterpress proof machines. The company also produced printing equipment, gravure press, and offset proof print machines. Vandercook, which changed hands several times over time, was purchased by Tom Bell and Hal Sterne from NA Graphics in 1994 and moved to Ohio. In 1996, Fritz Klinke purchased NA Graphics and moved it to Colorado. Today, NA Graphics continues to provide technical support and spare parts for Vandercook machines.

Figure 7. Chris Chandler at work on the Vandercook proof machine, USA (Neuhauspress, 2021).

F.A.G

Joseph-Otto Bobst, brother of Bobst S.A. founder Hanry Bobst, founded the quality control systems F.A.G (Fournitures pour les Arts Graphiques) in Lausanne, Switzerland, in 1937 to introduce the American-style proof printing method. It started to produce its first machines in Germany and France in 1946. 1960, production was consolidated under one roof in the city of Avenches. The company developed F.A.G Control and F.A.G Swissproof, which are exported to five continents (Figure 8). F.A.G letterpress proof machines are renowned for their Swiss precision, reliability, and trouble-free operation. The production of letterpress proof machines was switched from the production of letterpress proof machines to the production of offset proof machines in 1972, causing known changes in the printing industries and changing the technical needs for proof printing. Approximately 2000 letterpress proof presses were produced in Avenches between 1962 and 1991. Today, F.A.G company works on printing quality control systems in the city of Lausanne and overhauls F.A.G machines and provides service and parts supply. F.A.G produced letterpress proof machines with paper sizes of 40 x 58 cm, 52.5x 72 cm, 81.5 x 54.1cm, 83.5 x 68 cm, 83.9 x 68 cm and 89.5 x 68 cm (Proofpress, 2023).

Figure 8. FAG Swiss Proof S 52 (Hacking gutenberg, 2024).

Korrex

KORREX proof machines (Figure 9), produced by Max Simmel Maschinenfabrik in Pforzheim, Germany, between 1918 and 1977, have a press cylinder moving on a flat bed. In the 1960s these machines were imported to the USA by Bauer Presses Inc in New York. It produced a letterpress proof machine with paper sizes of 35×44 cm, 38×50 cm, 42×58 cm, 53×70 cm, 72×102 cm, 86×113 cm (Vandercook, 2023). During the period when offset printing started to replace letterpress printing, Korrex concentrated on the production of offset proof printing machines and merged with F.A.G to produce F.A.G-KORREX offset proof printing machines. After withdrawing from the printing industry, Max Simmel Maschinenfabrik company continues to supply parts for old proof machines while producing in another field, but its commercial activities have ended today.

Figure 9. Korrex Frankfurt letterpress proof machines in 61x86cm.
Source: (Korrex Catalogue).

REUSE AND CONSERVATION

The history of printing is replete with examples of artistic adaptations of technologies originally developed for commercial or other purposes (Grabowski & Fick, 2012: 35). The concept of artistic printing is expressed in English with the term *"printmaking". "It is a print that is designed and produced by the artist"* (Merriam-webster, 2023). Among many printing types such as commercial printing, personalized printing, digital printing, the naming of printmaking better describes the technique. Unlike commercial printing, artistic printing is the process of transferring designs prepared manually or with computer support to paper and its derivative printing materials, whose raw materials are mainly cellulose and cotton, through hand-made or ready-made wooden, plastic, metal and stone plates and reproducing them in limited quantities. In the artistic printing method, gravure presses, lithography presses, screen printing machines, letterpress and offset proof machines, hand presses and hand tools are used (İpek, 2023: 21). While the intaglio press is the most common and convenient tool used for printing relief elements, many artists still use vertical iron hand presses such as the Albion, Columbia, or Washington for the high-pressure process. These plate presses are antiques used in high-pressure printing and printing, before the development of lithography and digital methods to produce large numbers of prints. Letterpress proof presses are a favorite of many artists. The proof press is an excellent choice when printing large prints or combining images with letterpress printing (Grabowski & Fick, 2012: 35). Letterpress proof presses can print with lead type, wood type, and clichés, as well as with linoleum and wooden plates. While some artists stick to old production techniques and print using old type and wooden letters (Figure 13, 14, 17, 20, 21), some artists experimentally use current technologies such as laser and CNC cutting machines in plate production and blend the old and the new (Figure 7 and 10).

Figure 10. Dafi Kühne at work on the Grafix letterpress proof machines at Zurich (Kühne, 2021).

Letterpress machines, letterpress proof machines and letterpress printing equipment, which have been abandoned in commercial printing, and those who have not been scrapped, have found a place in a group that is passionate and curious about high printing. Thus, the legacy of letterpress printing equipment and typefaces that could not be transferred to digital form has been protected. Those who own these machines and equipment can be listed as follows; Printing houses that continue to do business with letterpress printing, new printing houses, artistic printing workshops, artists, museums, and schools.

There are 356 museums affiliated with the Ministry of Culture and Tourism of the Republic of Türkiye (Müze, 2023) and 365 private museums under the supervision of the ministry (Kvmgm, 2023). These museums are related to paper, press and graphic arts, there is no pure printing museum. Existing museums also host some old printing equipment and products, they do not offer printing experiences. Although there are a few letterpress printing workshops with an artistic approach, these enterprises appear to make commercial printing and they print on letterpress machines, not on proofing machines. The only letterpress proof printing machine in active operation in Turkiye is the Grafix brand machine owned by Assoc. Prof. Alper Raif İpek (Figure 11).

Figure 11. Grafix 0 (39 x 53 cm) letterpress proof machine, Ankara (Researcher's archive, 2016).

Hatch Show Print
Hatch Show Print, founded by the Hatch family in 1875, is one of the oldest letterpress printing houses in the United States, now located in Nashville (Figure 12). The printing house, which hand-prepares and prints flyers, posters and billboards for circus shows, minstrel shows, vaudeville shows and carnivals as representatives of Southern culture and entertainment, specializes in music show posters (Figure 13). In its heyday between 1920 and 1950, the print house printed the most unforgettable images of country music artists with large-sized wooden blocks carved and inlaid by William Hatch. The printing house went through a period of stagnation in the 70s and 80s and changed hands several times. In 1992, Hatch Show Print was inducted into the Country Music Hall of Fame and Museum. Today, it is owned and

managed by the Country Music Foundation. The printing house, which produces 500-700 printed works per year, accepts 100,000 visitors and organizes internship programs for amateurs and professionals with the *'preservation by education'* method. Many letterpress proofing and printing machines are used in the print house, which has a large accumulation of wooden plates, types, and materials (Hatch Show Print, 2023). Hatch Show Print continues to take print orders and is open to artists who want to make prints.

Figure 12. Detail from Hatch Show Print, Nashville (Hatch Show Print, 2024).

Figure 13. "Pickin' and Printin Poster" printed by Hatch Show Print, Nashville (Hatch Show Print, 2017).

Hacking Gutenberg

Erik Spiekermann, founder of MetaDesign and FontShop, former chairman of Edenspiekermann, new supervisory board member, multi-award-winning art historian, printer, type designer, information architect and writer, has been running P98a, an experimental letterpress printing workshop, since 2014 (Spiekermann, 2023). However, at the end of 2023, Spikermann renamed the workshop as Hacking Gutenberg, referring to the digital pre-press and analog production process he carried out. Hacking Gutenberg is an experimental letterpress workshop in Berlin dedicated to letters, printing, and paper, exploring how letterpress can be redefined through research, printing, collecting, publishing, and production in the 21st century. Workshops for individuals and groups are held regularly at Hacking Gutenberg (Figure 14). He works with cast metal and wood fonts; proofing and letterpress presses and other traditional analogue equipment and combines them with digital technologies. The workshop has

364

more than 500 poster types and 450 cases of type between 6 and 96 points, 5 proof print machines, 1 letterpress print machine with Heidelberg Windmill and Cylinder (50 x 70 cm), 1 letterpress printing machine with Johannisberger Cylinder (96 x 130 cm) has a letterpress printing machine, Ludlow caster, Riso printing machine and letterpress equipment (P98a, 2023). Spiekermann states in Hacking Gutenberg that the equipment does not exist solely for protection purposes but exists entirely for use. In addition to the production of typographic posters of his own design (Figure 15), the workshop is available for rent by other artists. On P98a site, Spiekermann's 35x50 cm posters are available for €29.80 and 50x70 cm posters for €98.00, while other printed materials can also be found.

Figure 14. Erik Spiekermann (rightest) at work in a workshop on letterpress proof presses at P98a, Berlin (Hacking Gutenberg, 2024).

Figure 15. "Better Done Than Prfect Poster" designed and printed by Erik Spiekermann at P.98a, Berlin (P98a, 2024).

Tipoteca Italiana
Tipoteca Museum is a working museum and is in Treviso, Italy (Figure 16). It is owned by the Tipoteca Italiana Foundation (TIF), a private, non-profit organization founded in 1995 and supported by the Antiga brothers, owners of Antiga Grafiche Print House, Italy's leader in high-quality offset printing. The Foundation aims to give importance to the Italian type and printing heritage. Tipoteca showcases the work of type designers and printers responsible for the aesthetics of books, magazines, and ephemera from a period full of artistic movements and social movements. The museum, archive, library, printing

house and auditorium are open and dynamic workplaces where students, designers, and enthusiasts from all over the world can discover the history and heroes of type design (Figure 17). The museum houses 1,600 typefaces and 1,828 wooden fonts, dozens of printing machines, printing presses and letterpress equipment, and has archives of former Italian type foundries. Tipoteca organizes workshops and courses on typesetting, printing, handwriting, and binding for participants of all ages. Educational activities are aimed at understanding printing, an invention that enabled the universal dissemination of knowledge and the birth of the modern book. The tools used during the workshops were iron hand presses, cast, and wooden typefaces (Tipoteca, 2023).

Figure 16. Detail from Tipoteca Italiana (Tipoteca, 2022).

Figure 17. Alan Kitching (right) during a workshop at Tipoteca Italiana in 2015, Treviso (Tipoteca, 2024).

UArts (University of the Arts)
UArts (University of the Arts) was formed in 1876 by the merger of two century-old institutions, the Philadelphia College of Arts, and the Philadelphia College of Performing Arts (Figure 18). After gaining university status in 1987, it has become the largest institution of its kind, offering programs in design, fine arts, media arts, crafts, music, dance, theater, and writing. The university, which has associate, undergraduate and graduate programs in many branches, has a 4-year broad painting and print media undergraduate program and a 2 year book arts and printmaking graduate program (Figure 19). (UArts, 2023). Since its establishment, the book arts and printmaking program, headed by Prof. Mary Phelan, has a half-dozen proof presses and many types of cast and woodblock letters. This workshop was established with equipment donated by printers in the city and collected by Phelan herself (Fritton, 2018: 120).

Figure 18. Students working at the letterpress proof press at Uarts (Uarts, 2024).

Figure 19. Uarts Book Arts & Printmaking Programme student Sara Moose-Torres' work 2020 (Uarts Catalogue, 2024).

Alan Kitching

Alan Kitching is one of the world's leading practicing artists in the fields of letterpress printing, typographic design, and printmaking (Figure 20). *"He is renowned for his expressive use of wood and metal letterforms and his work has been featured by major galleries, magazines, and brands around the world. He is an Honorary Fellow of the Royal College of Art and visiting professor at the University of The Arts London"* (English Heritage, 2023). He has worked for many years with The Guardian, magazines such as Dazed and Confused, institutions such as the National Theatre, British Library, Tate Modern and publishing houses such as Penguin Books. He has opened personal exhibitions in London and Barcelona and participated in many group exhibitions in Europe. Kitching's interest in typography began to materialize during the years when he started working with graphic designer Anthony Froshaug. His education began in the 1980s, when he was invited to the Royal College of Art to give a letterpress printing workshop class one day a week. Kitching, who carried out a series of workshops with technician Mick Perry, said to his students about the traditional letterpress technique, which is now obsolete in an age where technology advances, "What interests me is not letterpress, but what you can do new with it" during this teaching process that lasted until 2006. Kitching, who shows that letterpress printing and computers can co-exist in every aspect, from production to education, says of his students, *"If they had not wanted to learn and continue letterpress printing, this traditional technique would have died long ago"* (GMK, 2016). On Kitching's site, posters sell for between £300.00 and £500.00 (Figure 21).

Figure 20. Alan Kitching at work on the letterpress proof machine at his studio, London (Alankitching, 2024).

Figure 21. "Baroque Poster" printed by Alan Kitching at his studio (Alankitching, 2024).

CONCLUSION

The production of letterpress printing and equipment ended in the early 1980s. High printing ceased to be a method in commercial printing and was completely replaced by offset printing. While the remaining letterpress printing machines, especially the large-sized ones, have acquired new tasks in printing such as hot-foiling, cutting, creasing, and numbering, small-sized machines have not been so lucky. Some of these printing machines continue to work this way today. The biggest legacy of letterpress printing, the lead type, has been scrapped. The letterpress proof presses used in the pre-printing process were rescued by a group of enthusiasts and lovers of high printing. Thus, with art and education, letterpress proof machines started to experience their second change in printmaking. The use of letterpress proof presses in printmaking has also helped to rescue the heritage of the letterpress. The users continue to use old lead and wood type with these machines. In fact, years after the end of type design and casting, the famous German typeface designer Erik Spiekermann designed the Artz typeface for use in his prints and it was produced by Hamilton Wood Type in the USA. Spiekermann actively uses the Artz font in his printmaking posters, which he prints on a letterpress proof machine. Dafi Kühne and Chris Chandler, on the other hand, prepare the plates of their computer-generated designs on laser cutting and CNC cutting machines and print them on letterpress proof machines. These approaches successfully exemplify the use of letterpress proof presses in printmaking in terms of contemporary art production. Letterpress proof presses in printmaking offer the reusability of lead type and plate, intervention to the plate at the time of printing, the use of wood and linoleum plates such as metal and polymer clichés, wide colour universe of printing ink, over printing, embossing and debossing on paper, the ability to print on similar materials as well as paper, *"reduction"* and *"artist's print"* applications and working as a single operator. They are almost like a "kindergarten" with their easy learning and very simple working techniques, along with the convenience, experimentation, creativity, and education they offer. For this reason, letterpress proof presses continue to be in demand by artists and educational institutions even

after 50 years of their production. The fact that printing with letterpress proof machines allows experimentation and encourages learning through play enables it to be used as an educational material. It provides an experimental learning process for color, composition, typography, and similar elements in graphic design education. For this reason, letterpress proof printing machines are used in many universities around the world for educational purposes. Although they are not available in Turkey, obtaining these machines may be beneficial for education. The use of letterpress proof machines in printmaking ensures the preservation and survival of the letterpress technique and its heritage, through art and education. Many schools, workshops, and museums act in this direction. However, it is almost impossible to preserve and keep alive a huge 500-year heritage and to do this only with individual printmaking income. Erik Spiekermann's call for help in 2022 because he could not run the P98a workshop on his own, renaming it Hacking Gutenberg and starting a subscription in 2023, the fact that Hatch Show Print can be operated by a well-established foundation, and the fact that there is a large printing foundation behind the Tipoteca Museum confirms the situation. The situation will not be different for the workshops and living museums that can be established in Turkey. Similar unions of forces and support are necessary for the use of high printing machines in printmaking. Another point is that the graphic design, visual communication, and painting departments as well as the traditional handicrafts departments in the faculties of fine arts should embrace high printing. In a period when printing is thought to be over and offset printing machine manufacturers are increasingly producing digital printing machines, it is a fact that high printing will have a hard time surviving. There seems to be no other way for the survival of letterpress printing, for which the production of the machine and its type has already ended, other than the use of art and education. For this reason, letterpress proof machines offer a good alternative for the continuation of the high-press technique.

REFERENCES

Alankitching. (2024, March 01). *Alan Kitching*, https://www.alankitching.com.

Alankitching. (2024, March 01). *Alan Kitching, Shop, Braque.* https://www.alankitching.com/shop/p/have-a-nice-day-tee-8bz7m.

Britannica (2023, June 28). *Johannes Gutenberg-German printer.* https://www.britannica.com/biography/Johannes-Gutenberg

Çelik, M. & Ünal, A. (1997). *Dizgi Teknolojisi Temel Ders Kitabı*. MEB Devlet Kitapları.

English Heritage. (2023). *Alan Kitching,* https://www.english-heritage.org.uk/visit/inspire-me/alan-kitching/.

Erçin, K. (1961). *Matbaa Teknisyenleri için Faydalı Bilgiler.* Mars Matbaası.

Evliyagil, Ş. (1985). *Basım Sanayii'nin Temel Kavramları.* Ajans-Türk Bilim Yayınları.

Fritton, C. (2018). *Itinerant Printer Modern Adventures in Tramping.* ABD: Chris Fritton ISBN: 978-0-692-10302-9.

Glocker, W. (2007). *Drucktechnik.* Ein Begleitbuch zur Ausstellung im Deutschen Museum.

GMK. (2016). *Alan Kitching: Tipografiye Adanmış Bir Yaşam.* https://gmk.org.tr/news/dunyadan/alan-kitching-tipo-baskiya-adanmis-bir-yasam.

Grabowski, S. E. & Fick, B. (2012). *Baskıresim: Kapsamlı Materyaller ve Teknikler Rehberi. Printmaking: Complete Guide to Materials and Processes.* (Translation: S. A. Eskier & A. Z. Tunç). Karakalem Kitabevi Yayınları. ISBN:9786054146086.

Hacking Gutenberg. (2024, March 01). *Hacking Gutenberg, About,*
https://www.hackinggutenberg.berlin/en/about.

Hacking Gutenberg. (2024, March 01). *Presses, FAG Swiss Proof S 52*,
https://www.hackinggutenberg.berlin/en/work/presses.

Hatch Show Print. (2024, March 01). *Experiences Hatch Show Print, Photos,*
https://www.countrymusichalloffame.org/experiences/hatch-show-print.

Hatch Show Print. (2024, March 01). *Shop, Hatchshowprint, Posters&Prints, Pickin-and-Printin*,
https://shop.hatchshowprint.com/collections/posters-prints/products/pickin-and-printin.

Hatch Show Print. (2023). *About Hatch Show Print.* https://www.hatchshowprint.com/about.

Heidelberg Havadisleri. (1969). *Prova Baskının Ofset ile Yapılıp Yapılmaması Tartışmalara Yol Açan
Bir Soru*. Sayı 1/27. Heidelberg.

İpek, A. R. (2024). *Özgün Baskıda Ofset Prova Baskı Makinalarının Kullanımı*. RumeliDE Dil ve
Edebiyat Araştırmaları Dergisi, (38), 952-969. DOI: 10.29000/rumelide.1430928.

İpek, A. R. (2023). *Masaüstü Yayıncılıkta Baskı Öncesi ve Baskı Sonrası*. S. Südor (Editor), Masaüstü
Yayıncılık, 19-40. Ankara Üniversitesi Yayınları. ISBN:978-605-136-632-6.

İpek, A. R. (2023). *Özgün Baskıda Tipo Baskı Makinalarının Kullanımı*. RumeliDE Dil ve Edebiyat
Dergisi, (35), 811-827. DOI: 10.29000/rumelide.1342243.

Koenig Bauer. (2023). *History*. https://www.koenig-bauer.com/en/holding/history/.

Korrex. (1960). *Korrex Andruckpressen Type Frankfurt-hand Querformat 61x86 Catalogue*. Max
Simmel Maschinenfabrik.

Kuhne, D. (2021, April 06). *DafiKuhne, Work and turn first two runs of black!
2'200 to go!*, https://www.instagram.com/p/CNVIyU3HmZO.

Kvmgm. (2023). *Özel Müzeler*, https://kvmgm.ktb.gov.tr/TR-135633/ozel-muzeler.html.

Letterpresscommons.com. (2023, June 28). *Vandercook No 0,*
https://letterpresscommons.com/press/vandercook-nos-0-01-03-and-099/.

Marybakereddylibrary. (2018, June 29). *Newspaper Making: Printing "The Christian Science
Monitor"*, https://www.marybakereddylibrary.org/research/newspapermaking-printing-the-christian-
science-monitor/.

Meggs, P. B. (2012). *Meggs' History of Graphic Design 5th Edition.* Wiley.

Merriam-webster (2023). *Printmaking*. https://www.merriam-webster.com/dictionary/printmaking.

Müze. (2023). *Müzeler Tüm Türkiye*. https://muze.gov.tr/muzeler.

Nebiolohistory.org. (2024, March 01). *Nebiolo Type Foundry, 1878-1978: New Critical Assessments. International Symposium Torino, Castello del Valentino, September 16-17, 2021, Italy*, http://nebiolohistory.org/.

Neuhauspress. (2021, June 28). *Neuhauspress, Join Me This Friday For My Virtual Modular Typography Workshop*, https://www.instagram.com/neuhauspress.

P98a, (2024, March 01). *P98a, Shop, Product, Poster 50x70, Better Done Then Prfect*, https://shop.p98a.com/collections/posters/products/p98a-better-done-than-perfct-7th-edition.

P98A. (2023). *About P98a*, https://www.p98a.com/about.

Proofpress. (2023). *F.A.G History*, https://proofpress.ch/about-fag-history/.

Sarıkavak, N.K. (2005). *Sayısal Tipografi :1 Basımcılık ve Yayıncılıkta Aygıt, Donanım ve Yazılım Teknolojisinin Gelişimi.* Başkent Üniversitesi Yayınları. ISBN 9758571044.

Spiekermann. (2023). *P98a*, https://spiekermann.com/en/p98a/.

Tipoteca, (2022, June 28). *Tipoteca, Museum, Printing and Type Design Museum*, https://www.tipoteca.it/en/tipoteca/museum/.

Tipoteca, (2024, March 01). *Tipoteca, Learn, Experience at First Hand The Craft Of Typographers*, https://www.tipoteca.it/en/tipoteca/museum/.

Tipoteca. (2023). *Tipoteca*: http://www.tipoteca.it/en/.

Uarts. (2024). *Reflex Reflect, University of the Arts 2020 Alumni Thesis Exhibition Catalogue*. Uarts.

Uarts. (2024, March 01). *University Of The Arts, Book Arts And Printmaking (MFA)*, https://www.uarts.edu/academics/graduate/book-arts-printmaking-mfa.

Uarts. (2023). *University Of The Arts*, https://www.uarts.edu/.

Vandercook. (2023). *Korrex*, https://vandercookpress.info/korrex/.

Vandercook. (2023). *Vandercook Timeline*, https://vandercookpress.info/timeline/.

Vandercookpress (2023, June 28). *Vandercook Timeline, 1959 Universal III Power Test Press*, https://vandercookpress.info/timeline/#sp33p.

Woodtype.org. (2024, March 01). *The Hamilton Wood Type Legacy Project*. Artz, https://woodtype.org/pages/copy-of-wood-type-legacy-project, 2024.

HEDEF KİTLESİ PRESBİYOPLAR OLAN GRAFİK ÜRÜNLERDE TİPOGRAFİK ERİŞİLEBİLİRLİK

Aydan ERARSLAN TURHAN
Anadolu Üniversitesi, Türkiye
aydansiretli@anadolu.edu.tr
https://orcid.org/0000-0002-5985-9931

ÖZ

Presbiyopi yaşlanmaya bağlı olarak gelişen bir göz kusurudur. Yaşlanmanın etkisi ile göz merceğinin mesafeye göre kendini ayarlama kabiliyetinin azalması, kişilerin yakındaki nesneleri net bir biçimde görememelerine neden olur. Yakındaki nesneleri net görememenin en önemli sonuçlarının başında ise yakın mesafedeki yazıları okumakta güçlük çekme sorunu gelir. Bu durum, yalnızca bir konfor sorunu olmakla kalmayıp, kişilerin sosyal ilişkilerini ve duygu durumlarını etkileyebilmekte, ayrıca küresel bazda ekonomik kayıplara da yol açmaktadır. Bu çalışma, presbiyopiden etkilenen bireyler için grafik tasarımın erişilebilirlik boyutlarını tipografik çerçeve içerisinde incelemektedir. Araştırma, yaşlanan nüfusun görsel ihtiyaçlarını karşılamak için tipografik tasarımın, yazı tipi boyutu, x yüksekliği, yazı tipi ağırlığı ve biçim gibi önemli unsurlarını derinlemesine ele almaktadır. Çalışma, presbiyopiden mustarip kullanıcıların okuma deneyimlerini iyileştirmek için kullanılabilecek çeşitli tasarım tercihlerini ve yaklaşımlarını tartışırken, bu yaklaşımların hedef kitleye yönelik tasarımlarda nasıl uygulanabileceğini de irdelemektedir. Çalışma, tipografi tasarımının presbiyopik bireylerin okuma deneyimlerini nasıl iyileştirebileceğini ve bu süreçte karşılaşılan zorlukları da göz önünde bulundurmaktadır. Yazı tipi seçimi, satır uzunluğu, kelime aralığı ve renk kontrastı gibi faktörlerin okunabilirlik üzerindeki etkilerini tartışırken, gerçek grafik ürünler aracılığıyla söz konusu tercihlerin görsel sonuçlarını da örneklendirmeyi amaçlamaktadır. Özellikle hedef kitlesinin çoğunluğu presbiyopik kişilerden oluşan grafik ürünlerin tasarımında tipografik açıdan kaçınılması gereken tercih ve uygulamalar vurgulanmaktadır. Bu çalışma grafik tasarımcıların ve dijital içerik üreticilerin, tasarımlarındaki tipografik öğeleri, yaşlanan nüfusun ihtiyaçlarını karşılayacak şekilde nasıl uyarlamaları gerektiği konusunda önemli bilgiler sunmaktadır. Böylece tipografi tasarımının sadece estetik bir değer olma amacı taşımadığını, aynı zamanda toplumun farklı kesimlerinin erişilebilirlik ve okunabilirlik ihtiyaçlarını karşılamada kritik bir rol oynadığını da vurgulamaktadır. Bu bağlamda, çalışma, grafik tasarımın erişilebilirlik yönüne dair farkındalığın ve uygulamaların artırılmasına katkıda bulunmayı amaçlamaktadır.

Anahtar Kelimeler: Görsel İletişim, Grafik Tasarım, Tipografi, Presbiyopi, Erişilebilirlik.

TYPOGRAPHIC ACCESSIBILITY IN GRAPHIC PRODUCTS FOR PRESBYOPES

ABSTRACT

Presbyopia is an eye defect that develops due to aging. With the effect of aging, the ability of the lens of the eye to adjust itself according to the distance decreases, causing people to be unable to see nearby objects clearly. One of the most important consequences of not being able to see nearby objects clearly is the difficulty in reading text at close range. This condition is not only a comfort issue, but can also

affect people's social relationships and emotional state, as well as cause economic losses on a global scale. This study examines the accessibility dimensions of graphic design for individuals affected by presbyopia within a typographic framework. The research takes an in-depth look at important elements of typographic design such as font size, x-height, font weight and form to meet the visual needs of an aging population. It discusses various design choices and approaches that can be used to improve the reading experience of users suffering from presbyopia and explores how these approaches can be applied to design for the target audience. The study also considers how typographic design can improve the reading experience of presbyopic individuals and the challenges encountered in this process. While discussing the effects of factors such as font choice, line length, word spacing and color contrast on readability, it also aims to illustrate the visual consequences of these choices through real graphic products. In particular, the preferences and practices that should be avoided typographically in the design of graphic products, the majority of whose target audience consists of presbyopic people, are emphasized. This study provides important information on how graphic designers and digital content producers should adapt typographic elements in their designs to meet the needs of the aging population. Thus, it emphasizes that typographic design is not only intended to be an aesthetic asset, but also plays a critical role in meeting the accessibility and readability needs of different segments of society. In this context, the study aims to contribute to raising awareness and practice of the accessibility aspect of graphic design.

Keywords: *Visual Communication, Graphic Design, Typography, Presbyopia Accessibility.*

GİRİŞ

Bir görsel iletişim biçimi olan grafik tasarımda bilgilerin izleyici tarafından doğru bir şekilde alınmasını ve anlaşılmasını sağlamak için, tasarlanan görselin net ve erişilebilir olması elzemdir. Erişilebilirlik, gün geçtikçe üzerinde daha fazla çalışılan ve bir kaygı olarak dikkate alınmasındaki hassasiyetin gelişimi açısından görece yeni bir kavram gibi görünse de grafik tasarımın özünde yer sahibidir. Grafik tasarımcılar aldıkları tasarım kararlarıyla hedef kitlenin belli bir duyguya, fikre ya da bilgiye daha kolay erişmesini sağlamak için çalışırlar. Bunu yaparken bir yandan da izleyiciyi görsel anlamda memnun etme kaygısını da taşırlar.

Estetik kaygıların, işlevsellik ve erişilebilirliğin önüne geçmesi –ne yazık ki– sık karşılaşılan bir durumdur. Örneğin, ABD'de yılda 10.000 yaralanma ya da ölümün ilaç ve ambalaj tasarımlarındaki zayıflıklar nedeniyle yaşandığı tahmin edilmektedir (Kenagy & Stein, 2001). Erişilebilir tasarım insan hayatının kalitesini artırabilir. Fikirlerin, servislerin, hizmetlerin ve ürünlerin daha çok kullanıcıya ulaşmasına, kullanıcıların bu hizmet ve üründen daha etkin biçimde faydalanmalarına yardımcı olur. Erişilebilirlik kavramının tasarım alanlarında öncelikli bir kaygı ve gereklilik haline gelmesi son yıllarda ivme kazanmıştır. Yeterli düzeye gelmesi ve yaygınlaşması her ne kadar vakit alacak gibi görünse de, büyük kuruluşlar bu konuda öncülük edecek çalışmalara hız vermiştir. Bu çalışmalara örnek olarak bilişim alanında faaliyet gösteren şirketler gösterilebilir. Cep telefonları ve bilgisayarların işletim sistemleri yayınladıkları güncellemelerle erişilebilirliğin artmasına yönelik iyileştirmeler yapmakta, birçok yazılım ve mobil uygulama renk körlüğü olan ya da okuma zorluğu çeken kullanıcıları için farklı renk ve metin boyutu seçenekleri sunmaktadır.

Erişilebilir grafik tasarım kavramını tartışırken öncelikle grafik tasarımın amacı ya da grafik tasarımcıların sorumlulukları hakkında, zaman içinde farklılaşan algı ve beklentileri gözden geçirmek faydalı olacaktır. Grafik tasarım mesleği önceleri baskı ve çoğaltım teknikleriyle birlikte anılagelmiş olsa da çağımızda artık bu mesleğin temel probleminin görsel iletişim tasarımı olduğu gerçeği yaygınlık kazanmıştır. Grafik tasarımcının basılı ya da dijital ortamlar fark etmeksizin, temel vazifesinin görsel iletişim problemlerini çözmek olduğu kesindir (Uçar, 2019: 173). Tanınmış tasarımcı Deborah Adler grafik tasarım ne içindir sorusuna şu şekilde cevap vermektedir: *"Grafik tasarım, tasarımcı için bir iletişim aracı, sonsuz keşfetme, öğrenme ve çalışma sürecidir; toplum için ise bireylerin bilgiyi daha kolay kavramasını sağlar. Azimli ve amaca yöneliktir"* (Twemlow, 2011: 33). Grafik tasarımın yalnızca

estetik kaygılar doğrultusunda şekillenen bir süreç olmadığı kanısı, genel olarak tüm tasarım disiplinlerinin son yıllarda erişilebilirlik konusunda gösterdikleri gelişimle paralel bir şekilde ilerlemektedir. Ancak grafik tasarımda erişilebilirliğin temel bir gereklilik olduğu fikri henüz bütünüyle kanıksanmış ya da uygulamaya geçmiş değildir. Diğer tasarım disiplinlerine bakıldığında, mimarlık alanının erişilebilirlik konusunda çok daha belirgin ve yaygın bir ilerleme kaydettiğini görmek mümkündür. Modern mimarlar erişilebilirliği başarılı bir şekilde düşüncelerine dahil etmişlerdir ve tasarımda ne kadar maceracı olursa olsun hiçbir kamu binası evrensel erişimden yoksun değildir. Grafik tasarımda ise erişilebilirlik üzerine düşünmek daha az yaygındır. Grafik tasarımcılar kitlelerle iletişim kurmayı amaçlıyorlarsa engele sahip kullanıcılar dahil olmak üzere tüm kullanıcılara yardımcı olmayı hedeflemelilerdir. Modern tasarımcıların görevi herkese erişim sağlamanın yollarını aramaktır (Shaughnessy, 2009: 8-9). Bu görev, amacı problem çözmek, iletişim kurmak ve hayatı kolaylaştırmak olan tüm alanlardaki profesyonellerin ortak hedefi olmalıdır.

Tasarımcıların erişilebilir tasarımlar üretebilmeleri için, öncelikli olarak hedef kitlelerinin fiziksel ve duygusal şartlarını daha iyi analiz etmesi, bu şartların yarattığı negatif etkileri asgari düzeye çekebilmek için uygulanabilecek tasarım adımlarından haberdar olmaları gerekmektedir. Bu noktada ilk adım empatidir. Başkalarının hissettiklerini anlayabilmek ya da hayal edebilmek, bir tasarımcı için önemli bir gereksinimdir. Kalbag (2017), tasarımcıların çeşitli engellere ya da güçlüklere sahip olan grupları gözden kaçırarak genel olarak kendi ihtiyaçlarına uygun ürünler tasarlaması sorununun kaynağı olarak sektörde çalışan insanların yaş, yetenek, geçmiş ve mali durum gibi özelliklerinin büyük ölçüde benzer oluşuna işaret etmektedir. Empati kurmanın güç olduğu durumlarda farkındalık sahibi olmak ve farkındalık yaratmaya yardımcı olmak, çözüm yolunda atılabilecek en temel adımlardandır.

Bu çalışmanın amacı, hedef kitlesi *presbiyopiden mustarip okuyucular* olan grafik tasarım ürünlerinde tipografi kullanımını incelemektedir. Konuya presbiyopi ve tipografi özelinde yaklaşan bu çalışma hem söz konusu kitleyi daha ulaşılabilir kılmayı hem de erişilebilir grafik tasarım konusunda farkındalığı artırmayı hedeflemektedir. Araştırma kapsamında literatür taraması yapılmış, örneklem grubunu oluşturan görme bozukluğunun görüldüğü yaş grubuna yönelik grafik ürünler incelenmiştir. Örnekler yurtiçinden ve yurtdışından, farklı türdeki gerçek (uygulanmış) grafik tasarım ürünleri arasından seçilmiştir. Kaçınılması gereken yaklaşımlar ve hatalı uygulamalar, örneklerle ele alınmıştır. Bunun yanında doğru uygulama olarak etiketlenecek kati örnekler vermekten kaçınılmıştır. Sözü edilen kararlar için tek bir doğru uygulamayı işaret etmek, tasarımın doğasına aykırıdır. Tasarımda seçenekler sonsuzdur. Erişilebilir tasarım kavramının temel anlayışı dahilinde her tasarımcı uygun çözümü, yaratıcılığı, tecrübesi ve önsezileri yardımı ile kendi bulacaktır. Araştırmanın kapsamı, presbiyopi görme bozukluğu ve bu görme bozukluğuna sahip kitleye yönelik tasarlanan grafik ürünlerde yer alan tipografik elemanların düzenlenmesiyle sınırlandırılmıştır. Grafik tasarım ve görsel iletişim alanında çalışan kişileri erişilebilirlik kavramına farklı bir açıdan bakmaya teşvik eden bu araştırma, presbiyopi başta olmak üzere görme kusurları ve bozukluklarına ilişkin araştırmaların çoğalmasını desteklemeyi amaçlamaktadır.

PRESBİYOPİ
Presbiyopi yaşla birlikte beklenen, göz merceğinin mesafeye göre kendini ayarlama kabiliyetinin kademeli bir şekilde azalması sonucu ortaya çıkan, görme kalitesini ve yaşam kalitesini etkileyebilen, yaşa bağlı bir görme bozukluğudur. Göz merceği cisimler yakına geldiğinde şişerek şeklini değiştirebilir ve görme kalitesini arttırır. Yakını görme bu şekilde gerçekleşmektedir. Ancak ilerleyen yaşla birlikte göz merceği esnekliğini kaybeder ve yakını görememe sorununa neden olur. Presbiyopi hastaları, cisimleri yakına getirdiklerinde net görmede zorluk yaşamaktadırlar. Bu nedenle cisimleri ancak gözlerinden uzaklaştırarak net görebilirler (Goertz, Stewart, Burns, Stewart & Nelson, 2014).
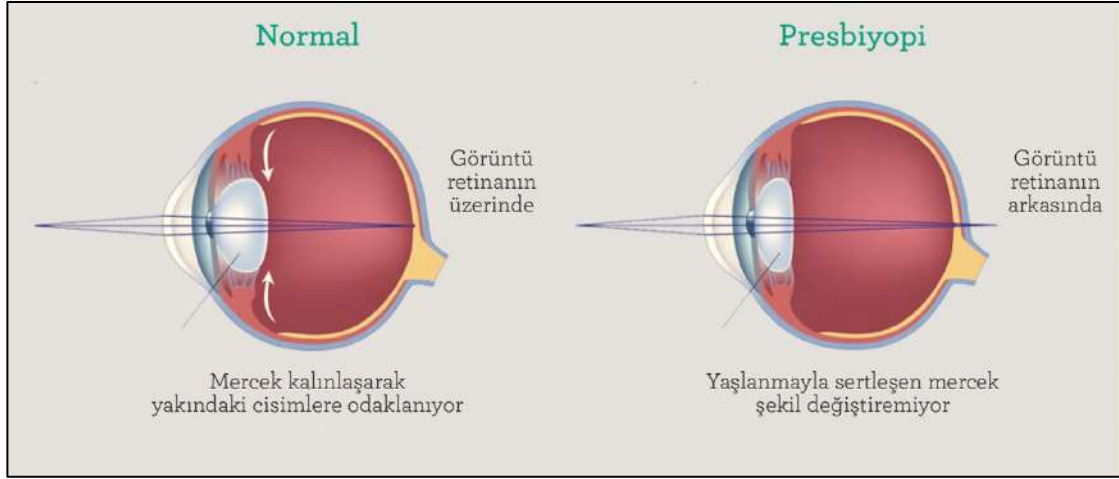
Şekil 1. Sağlıklı Gözün Yapısı (solda), Presbiyobik Gözün Yapısı (sağda) (Erarslan Turhan).

Presbiyopi tamamen yaşa bağlı gelişen bir durumdur ve tıpkı saçların beyazlaması ya da cildin kırışması gibi kişiden kişiye değişiklik gösterebilecek bir hız ve şiddete sahiptir. Presbiyopinin gelişimi kaçınılmazdır ve önlenemezdir. Sağlıksız beslenme, hatalı gözlük kullanımı, okunan ekran ya da kâğıdın gereğinden yakın ya da uzak tutulmasına bağlı zorlamalar, bu süreci hızlandırabilmektedir. Ancak tüm bunlardan kaçınmak, presbiyopiye yakalanılmayacağı anlamına gelmemektedir.

Uzmanlar, 40 yaş civarında başlayan bu görme bozukluğundan, er ya da geç bütün bireylerin –değişen şiddetlerde olsa da– etkileneceğini belirtmektedir. Uzmanların öngörüsü, 2050 yılında, dünya üzerinde 1,8 milyar kişinin presbiyopiden muzdarip olacağı şeklindedir (Labiris, Toli, Perente, Ntonti & Kozobolis, 2017). Presbiyopinin sebep olduğu sıkıntılar, gündelik yaşam ve iş hayatında bu kişilerin en basit aktivitelerde bile zorlanmalarına neden olmaktadır. Araştırmalar, presbiyopların zaman zaman başkalarından yardım istemek zorunda kaldıklarını, sosyal ilişkilerinde zorlandıklarını ve sahip oldukları bu rahatsızlık nedeniyle utanç duyduklarını belirttiklerini ortaya koymaktadır (Lu, vd., 2011). American Journal of Ophthalmology'de yer verilen bir çalışma, presbiyopların yaşadıkları sıkıntıların duygusal yansımasını gözler önüne sermektedir. Yapılan çalışmada presbiyopisi olan deneklere tahmini yaşam süreleri sorulmuş ve ardından presbiyopiden kurtulma karşılığında yaşam sürelerinin ne kadarından fedakârlık edebilecekleri sorusu yöneltilmiştir. Verilen yanıtların ortalaması %2 iken, katılımcıların %10'u, ömürlerinin en az %5'inden bu hastalıktan kurtulmak için feragat edebileceklerini belirtmişlerdir (Luo, Brown, Luo & Brown, 2008). Yapılan araştırmalar, presbiyopinin yalnızca bireysel bir problem olmanın ötesinde, ekonomik anlamda küresel bir kayıp olduğuna işaret etmektedir. Vision Impact Institute'ün açıklamalarına göre, dünya genelinde 50 yaş altı 244 milyon presbiyopi vakasının sebep olduğu üretim kaybı 11 milyar dolar olarak hesaplanmıştır. Bu rakama 65 yaş altı tüm vakalar eklendiğinde, dünya genelinde 25 milyon dolarlık bir kayıptan söz etmek mümkündür (Frick, Joy, Wilson, Naidoo & Holden, 2015). Tüm bu veriler ışığında, presbiyoplar için ulaşılabilir tasarımın gerekliliği daha iyi anlaşılabilmektedir.

Presbiyoplar için ulaşılabilir grafik tasarımın özünde, bu rahatsızlığın neden olduğu iki temel sorun gözetilmelidir. Bu iki temel sorunun ilki bulanık görme, ikincisiyse yetersiz ışığın neden olduğu kontrast kaybıdır. En basit ifadeyle, yüksek kontrast ve uygun büyüklüklerdeki görsel elemanların kullanımı, presbiyoplar için ulaşılabilir grafik tasarımın özüdür. Ancak bu öz çerçevesinde göz önünde tutulması gereken birçok farklı konu mevcuttur. Bu çalışmada, sadece tipografi konusuna değinilmiştir.

METİN DÜZENİ
Okuma eylemi – herhangi bir göz kusuruna sahip olsun ya da olmasın– tüm kişiler için yorucu bir eylemdir. İnsanlar okurken, gözlerinin her saniyede yaklaşık dört hareket yapması gerekmektedir. Bu

da okumaya harcadıkları her saat için 15.000 göz hareketi anlamına gelir. Göz hareketlerini kontrol eden kaslar bu kadar hızlı çalışırken, diğer kaslar da gözün içindeki merceği sürekli olarak kitap, dergi veya bilgisayarın mevcut uzaklığına odaklanmış halde tutmakla meşguldür. Kâğıt üzerinde ya da ekranda olması fark etmeksizin bir metnin rahatça okunabilmesi için mümkün olduğunca az göz hareketine sebep olması gerekmektedir (Sheedy & Larson, 2008). Metin düzeni ile ilgilenen tipografi, okuma kolaylığını artırmak ve kullanıcı deneyimini iyileştirmek için çeşitli yöntemler sunmaktadır. Genel tipografik kurallar olarak da bahsedebileceğimiz bu öneriler, okuyucunun herhangi bir göz kusuru olmadığı ya da okuma becerisini ciddi ölçüde etkilemediği varsayımı üzerine kuruludur. Presbiyoplar için ulaşılabilir grafik tasarımın birinci ve en önemli unsuru, kuşkusuz metindir. Alışılagelmiş tipografik standartlar genel bir okunurluk ve anlaşılırlık vaadinde bulunurken, presbiyoplara yönelik yapılan tasarımlarda, bu kurallara ilave ya da zaman zaman bu genel tipografi kurallarıyla çelişebilecek birtakım uygulamalara ihtiyaç duyulabilmektedir. Yazı karakteri seçimi, yazı ve zemin rengi, kontrastlık değeri, hizalama ve boşluklar gibi birçok unsur, bir metnin okunurluğu üzerinde büyük etkiye sahiptir. Hedef kitlesinde presbiyopların olduğu bir grafik tasarım ürününde metin düzenlemesi yapılırken dikkat edilmesi gereken ilk unsurlardan biri, uygun yazı karakteri seçimidir.

Tırnaklı ve Tırnaksız Karakterler
Presbiyoplara yönelik tasarımlarda, yazı karakteri seçiminde dikkat edilmesi gereken birçok unsur bulunmaktadır. Genel tipografik uygulamalarla çelişebilecek noktalardan birisi budur. Standart olarak tasarımcılara tırnaklı karakterlerin uzun metinlerde daha okunur olduğu öğretilir ve seçimlerini bu yönde yapmaları tavsiye edilir. Görüş problemi yaşamayanlar için bu doğru bir yaklaşım olabilir. Ancak presbiyoplar için tırnaklı yazı karakterleri okunurluğu düşüren bir faktör olabilmektedir. Özellikle klasik ince tırnaklı yazı karakterlerinin ince elemanlarının yarattığı titreşim nedeniyle hem harfin kendi formunun algılanmasında sıkıntılar, hem de bu elemanların komşu harflerle ilişkisinin neden olduğu sıkıntılar yaşanabilmektedir. Ayrıca baskı sırasında bu ince elemanlarda yaşanabilecek kopma ya da kaybolmalar, okuyucu için zorlayıcı başka bir unsur olarak karşımıza çıkabilmektedir.

Görme zorlukları söz konusu olduğunda Helvetica ve Arial gibi tırnaksız yazı tiplerinin Times New Roman gibi tırnaklı yazı tiplerinden daha okunabilir olduğu konusunda çoğu kişi hemfikirdir (Spina, 2020). Şekil 2.'de görüldüğü üzere Helvetica'nın kalın gövdesiyle kıyaslandığında, Times Roman'ın ince detayları ve tırnaklarının daha kırılgan olduğu ve sayfa üzerinde yatay bir hareket etkisi yarattığı görülmektedir. Bu yatay hareket, bulanık gören biri için daha büyük okuma sorunlarına neden olabilmektedir.

Şekil 2. Aynı punto büyüklükte ve ağırlıkta yazılmış iki farklı yazı karakteri (Erarslan Turhan).

Smithsonian Guidelines for Accessible Publication Design (Smithsonian Guidelines for Accessible Publication Design), düşük görüşe sahip okuyucular için yapılan tasarımlarda, tırnaksız ya da *slab-serif* olarak adlandırılan kalın tırnaklı yazı karakterlerinin seçilmesinin daha doğru olduğunu belirtmektedir. Smithsonian isimli rehber, tasarımcılara ulaşılabilirlik için şu yazı karakterlerini ve benzerlerini önermektedir: Arial, Arial Black, Bookman Old Style, Clarendon, Gill Sans, Folio, Formata, Franklin

Gothic, Futura, Helvetica, Korinna, Memphis, Myriad, New Century Schoolbook, NewsGoth, Optima, Palatino, Syntax, Univers.

x Yüksekliği

Yazı karakteri seçiminde dikkat edilmesi gereken bir diğer unsur da, x yüksekliğidir. Yapıları gereği x yüksekliği büyük olan yazı karakterleri, x yüksekliği kısa olan karakterlerden daha büyük görünürler. Ayrıca x yüksekliği, harflerin iç boşluklarının daha büyük olmasına sebep olduğu için, presbiyopinin neden olduğu bulanıklığın harflerin iç boşluklarının tamamen dolmasının önüne geçmesine de yardımcı olmaktadır. Şekil 3.'te 36 punto büyüklükte dizilmiş olmalarına rağmen, Arial'in Brandon Grotesque'e kıyasla daha uzun olan x yüksekliği, Arial ile dizilmiş metnin diğerinden daha büyük bir punto ile dizilmiş gibi algılanmasına sebep olduğu görülmektedir. x yüksekliği ne kadar küçük olursa yazı karakterinin genel görünümü o denli küçülmekte ve presbiyoplar için okuma zorlaşmaktadır.
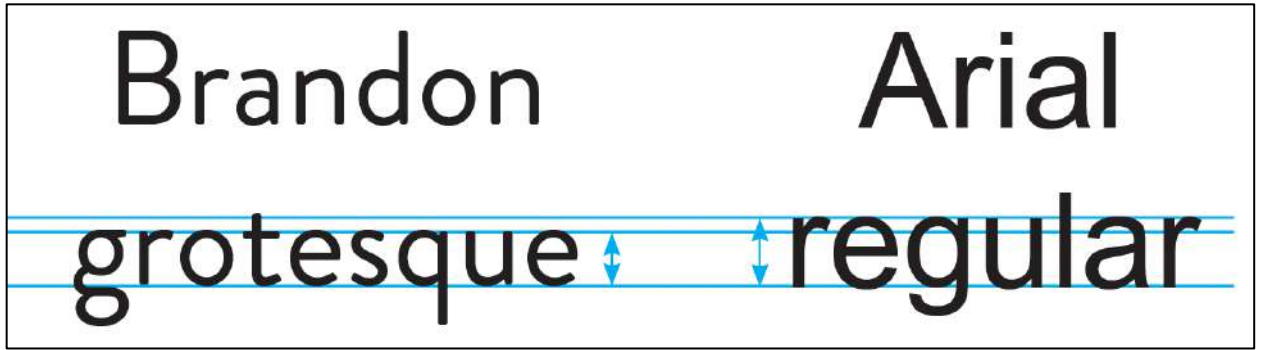
Şekil 3. Farklı x yüksekliği değerine sahip olan iki farklı yazı karakteri (Erarslan Turhan).

Ağırlık ve Biçimler

Harf formları pozitif ve negatif alanlardan oluşur. Pozitif alanlar harfin formunu, negatif alanlar ise harf içi boşlukları ifade etmek için kullanılır. Bu pozitif ve negatif alanlar arasındaki ilişki, harfin tanınabilirliğini belirler. Eğer bir harf çok kalın bir yapıdayken iç boşlukları küçükse, gözün bu harfi tanıyıp algılaması daha uzun sürmektedir. Aynı şey tersi için de geçerlidir. Bu yüzden en okunaklı yazı karakterleri, bu ikisi arasındaki dengenin iyi tasarlandığı karakterlerdir.

Temelinde iyi bir dengeye sahip yazı karakterlerinin bile ağırlık varyasyonlarının en uçlarında bulunan *ultra light* ya da *ultra black* gibi seçenekler, görme sorunu yaşayan kişiler için okumayı güçleştirmektedir. Benzer şekilde genişletilmiş (*extended*) ve daraltılmış (*condensed*) yazı karakterlerinde harf ve kelime biçimleri bozulmaktadır. Okuma ve anlamayı zorlaştıran bu biçimler gövde metinlerinde kullanılmamalı ve kullanımları başlıklar gibi bölümlerde sınırlandırılmalıdır.

İtalik yazı karakterleri kelimenin biçimini değiştirirler, genellikle ağırlık olarak roman karakterlerden daha ince olurlar ve daha dekoratiftirler. Bu üç özellik, italik karakterlerin görme sorunu yaşayanlar için daha zor okunur olmasına neden olmaktadır. Bu yüzden mümkün olduğunda italik karakterler kullanmaktan kaçınılmalıdır. Kullanılması gereklilik olduğu durumlarda ise italikler yerine tırnaksız bir karakterin yatık (*oblique*) versiyonu tercih edilmelidir. Bu karakterler italiklere kıyasla daha az dekoratiftir ve roman versiyona daha yakındır. Şekil 4.'te bulunan örnekte *bold, regular* ve *light* ağırlıklar bir arada kullanılmıştır. Bu birlikte kullanıma bakarak kıyaslandığında *light* ve *regular* ağırlıkta yazılmış metinlerin *bold* versiyona göre daha az okunur olduğu ve presbiyoplar için uygun olmadığı görülebilir.

Şekil 4. İleri Yaştakilere Yönelik Grafik Ürün Uygulamaları (Batıgöz).

Yazı karakteri seçiminde göz önünde bulundurulması gereken etkenlerden biri de, anatomik yapıdaki kontrasttır. Presbiyoplara yönelik tasarımlarda, mümkün olduğunca formları arasında düşük kontrast bulunan yazı yüzleri tercih edilmelidir. Kalın bir gövdeye ve buna kontrast olarak ince tırnak ya da uzantılara sahip karakterler dengesiz görünerek okumayı güçleştirir. Ayrıca küçük puntolarda bu ince elemanlar presbiyopinin sebep olduğu bulanıklık nedeniyle kaybolarak, geride tanıması zor harf parçaları bırakırlar. Şekil 5'te sunulan Bodoni Roman'ın yüksek kontrastlı zarif yapısına karşın Futura Book'un dengeli ve güçlü bir et kalınlığı vardır. Görme sorunu yaşayan kişinin görüşünde yaşadığı bulanıklık yüzünden, Bodoni ile yazılmış olan H harfi kolaylıkla II olarak algılanarak iletişim kaybı yaşatabilir.
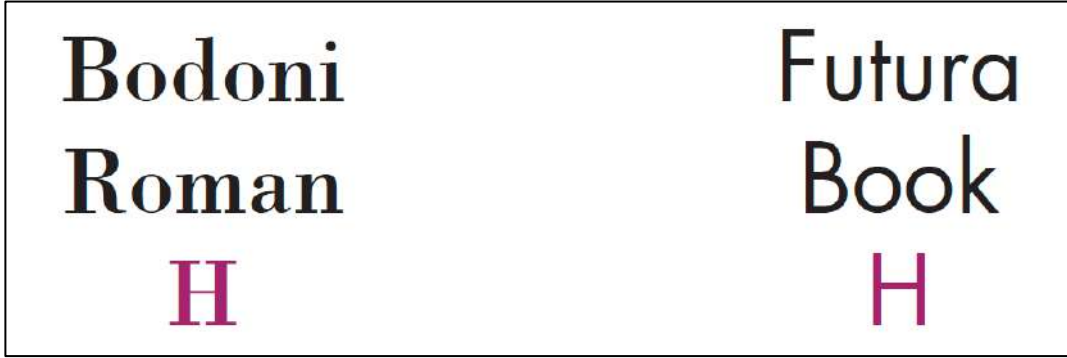
Şekil 5. Bodoni Roman ve Futura Book Yazı Yüzlerinin Anatomik Yapılarındaki Kontrasta Örnek (Erarslan Turhan).

Boyut/Büyüklük
Presbiyopların hedef kitlenin çoğunluğunu oluşturduğu tasarımlarda, metin büyüklüğü genel tipografi kurallarının dışına çıkmaktadır. Herhangi bir görme problemi olmayan bireyler için 8-10 puntoluk bir gövde metni büyüklüğü normal kabul edilirken, presbiyopisi olan bir bireyin bu büyüklükteki bir metni okuması oldukça güçtür. Yaşları 17 ile 89 arasında değişen deneklerle yapılan bir araştırmanın bulgularına göre öznel değerlendirmelerde, genç denekler 10,5 punto büyüklüğünü okuması en rahat olarak değerlendirirken, orta yaşlı yetişkinler 18 punto büyüklüğünü daha erişilebilir olarak belirtmiştir (Lege vd., 2013). American Printing House for the Blind ise presbiyopisi olanlar için ideal büyüklüğün 16 punto olduğunu, ancak 16 puntonun kullanılmasının mümkün olmadığı durumlarda, asgari 12 punto kullanılması gerektiğini ve 12 puntonun altına düşülmemesi gerektiğini belirtmektedir (A World of Resources at Your Fingertips). Bu görüş göz önünde bulundurulduğunda Şekil 6.'daki ilanda, hedef kitlenin ileri yaştakiler olmasına rağmen açıklama metninin puntosunun presbiyopisi olma ihtimali yüksek olan bu kişilerin okumasını kolaylaştıracak büyüklükte olmadığı söylenebilir.

Şekil 6. İleri Yaştakilere Yönelik Grafik Ürün Uygulaması (LR Beauty Diamonds Set).

PARAGRAF DÜZENİ
Uygun yazı karakteri ve büyüklüğü seçiminin tamamlanması ardından, presbiyoplar için ulaşılabilir bir tasarım yapmak için, paragraf düzenlenmesinde dikkat edilmesi gereken diğer unsurlar gelmektedir. Bu unsurlar hizalama, harf ve satır aralıkları ve satır uzunluklarıdır.

Hizalama
Paragrafların hizalanması, tipografide önem arz eden bir konudur ve okunurluk/anlaşılırlık üzerindeki etkileri bilinmektedir. Presbiyop okuyucular için de bu kurallar benzer şekilde çalışır. Batı kültürlerinde sola dayalı metinler en kolay okunan metinlerdir ve bunun bariz sebebi, yazının okunma yönünün soldan

sağa doğru oluşudur. Şekil 7'de görülen örneklerde olduğu üzere soldaki düz aks, satır sonuna gelindiğinde yeni satıra geçerken gözün kolayca tespit edebileceği bir başlangıç noktası sunar. Ancak eğer uzun bir metin sağdan hizalanırsa, satır başlarındaki tahmin edilemez girinti çıkıntıların yarattığı tutarsızlık, okuyucuyu her yeni satırda başlangıç noktasını aramak için zaman harcamaya iter. Bu yüzden uzun metinlerde soldan hizalama tercih edilmelidir. Her iki yandan hizalı metinler de başlangıç ve bitiş noktalarının sabit oluşu nedeniyle tercih edilmektedir. Ancak bu tip hizalamanın neden olduğu *nehir* adı verilen boşluklar, okuyucu için dikkat dağıtıcı bir unsurdur ve mümkün olduğunca kaçınılmalıdır.
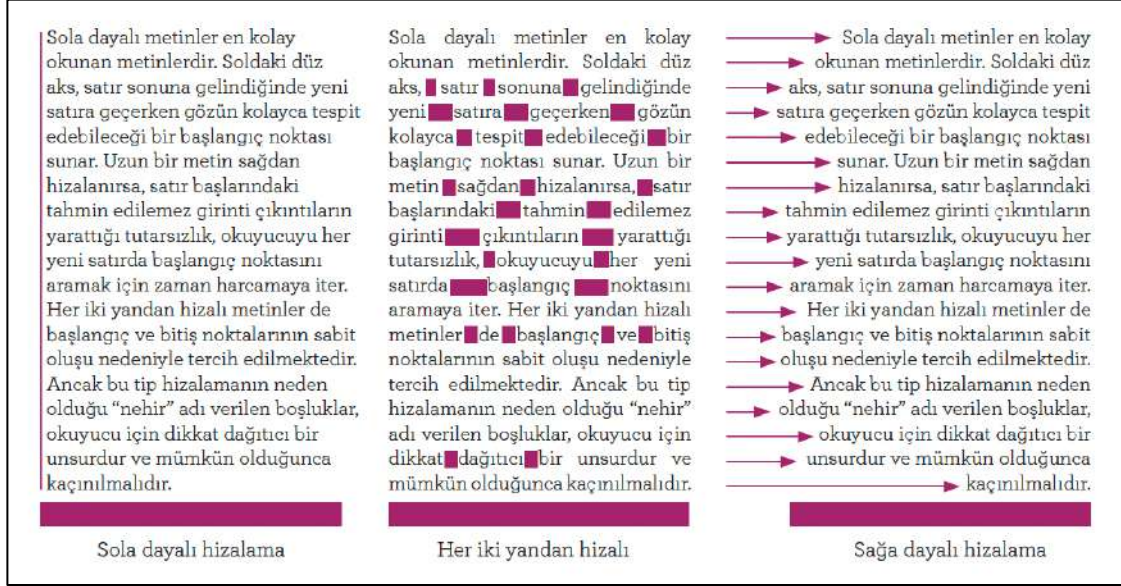
Şekil 7. Paragraf Düzeninde Sola, Her İki Yana ve Sağa Dayalı Hizalama Örnekleri (Erarslan Turhan).

Harf Arası Boşluklar
Harfler arasındaki boşluklar, okunurluğu doğrudan etkiler. Harf arası boşluklar çok geniş olduğunda harfler birbirinden uzaklaşarak, kelimelerin hızlıca bir defada tanınmasına yardımcı olan dış konturun bozulmasına neden olur ve okumayı yavaşlatır. Harf arası boşlukların yetersiz olması durumunda ise harfler birbirine değer ve optik olarak birbirine karışır. Özellikle de presbiyopinin sebep olduğu bulanıklaşma göz önüne alındığında bu karışıklığın okumayı ne denli güçleştirebileceği tahmin edilebilir. Bu yüzden bu boşluklara oldukça dikkat edilmelidir.

Satır Arası Boşluklar
Tıpkı harf arası boşluklar gibi, satır arası boşluklar da okunurluk üzerinde oldukça etkilidir. Satır boşluğu sıkışık olduğunda, harflerin alt ve üst uzantıları, bir üst ya da alt satırdaki harflerin uzantıları ile etkileşime girerek, okunurluğu ciddi ölçüde azaltabilir. Satır aralığının gereğinden fazla verilmesi ise, özellikle uzun satırlarda, satır sonuna gelindiğinde bir sonraki satırın başlama noktasını bulma konusunda okuyucuya güçlük yaşatır.

Kabul görmüş tipografik kurallar, satır arası boşluk için, metin büyüklüğünün %120'si olması gerektiğini söyler (Timarevska, 2022). Örneğin 10 punto büyüklüğünde bir metin için 12 punto satır aralığı kabul edilebilir bir değerdir. Ancak presbiyoplar için tasarlanan bir metinde satır boşlukları standart değerlerden daha fazlasına ihtiyaç duyar. Bunun iki sebebi vardır; birincisi bulanıklığın harflerin alt ve üst satırla karışmasına engel olmaktır, ikincisi ise, presbiyopların daha rahat okuyacağı x yüksekliği geniş karakterlerin daha fazla satır aralığına ihtiyaç duymasıdır. X yüksekliği geniş olan yazı karakterleri, kısa x yüksekliğine sahip yazı karakterlerinden daha geniş satır arası boşlukla düzenlenmelidirler. Bu yüzden ulaşılabilir bir tasarım için, %150 satır aralığı daha uygun bir tercih

olacaktır. Şekil 8'de farklı satır aralıkları ile hazırlanmış metinler görülmektedir. Buradaki örneklerde de görüleceği üzere en yüksek okunurluğu %150 satır aralığı olan metin sağlamaktadır.

Şekil 8. %100 Satır Aralığı (solda), %200 Satır Aralığı (ortada), %150 Satır Aralığı (sağda) (Erarslan Turhan).
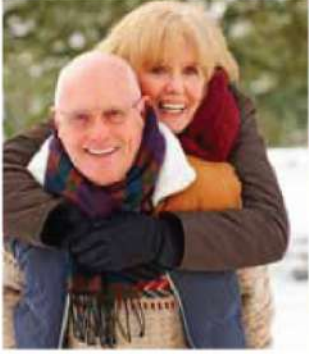
Satır Uzunluğu

Dikkate alınması gereken bir diğer paragraf düzenleme unsuru ise, satır uzunluğudur. Satır uzunluğunun çok kısa olduğu kolonlarda birçok kelime rahatsızlık verecek sıklıkla tirelenir ve okuyucunun genel bir göz atma ile elde edebileceği bilgi miktarı azalır. Ayrıca birkaç kelimede bir alt satıra inmek zorunda kalmak hem okumanın akışını tekrar tekrar kesecek, hem de gözün daha fazla hareket etmesine neden olarak gözü gereğinden fazla yoracaktır. Ancak satırların yalnızca kısalığı değil, gereğinden fazla geniş oluşu da okuyucu için sorun teşkil eder. Eğer satırlar çok geniş olursa, okuyucu bir sonraki satıra geçerken kaldığı yeri bulmakta zorlanır çünkü ona bir sonraki satırı bulmasında rehberlik edecek olan bir üstteki satırın sonu ile yeni satırın arasındaki mesafe, ilişki kurulamayacak kadar uzaklaşmış olur. Tüm bunlar göz önüne alındığında satırların 40 karakterden kısa, 60 karakterden uzun olmaması gerektiği kabul edilebilir.

Şekil 9. Paragraf Düzenine Örnek (A Puclication of Older Persons).

Şekil 9.'daki metin düzeninde tercih edilen satır uzunluğu okuyucuyu neredeyse her kelimede bir alt satıra inmek zorunda bırakmaktadır. Orta yaş ve üzeri için yayımlanan bir dergi için hatalı bir uygulama örneği olduğu söylenebilir.

Tireleme
Presbiyoplar için tasarlanan grafik ürünlerdeki uzun metinlerde tireleme konusunda dikkat edilmesi gereken şey mümkün olduğunca az tireleme kullanmaktır. Tireler satır sonunda kelimeleri bölerler ve okuyucu tireyle bölünmüş kelime parçacığını aklında tutarak bir sonraki satırı bulmaya çalışır. Bu hem satıra başlarken tanımsız olarak adlandırılabilecek bir kelime parçasını okumaya çalışma problemine neden olur, hem de bu hedef kitlenin en ileri yaş gruplarında yaşanma ihtimali bulunan "kısa dönem hafıza" sorunları için de zorlayıcı bir unsur olmaktadır. Tasarımcı okuyucunun metni en kolay ve en hızlı şekilde anlamasını sağlamalı, bunu yavaşlatacak ya da güçleştirecek uygulamalardan uzak durmalıdır.

Metin Efektleri
Masaüstü yayıncılık programları kullanıcılarına metin üzerinde çeşitli dekoratif efektler uygulama imkânı sunarlar. Tipografinin kabul görmüş genel kuralları, bu efektlerden mümkün olduğunca uzak durmayı tavsiye eder. Bu dekoratif etkiler sağlıklı bir göz için bile dikkat dağıtıcı bir unsurken, bir

presbiyop için okumayı oldukça zorlaştıracak bir hale getirmektedir ve kaçınılmalıdır. Şekil 10'daki örnekte metne hareket verilerek taban çizgisi düz bir şekilde kullanılmak yerine, eğriler şeklinde kullanılmıştır. Ancak bu uygulama gözü yoracak ve alışılmış okuma biçiminin dışına çıkarak okuyucuyu zorlamaktadır.

Şekil 10. Metinde Efekt Kullanımına Örnek (8. Ulusal Yaşlılık Kongresi, 2015).

SONUÇ

Presbiyopi, bireylerin günlük ve sosyal yaşamlarında önemli zorluklara yol açabilir. Bu durum, işlevsel sınırlamalar ve sosyal izolasyon gibi duygusal streslere neden olabilmektedir. Çalışmada gösterildiği üzere, erişilebilir tasarımların sosyal ve duygusal faydaları göz önünde bulundurulduğunda, grafik tasarım sektöründe bu unsurlara daha fazla odaklanılması gerekmektedir. Erişilebilir tasarımlar, presbiyopik bireylerin toplumsal katılımını ve bağımsızlığını artırarak yaşam kalitelerini yükseltir. Bu nedenle, grafik tasarım uygulamalarında bu hedef kitleye yönelik tasarımların iyileştirilmesi için özel çözümler geliştirmek, grafik tasarım ürünlerinin belki de en temel amacı olan, görsel iletişim kurma görevini etkili bir biçimde yerine getirmesine katkıda bulunacaktır.

Grafik tasarımın bu demografik grup için erişilebilirliğini artırma çabaları, söz konusu kişilerin yaşadığı zorlukların üstesinden gelmede kritik bir rol oynamaktadır. Yazı tipi boyutu, x yüksekliği, yazı tipi ağırlığı ve biçimi gibi tipografik unsurların, presbiyopik bireylerin okuma deneyimlerini iyileştirmede etkili olduğu görülmektedir. Grafik tasarımcılar ve dijital içerik üreticileri, bu hedef kitle için erişilebilir tasarımlar geliştirmek adına, genel kanıda kabul gören standart tipografik uygulamaları tercih etmek yerine ek olarak, presbiyoplar için erişilebilirliği artırabilecek tercihlere yönelmelidirler.

Tasarımcılar ve araştırmacılar, erişilebilirlik odaklı tasarımların kullanıcı deneyimi üzerindeki etkisini daha iyi anlamak için kullanıcı testlerini ve geri bildirimleri de dikkate almalıdır. Bu, tasarımların daha

fonksiyonel ve etkili olmasını sağlayacaktır. Ayrıca bu tür tasarımların toplumsal farkındalığı artırma ve erişilebilirlik konusunda daha geniş bir kitleye ulaşma potansiyeli bulunduğu da unutulmamalıdır.

Sonuç olarak, grafik tasarımın presbiyopi gibi görme güçlükleri taşıyan bireyler için erişilebilirliğini artırmak, sadece estetik bir mesele değil, aynı zamanda sosyal bir sorumluluktur. Grafik tasarımcılar, bu sorumluluğu yerine getirirken, kullanıcı odaklı tasarım yaklaşımlarını benimsemeli ve sürekli iyileştirmeler yapmalıdır. Bu çabalar, toplumun genelini kapsayacak şekilde genişletilmeli ve çeşitlendirilmelidir. Bu yaklaşım hem tasarımın toplumsal etkisini artıracak hem de geniş bir kitleye hitap etme potansiyelini güçlendirecektir.

KAYNAKÇA

American Printing House. (2023, 5 Aralık). *A World of Resources at Your Fingertips*, http://www.aph.org/.

AloeVera Üyelik. (2023, 5 Aralık). *LR Beauty Diamonds Set*, https://www.aloeverauyelik.com/

Erarslan Turhan, A. (2017). *Yazı Karakteri*. Anadolu Üniversitesi, Eskişehir.

Batıgöz. (2024, 16 Ocak). *Hekimlerimiz*, https://www.batigoz.com

Frick, K. D., Joy, S. M., Wilson, D. A., Naidoo, K. S. & Holden, B. A. (2015). *The Global Burden of Potential Productivity Loss from Uncorrected Presbyopia*. Ophthalmology, 122(8), 1706–1710.

Goertz, A. D., Stewart, W. C., Burns, W. R., Stewart, J. A. & Nelson, L. A. (2014). *Review Of The Impact of Presbyopia on Quality of Life in The Developing and Developed World*. Acta ophthalmologica, 92(6), 497-500.

Kalbag, L. (2017). *Accessibility for Everyone*. A Book Apart.

Kenagy, J. W. & Stein, G. C. (2001). *Naming, Labeling, and Packaging of Pharmaceuticals*. American journal of health-system pharmacy, *58*(21), 2033–2041.

Labiris, G., Toli, A., Perente, A., Ntonti, P. & Kozobolis, V. P. (2017). *A Systematic Review of Pseudophakic Monovision For Presbyopia Correction*. International journal of ophthalmology, 10(6), 992-1000.

Lege, R., Hasegawa, S., Hasegawa, A., Kojima, T. & Miyao, M. (2013). *Aging Effects on the Readability of Characters on E-Book Terminals*. Proceedings of the 7th international conference on Universal Access in Human-Computer Interaction: applications and services for quality of life, 356-363.

Lu, Q., Congdon, N., He, X., Murthi, G. V., Yang, A. & He, W. (2011). *Quality Of Life And Near Vision Impairment Due To Functional Presbyopia Among Rural Chinese Adults*. Investigative ophthalmology and visual science, 52(7), 4118-4123.

Luo, B. P., Brown, G. C., Luo, S. C. & Brown, M. M. (2008). *The Quality Of Life Associated With Presbyopia*. American journal of ophthalmology, 145(4), 618-622.

Pamukkale Üniversitesi. (2015, 16 Nisan). *8. Uluslararası Yaşlılık Kongresi*, https://www.pau.edu.tr.

Senior Voice Alaska. (2023, 5 Aralık). *A Puclication of Older Persons*, https://www.seniorvoicealaska.com/.

Shaughnessy, A. (2009). *Graphic Design: A User's Manual*. Laurence King.

Sheedy, J. & Larson, K. (2024, 18 Ocak). *Blink: The Stress of Reading*, https://www.eyemagazine.com.

Smithsonian Accessibility Program. (2023, 5 Aralık). *Smithsonian Guidelines for Accessible Publication Design*, https://www.thc.texas.gov.

Spina, C. (2020). *Accessible and Engaging Graphic Design*. Public services quarterly, 3(16), 194-199.

Timarevska, A. (2022, 10 Ekim). *Basic Typography Rules: What Every Desinger Should Know*, https://blog.depositphotos.com/.

Twemlow, A. (2011). *Grafik Tasarım Ne içindir?*. Çev. Dalsu Özgen, (2 b.). YEM Yayın.

Uçar, T. (2019). *Görsel İletişim ve Grafik Tasarım* .(10 b.). İnkılap Kitabevi.

EVALUATION OF DISTANCE EDUCATION IN APPLIED COURSES BY INTERIOR ARCHITECTURE DEPARTMENT STUDENTS IN PANDEMIC AND POST-EARTHQUAKE PRACTICES

Mehmet NORASLI
Selçuk Üniversitesi, Türkiye
mehmetnorasli@selcuk.edu.tr
https://orcid.org/0000-0002-6080-919X

ABSTRACT

Disasters and epidemics have an impact on how societies live. The educational system also exhibits these negative traits. With the emergence of Covid-19, the distance education system, which has been discussed for years to be integrated into the educational system, has become inevitable. Face-to-face instruction resumed when the pandemic's effects were lessened, but the earthquake with its epicenter in Kahramanmaraş, which occurred on February 6, 2023, and was dubbed the disaster of the century, had an impact on every aspect of our nation's education system. Due to the earthquake, students who were enrolled in universities during the spring semester of 2022–2023 began their first stage of distance education. Despite the decision to use a hybrid education system, many students continued their education via distance learning. Similar to the theoretical courses, many students have received applied knowledge from the departments offering design education through the distance education system. Based on the opportunities provided by technology, distance education has entered our educational system to play a redeeming role against such undesirable negatives. The purpose of this study is to examine the effectiveness of face-to-face, online, and hybrid educational systems using students who enroll in applied design courses. Survey and analysis techniques were used as methods in the research. The survey applied in line with the determined method covers a total of 920 students receiving design education in the interior architecture discipline. As a result of the analysis, it was found that it is more efficient to conduct applied courses with a face-to-face education system.

Keywords: Covid-19, February 6 Earthquake, Design Education, Applied Courses, Distance Education.

PANDEMİ VE DEPREM SONRASI UYGULAMALI DERSLERDE UZAKTAN EĞİTİMİN İÇ MİMARLIK BÖLÜMÜ ÖĞRENCİLERİ TARAFINDAN DEĞERLENDİRİLMESİ

ÖZ

Salgın ve afetler, toplumların yaşam biçimini etkilemektedir. Bu tür olumsuzluklar eğitim sistemine de yansımaktadır. Uzun yılar eğitim sistemine entegre edilmesi tartışılan uzaktan eğitim sistemi, Covid-19'un ortaya çıkmasıyla kaçınılmaz hale gelmiştir. Pandeminin etkisini azaltmasıyla yüz yüze eğitime tekrar başlanmışken; yüzyılın felaketi olarak nitelendirilen, 6 Şubat 2023'te yaşanılan Kahramanmaraş merkezli deprem, her alanda olduğu gibi ülkemizin eğitim sistemini de etkilemiştir. Deprem dolayısıyla 2022-2023 bahar döneminde üniversitelerde eğitim alan öğrenciler, ilk aşamada uzaktan eğitim sistemi ile eğitim almaya başlamıştır. Sonrasında hibrit eğitim sisteminin yürütülmesi kararı alınsa da birçok

Research Article - This article was checked by iThenticate

öğrenci uzaktan eğitim sistemi ile eğitimine devam etmiştir. Teorik dersler de olduğu gibi tasarım eğitimi veren bölümlerin uygulamalı derslerinden edinilen bilgiler de birçok öğrenciye uzaktan eğitim sistemi ile transfer edilmiştir. Teknolojinin bizlere sunduğu imkanlara dayanarak yaşanılması istenmeyen bu tür olumsuzluklara karşı uzaktan eğitim, kurtarıcı bir rolle eğitim sistemimize girmiştir. Bu çalışmada; yüz yüze, uzaktan ve hibrit eğitimin, tasarım eğitiminde uygulamalı ders alan öğrenciler üzerinden verimliliğinin araştırılması amaçlanmıştır. Araştırmada yöntem olarak anket ve analiz tekniği kullanılmıştır. Belirlenen yöntem doğrultusunda uygulanan anket, iç mimarlık disiplininde tasarım eğitimi alan toplam 920 öğrenciyi kapsamaktadır. Yapılan analizler sonucunda, uygulamalı derslerde yüz yüze eğitim sisteminin daha verimli olduğu tespit edilmiştir.

Anahtar Kelimeler: *Covid-19, 6 Şubat Depremi, Tasarım Eğitimi, Uygulamalı Dersler, Uzaktan Eğitim.*

INTRODUCTION
From the past to the present, numerous epidemics have occurred in various geographic locations, and disasters have been fought. Although mankind has been able to control many epidemics and natural disasters, it has struggled to contain some pandemics and major catastrophes. Such global negatives have upended a variety of social balances, including those in the economic, sociological, psychological, etc. (Karagülle, 2023). This has led to variations in people's customs, standards, and way of life. Naturally, the education system changed and transformed as a result of all these factors.

The distance education system, which has been discussed by scientists for many years to be integrated into the education system, has started to be used in our country to provide information transfer, after the Covid-19 virus, declared as a pandemic by the World Health Organization, was first seen in Wuhan, China in December 2019, and then in Türkiye in March 2020 (Altın & Ülker, 2021). Even though the Covid-19 epidemic's effects have diminished and face-to-face instruction has been implemented in schools, many business or educational meetings are now conducted remotely. After Covid-19, educators and students of our country have experienced the distance education system experiencing its advantages and disadvantages, and on the other hand, they have stepped into the face-to-face education system with the excitement of being able to socialize after the epidemic.

Numerous losses and destructions were incurred as a result of the earthquakes in Kahramanmaraş, which occurred on February 6, 2023, and were dubbed the disaster of the century. As it did in every other area, this catastrophe had an impact on our nation's educational system as well (Telli Yamamoto & Altun, 2023). The heavy damage brought on by the earthquake delayed the start of the spring 2022–2023 school term. The decision to use a hybrid education system was made after universities had initially switched to a distance learning system. In line with this decision, students who want to receive face-to-face education receive education by actually being at the school, while students who did not or could not attend completed the semester with distance education according to their initiative. As in the theoretical courses, the knowledge gained from the applied courses of the departments providing design education has been transferred to many students through the distance education system.

The distance education system has entered our educational lives to include both theoretical and applied courses with unanswered questions in our minds, despite such undesirable negatives based on the opportunities offered by technology. Thus, face-to-face, distance, and hybrid educational methods, each with advantages and drawbacks, have found a place in university instruction. The effectiveness of theoretical and applied courses in the education provided varies in this context (Doğan et al., 2012).

In addition to theoretical courses, practical courses that give students professional experience and foster the dynamics of practical understanding in the learning process are crucial in disciplines that offer design education. Because of this, theoretical and applied courses are created jointly and included in the curricula of departments offering design education. Learning through experience allows for the conversion of theory into practice in design education. The fact that students apply their theoretical

knowledge to real-world situations is what distinguishes design education from other academic fields. Applied design education courses are what enable this transformation (Şekerci et al., 2021; Onur & Zorlu, 2017).

Design education students must engage with and put into practice practical lessons. It is necessary to look into the effectiveness of the applied courses offered through the distance education system in design education. This study focuses on which educational system performs best in applied courses built on a foundation of design education. With a questionnaire given to students studying interior architecture, it was hoped to ascertain the effectiveness of the educational model in the applied courses in this situation. Students studying design in the discipline of interior architecture are included in the scope of the study. Survey and analysis techniques were used in the research method. It is thought more appropriate to conduct applied courses within the context of design education with a face-to-face education system, according to the findings of the survey conducted consistently for three years while being exposed to the negatives caused by the pandemic and earthquake.

The Effect of Covid-19 and The Earthquake of February 6th on The Education System
Serious epidemics or natural disasters can have a profound impact on societies and alter people's standards of living. In a short period of time, this effect brings about significant changes in the economies, societies, and psychological well-being of both individuals and societies. Such negative aspects of life have an immediate impact on education, which should be evaluated from a variety of angles (Kahraman, 2020; Bircan, 2018). Both the Covid-19 pandemic and the earthquake, epidemic, and disaster on February 6 have recently had a significant impact on Türkiye.

As of December 2019, the Covid-19 virus, which causes serious infections ranging from mild infections to severe respiratory syndromes, first appeared in Wuhan, China. The World Health Organization declared a global pandemic as a result of this virus, which quickly spread to other nations (T.C. Sağlık Bakanlığı, 2020). Since its appearance, Covid-19, which poses a threat to human health and kills numerous people, has spread quickly. Since the pandemic's first case was discovered in Türkiye on March 11, 2020, health concerns among people worldwide, including in our nation, have significantly increased (Eğilmez & Yılmaz, 2020; Lin, 2020).

The epidemic has impacted all levels of education in our nation, from preschool to graduate school, as it has in many other nations. Universities suspended classes for three weeks during the 2019–2020 Spring semester because it was unclear how the epidemic would progress in the early going. The universities decided to switch to the distance education system with various distance education platforms to ensure the continuity of education, but because there was no improvement in the course of the epidemic at the end of this process and the restrictions and bans persisted. The choice made for this period was maintained through the end of the spring 2020–2021 term. In the Fall 2021–2022 semester, classes began to be held primarily in person due to the acceleration of vaccination (Levent Kasap, 2023). Universities are preparing for the spring semester of 2022–2023 with the satisfaction of putting an end to a global pandemic; however, with the earthquake on the morning of February 6, Türkiye awoke to the disaster of the century.

On February 6, 2023, at 04:17, two different earthquakes with magnitudes of 7.7 and 7.5, respectively, both centered in Kahramanmaraş, struck the southeast of Türkiye. There were numerous aftershocks, including one with a magnitude of 6.7, following these devastating ones (Utkucu et al., 2023). Türkiye is frequently exposed to earthquakes of various sizes because it is situated on the Alpine-Himalayan (Mediterranean) seismic belt, one of the three significant earthquake belts of the world (Solmaz & Özel, 2012). The earthquake that occurred on February 6 had an impact on the provinces of Kayseri, Elâzığ, Kahramanmaraş, Gaziantep, Osmaniye, Malatya, Adıyaman, Adana, Diyarbakır, Kilis, Hatay, and Şanlıurfa. Because of its extensive effects, severe damage, and fatalities, the earthquake on February 6 is referred to as the disaster of the century (T.C. İletişim Başkanlığı, 2023).

Many families were relocated to other provinces as a result of the earthquake's devastation, and some families found it difficult to coexist in secure areas. Tent and container cities were quickly established because the earthquake zone had significant structural issues. It has become challenging for earthquake survivors to meet their basic needs; national and international supplies have been tried to fill these needs. This catastrophe, which left behind extensive damage and resulted in numerous fatalities, had a profound impact on local life and completely shocked Türkiye on all fronts—economically, sociologically, and psychologically. Both education and other aspects of daily life were impacted by the earthquake. While studies were being carried out to meet the basic needs at that time, the need for training was taken into consideration at the stage after the resolution of vital critical elements. The distance education system, which was experienced during the pandemic period in order to ensure sustainability in education in extraordinary situations, was seen as a solution focus after the 6 February earthquake (Telli Yamamoto & Altun, 2023).

In light of the disaster caused by the earthquake with its epicenter in Kahramanmaraş, Yükseköğretim Kurulu (YÖK) declared that it was appropriate to complete the spring semester of the 2022–2023 academic year via distance learning throughout the entire nation (Makas, 2023). Yükseköğretim Kurulu (YÖK) has taken control of the education, which began with universities offering distance learning, as of March 30, 2023. The decision to hold the spring semester's midterm exams online using distance education techniques based on transparency and audibility marked the beginning of hybrid education (YÖK, 2022).

Offering Applied Courses in Design Education Online
Technology advancements have increased the availability of distance learning opportunities and created numerous opportunities to combine individual and mass education strategies into a single framework (Karataş, 2003). The long-discussed integration of distance learning into the current educational system has evolved into an alternative approach to problem-solving during calamities and epidemics. In all fields where infrastructure is available, including education, remote knowledge transfer and interviews have become popular. Many businesses use remote negotiations to conduct business meetings and hire new employees in effort to save money and time. By utilizing the opportunities provided by technology, many academic symposiums, consulting, seminars, or specially certified programs are also offered via remote interviews.

The system of distance education (Telli Yamamoto & Altun, 2023), which offers a flexible educational opportunity independent of time and location as well as a learning environment supported by new teaching technologies, has established itself with tried-and-true methods (Xiao, 2018) and has over time grown to be a crucial component of education (Bozkurt, 2019). According to research, as the distance education system, which is a part of education, has been developed over time, its efficiency has increased. Depending on the content of the education provided, obtaining the same efficiency in courses based on theoretical or applied infrastructures has become a subject that can be researched in itself.

When we examine the historical process, it becomes clear that the development of the distance education method was based on very ancient times. This process of knowledge transfer through distance education began with letters in the 1700s and, after the introduction of visual and auditory tools into schools through the use of technological infrastructure, it developed with the use of informatics-based software in the 1900s (Bayram et al., 2019; Bozkurt, 2016; Kaya, 2002; Raymond, 2000; Rumble, 1986). Valentine (2002) defines distance education as a teaching strategy in which teachers and students use information technologies to facilitate learning and conduct lessons independently of time and place. Moore (1973) defined distance education as learning and teaching methods that provide communication between the teacher and the student with electronic, printed, or mechanical means. When we look at the process of applied courses in design education, we see that one-on-one experience and the development of one's creativity instinct are kept active. Learning applied lessons through experience and the creativity

that forms its basis is a doctrine that dates back to the past and is still being developed in historical perspective (Robinson, 2003).

During the Covid-19 period and the education period following the 6 February earthquake, it is evident that the distance education system is widely used in all faculties of universities, regardless of common mandatory, theoretical, or applied courses. The scope of the distance education system also includes the disciplines that offer design education, in which applied courses based on learning by doing and intended to put the learned knowledge into practice, are included. The distinct settings where students interact and exchange ideas, participate in the administration of the design process, and complete practical lessons have been replaced by the distance education system, which is designed with a flexible understanding regardless of time and location. This situation has also found its place in design education. Design is a holistic link between perception and concept (Yurtgün & Çınar, 2023). Teaching students how to design or how to find their own design methods is the primary goal of design education (Ulusoy, 1999). One of the most crucial concerns in design education in this direction has been how to develop critical or creative thinking skills (Müezzinoğlu & Noraslı, 2022). For students to apply the knowledge they learn and spend time thinking, there is a need for spaces where they can think, create original designs, and develop their own design methodologies. Such classrooms, studios, or workshops are crucial for intensive applied design education courses.

Practice-based learning enables students to apply what they have learned to actual situations, helping them to remember more of what they have learned (Cridlin, 2007). Students are expected to translate their theoretical knowledge into behavior in applied courses that emphasize learning by doing (Tuncer, 2021). Learning by doing is a constant and instructive development process used to create the content of applied courses (Carlson & Sullivan, 1999). These classes give students the responsibility of working in teams and the connection between theory and practice that allows them to experience knowledge (Mun & Arslan Selçuk, 2018). When applied courses are associated with the distance education system, positive and negative aspects emerge.

To enable designers from various disciplines to work on a common design problem regardless of time and space, to develop the concept of cooperation among designers, and to improve educational quality (Sakarya, 2019), experiments used in the design process with distance education can yield some successful results. Although many steps were taken to provide design education through the distance learning system, these studies were only able to cover the theoretical and design studio components of the curriculum. There is a propensity for the conventional face-to-face education model to persist around the world in terms of the simultaneous communication between the lecturer and the students and the discussion on the design and technical drawings (Şekerci et al., 2021). This situation can be addressed in various ways in different institutions around the world.

The February 6 earthquake and COVID-19, which had a significant impact on our nation, have increased the use of distance learning, which began with letters in the historical process and developed with information technology. Educational institutions choose the distance education system as an alternative entry point in the face of challenges like pandemics and disasters faced by societies in our nation and around the world. Distance learning has gained popularity because it is affordable, time-efficient, and flexible. In fact, technology-based remote meeting platforms are now being used frequently in a variety of settings, including interviews, seminars, and symposiums, as well as in the classroom. University design education programs have implemented the distance education system, which is used in exceptional circumstances. In this direction, the impact of distance education in design education—where applied courses are conducted in-depth—emerges as a topic that requires in-depth examination from various angles.

METHODOLOGY AND FINDINGS

In this study, the survey technique was used as a method and the research was limited to students receiving design education. Through a student survey, the research examined the effectiveness of hybrid, face-to-face, and distance education offered during specific times in the interior architecture department for applied courses. Students at department of interior architecture were surveyed regarding their preferences for taking practical courses online, in-person, or through a hybrid of the three.

Applied courses in the curriculum; basic design, interior architecture project, technical drawing, design geometry, perspective, computer aided design, graphic design, acoustics and building quantity surveying. Briefly, the contents of these courses are as follows: In the basic design course, basic design principles are given, and applications are made based on the given principles. In interior architecture project courses, projects are produced by making applications for the determined scenario. In the technical drawing course, two-dimensional drawing techniques are taught, and applied drawings are made. In the design geometry course, three-dimensional objects are handled, and their appearances are drawn practically. In the perspective course, single- and double-point perspective drawing is taught, and space drawings are drawn practically. In the computer-aided design course, two- and three-dimensional drawings are explained and applied digitally. In the graphic design course, the stylization and deformation of specified objects are discussed and simplified in a practical way. In the acoustics course, reverberation calculations are taught, and acoustic calculations are made practically in multi-purpose halls. In the building quantity surveying course, quantity calculations are taught, and the area calculations of the space are calculated in a practical way.

The survey was conducted independently during the spring terms of 2020–2021, 2021–2022, and 2022–2023, and the average results were examined. Students who received education during this time experienced face-to-face instruction in ordinarily occurring circumstances, distance education that went into effect with the effect of COVID-19 and the February 6 earthquake, and hybrid instruction used during transitional times. As a result, the surveys conducted in 2021 and 2022 focus on face-to-face education, the survey conducted in 2023 on hybrid education as a result of the earthquake, and the survey conducted in 2021 on distance education as it was used during the pandemic period.

The questionnaire was administered separately to the first, second, third, and fourth-year students enrolled in the interior architecture department to ascertain the ratio of the data based on the classes. As can be seen in Table 1, the survey was taken by 244 students in 2021, 276 students in 2022, and 400 students in 2023. Following that, 920 individuals were polled to determine the questionnaire's average values, which were then applied to all classes over the course of three years.

Table 1. Number of students surveyed by year

Years	1st Grade	2nd Grade	3rd Grade	4th Grade	Total
2021	54	66	81	43	244
2022	107	67	57	45	276
2023	83	112	105	100	400
Total	244	245	243	188	920

According to the effectiveness of the applied courses, the distance education system, the face-to-face education system, and the hybrid education system, students were asked which educational model they

preferred in the study. It was asked to assess the effectiveness of the experienced educational systems using the applied courses. The following choices were consequently provided to the students in the questionnaire:

- "The face-to-face education model is more effective when applied courses are taken, so applied courses should be taught in this manner."

- "Applied courses should be taught using the distance education model because it is more effective in these areas."

- "The hybrid education model should be used to conduct applied courses because it is more effective in these subjects."

The face-to-face education system, hybrid education system, and distance education system are the dependent variables of the questionnaire used in the study's methodology. The interior architecture department's first, second, third- and fourth- year students who receive design instruction are the independent variables. Dependent variables were limited to the students of department of interior architecture.

The effectiveness of the educational systems on applied courses was taken into consideration when analyzing the preferences of the students who took part in the study. The study's findings include the average values of preferences in face-to-face, distance, and hybrid educational systems, based on data collected in 2021, 2022, and 2023.

A total of 244 people, including 54 first-graders, 66 second-graders, 81 third graders, and 43 fourth graders, participated in the survey during the spring semester of 2020–2021, depending on the distance education system implemented in response to the pandemic. According to the average values in 2021 and Table 2, 55.65% of students thought the face-to-face education system was more effective than distance learning, 12.45% preferred it over hybrid learning, and 31.90% preferred it over conducting applied courses in person.

Table 2. Average values of education systems by classes in 2021

Variables	1st Grade %	2nd Grade %	3rd Grade %	4th Grade %	Average Value %
Face-to-face Education	59,30	54,50	53,00	55,80	55,65
Distance Education	14,80	15,20	19,80	0,00	12,45
Hybrid Education	25,90	30,30	27,20	44,20	31,90

A total of 276 people participated in the survey based on the face-to-face education system that was implemented in the spring term of 2021–2022, including 107 first-graders, 67 second-graders, 57 third graders, and 45 fourth graders. As shown in Table 3, 76,225% of the participating students preferred the face-to-face education system, 6,825% favored the distance education system, and 16,95% chose the hybrid education system. These students chose to conduct the applied courses using the face-to-face education system.

Table 3. Average values of the education system by class in 2022

Variables	1st Grade %	2nd Grade %	3rd Grade %	4th Grade %	Average Value %
Face to face Education	84,1	74,6	68,4	77,8	76,225
Distance Education	5,6	5,6	10,5	2,2	6,825
Hybrid Education	10,3	16,4	21,1	20	16,95

According to the distance and hybrid education system implemented under the influence of the earthquake in the spring term of 2022–2023, 400 students—83 from the first grade, 112 from the second grade, 105 from the third grade, and 100 students from the fourth grade—participated in the survey. Table 4 indicates that 71% of the participating students preferred the face-to-face education system, 14.70% preferred the distance education system, 14.30% selected the hybrid education system, and 71% favored that the applied courses be conducted using the face-to-face education system, according to the average values in 2023.

Table 4. Average values of education systems by class in 2023

Variables	1st Grade %	2nd Grade %	3rd Grade %	4th Grade %	Average Value %
Face to face Education	73,5	72,3	76,2	62	71,00
Distance Education	14,5	9,8	10,5	24	14,70
Hybrid Education	12	17,9	13,3	14	14,30

According to the applied surveys, 920 students studying interior architecture took part in the survey in 2021, 2022, and 2023. Looking at the overall average of all years in Table 5, 68.50% of the students thought the face-to-face education system was more effective than the distance education system, 11.74% believed the hybrid system was, and 19.76% deemed the hybrid system was preferable for teaching applied courses.

Table 5. General average values of education systems by years

Variables	2021 %	2022 %	2023 %	Average Value %
Face to face Education	55,65	76,225	71,00	67,625
Distance Education	12,45	6,825	14,70	11,325
Hybrid Education	31,90	16,95	14,30	21,05

According to the data obtained from the students who participated in the survey, it was analyzed that the face-to-face education environment was more efficient in all of the applied courses. It is understood that a face-to-face education model is needed by students due to the continuation of applied courses through the process of learning through experience after teaching, the need to ask instant questions and the requirements for teamwork.

When the averages for the three years are considered separately, it becomes rather obvious that students majoring in interior architecture frequently find and prefer the face-to-face education system to be more effective in applied courses. Students have had exposure to a variety of educational systems over the years, and it is evident from the overall average values that face-to-face education, hybrid education, and distance education systems are preferred in that order.

CONCLUSION

Pandemics, natural disasters, and wars, all of which have occurred on a large scale in the past and present, hurt society's economic, sociological, psychological, and other underlying structures. Such events inevitably have an impact on education. Education facilities have changed from places that should not be visited during the pandemic because of the risk of contamination to places where citizens who are homeless can find shelter.

It is known that different education systems are used in educational institutions, especially universities, with Covid-19, which was effective in many countries in 2019, and the 6 February earthquake, which was effective in Türkiye in 2023. Both educators and students have had exposure to face-to-face, remote, and hybrid educational systems during these processes. It is evident that in these challenging times, the popularity of the distance education system, which was developed through years of testing, has increased.

While there are some benefits to the distance education system, such as time and money savings and flexibility in learning, there are also drawbacks, including poor socialization and communication skills and reliance solely on verbal strength without practical experience. In particular, applied courses are where the negative effects are most noticeable.

Without a doubt, both educators' and students' suggestions and opinions are significant when examining the effectiveness of the educational systems used in the applied courses. According to the effectiveness of three different education systems, study participants who had experience with face-to-face, online, and hybrid learning environments were asked about their preferences. The analysis of the questionnaires used in 2021, 2022, and 2023 revealed that students preferred the face-to-face instruction system in applied courses and valued its effectiveness. When we look at the average values accordingly: Face-to-face education with an average value of 67,625%, distance education with an average value of 11.325%, and hybrid education system with an average value of 21,05% were found to be more efficient.

In the lessons that are conducted based on the applied lessons, the students should practice the lesson on the materials in addition to hearing oral explanations of it. It is impossible to design, build, or run a space without experiencing it, just as it is impossible to swim in the sea or ride a bike without doing so. Learning through experience and active participation is the cornerstone of such educational strategies.

Therefore, by conducting the applied courses face-to-face, students benefit from interactive learning by using the opportunity to ask questions or discuss effectively with body language, provide direct access without intervening with technological software for education, conduct assessment and evaluation exams more effectively, and minimize the problem of focusing on the lesson. Due to its distinct structure, each education system examined in the research has an impact on students, either favorably or unfavorably. The efficient transfer of knowledge in education will result from the integration of educational systems with lessons that carefully consider both the advantages and disadvantages of the various disciplines.

This study, which was researched on the origins of interior architecture in design education, can also be applied to documents in other design education handled by different disciplines. The data emerging from this study can be compared with another study to be conducted on educators. In order to use the

advantages of the distance education system that has gained a place in our lives, these types of units should be diversified and restructured.

REFERENCES

Altın, M. A. & Ülker, O. (2021). *Tasarım Öğrencilerinin Covid-19 Kapanmasındaki Yoğun Uzaktan Eğitim Döneminde Ortaya Çıkan Ergonomik Sorunlarının İncelenmesi*. Uluslararası Mühendislik Araştırma ve Geliştirme Dergisi, 13(3), 188-201.

Bayram, M., Peker, A. T., Aka, S. T. & Vural, M. (2019). *Üniversite Öğrencilerinin Uzaktan Eğitim Dersine Karşı Tutumlarının İncelenmesi*. Gaziantep Üniversitesi Spor Bilimleri Dergisi, 4(3), 330-345.

Bircan, H. (2018). *Eğitim ve Felsefe -Eğitimin Doğal/İnsani, Toplumsal ve Felsefi Temeli*. Yüzüncü Yıl Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, (40), 157-172.

Bozkurt, A. (2016). *Bağlantıcı Kitlesel Açık Çevrimiçi Derslerde Etkileşim Örüntüleri ve Öğreten-Öğrenen Rollerinin Belirlenmesi*. (Tez no. 432498) [Yayınlanmış doktora tezi, Anadolu Üniversitesi. Ulusal Tez Merkezi].

Bozkurt, A. (2019). *Intellectual Roots Of Distance Education: A Progressive Knowledge Domain Analysis*. Distance Education, 40(4), 497-514.

Carlson, L. E. & Sullivan, J. F. (1999). *Hands-On Engineering: Learning By Doing In The Integrated Teaching And Learning Program*. International Journal of Engineering Education, 15(1), 20-31.

Cridlin, L. D. (2007). *The Importance Of Hands-On Learning*. Journal of Laser Applications, 151-156.

Doğan, D., Tüzün, H., Dağhan, G., Altıntaş, A., Ilgaz, H., Özdinç, F., Kayaduman, H. & Özpala, N. (2012). *Uzaktan Eğitimde Ders Tasarımı: Yüz Yüze Verilen Bir Dersin Uzaktan Eğitim Sürecinde Hazır Hale Getirilmesi*. E- Journal of New World Sciences Academy, 7(2), 574-582.

Eğilmez, O. & Yılmaz, M. (2020). *Kulak Burun Boğaz Hekimliği Açısından Covid-19 Salgını*. Journal of Biotechnology and Strategic Health Research, 1, 140-146.

Kahraman, M. E. (2020). *Covid-19 Salgınının Uygulamalı Derslere Etkisi Ve Bu Derslerin Uzaktan Eğitimle Yürütülmesi: Temel Tasarım Dersi Örneği*. İMÜ Sanat Tasarım ve Mimarlık Fakültesi Dergisi, 6(1), 44-56.

Karagülle, C. (2023). *Covid-19 Pandemisinin Mimarlık Eğitimine Etkileri Üzerine Bir Araştırma*. Online Journal of Art and Design, 11(3), 1-11.

Karataş, E. (2003). *Yüz Yüze Ve Uzaktan Eğitimde Öğrenme Deneyimlerinin Eşitliği*. Eğitim Bilimleri ve Uygulama, 2(3), 91-104.

Kaya, Z. (2002). *Uzaktan Eğitim*. Pegem Akademi.

Levent Kasap, T. (2023). *Covid-19 Salgın Sürecinde İçmimarlık Lisans Programı Öğrencilerinin Uzaktan Eğitim Sürecindeki Deneyimleri: Eskişehir Teknik Üniversitesi* Örneği. Online Journal of Art and Design, 11(1), 149-165.

Lin, C. Y. (2020). *Social Reaction Toward The 2019 Novel Coronavirus* (Covid-19). Social Health Behaviour, 3(1), 1-2.

Makas, M. (2024, 7 Şubat). *YÖK'ten Deprem Sonrası Uzaktan Eğitim Kararı*, https://www.tgrthaber.com.tr/egitim/ yokten-deprem-sonrasi-uzaktan-egitim-karari-2874512.

Moore, M. G. (1973). *Toward A Theory Of Independent Learning And Teaching*. The Journal of Higher Education, 44(9), 661-679.

Mun, B. & Arslan Selçuk, S. (2018). *Mimarlıkta Yaparak Öğrenme Ve Bir Araştırma Ortamı Olarak Öğrencilerin Ürettiği Geçici Strüktürler*. International Journal on Mathematics, Engineering and Natural Sciences, 2(1): 12-25.

Müezzinoğlu, K. & Noraslı, M. (2022). *İç Mekân Tasarımında Tasarım Odaklı Düşünme Modeli; Kırmızılı Kadın Belgeseli.* Bodrum Journal of Art and Design, 1(1), 17-28.

Onur, D. & Zorlu, T. (2017). *Tasarım Stüdyolarında Uygulanan Eğitim Metotları Ve Yaratıcılık İlişkisi*. The Turkish Online Journal of Design, Art and Communication, 7(4), 542-555.

Raymond, F. B. (2000). *Delivering Distance Education Through Technology: A Pioneer's Experience*. Campus-Wide Information Systems, 17(1), 49-55.

Robinson, P. (2003). *The Cognition Hypothesis, Task Design, And Adult Task-Based Language Learning*. Studies in Second Language Acquisition, 21(2), 45-105.

Rumble, G. (1986). *The Planning and Management of Distance Education*. Croom Helm.

Sakarya, K. (2019). *İç Mimarlık Eğitimine Yönelik Uzaktan Eğitim Modeli Önerileri*. Çukurova Üniversitesi Sosyal Bilimler Dergisi, 28(2), 388-401.

Solmaz, G. & Özel, A. (2012). *Türkiye'de Deprem Tekrarlanma Zamanının Tahmini Ve Neotektonik Bölgelere Göre Depremselliğin Markov Zinciri İle İncelenmesi*. Cankaya University Journal of Science and Engineering, 9 (2), 125-138.

Şekerci, Y., Mutlu Danacı, H. & Kaynakçı Elinç, Z. (2021). *Uzaktan Eğitimin Uygulamalı Derslerde Sürdürülebilirliği: Mimarlık Bölümleri Örneği*. Mehmet Akif Ersoy Üniversitesi Fen Bilimleri Enstitüsü Dergisi, 12(1), 54-68.

T.C. İletişim Başkanlığı. (2023). *6 Şubat Kahramanmaraş Depremleri Asrın Felaketi*. Cumhurbaşkanlığı İletişim Başkanlığı Yayınları.

T.C. Sağlık Bakanlığı. (2024, 7 Şubat). *Covid-19 Bilgilendirme Platformu*. https://covid19.saglik.gov.tr/TR-66300/covid-19-nedir-.html.

Telli Yamamoto, G. & Altun, D. (2023). *Türkiye'de Deprem Sonrası Çevrimiçi Öğrenmenin Vazgeçilmezliği*. Üniversite Araştırmaları Dergisi, 6(2), 125-136.

Tuncer, Z. (2021). *Uzaktan Eğitimle Uygulamalı Ders Alan Öğrencilerin Uzaktan Eğitime Yönelik Görüş ve Tutumlarının Belirlenmesi*. (Tez no. 681412) [Yayınlanmış yüksek lisans tezi, Yıldız Teknik Üniversitesi. Ulusal Tez Merkezi].

Ulusoy, Z. (1999). *To Design Versus To Understand Design: The Role Of Graphic Representations And Verbal Expressions*. Design Studies, 20(2), 123-130.

Utkucu, M., Durmuş, H., Uzunca, F. & Nalbant, S. (2023). *6 Şubat 2023 Gaziantep (Mw=7.7) ve Elbistan (Mw=7.5) Depremleri Üzerine Bir Değerlendirme*. Sakarya Üniversitesi.

Valentine, D. (2002). *Distance Learning: Promises, Problems, And Possibilities*. Online Journal of Distance Learning Administration, 5(3), 1-11.

Xiao, J. (2018). *On The Margins Or At The Center? Distance Education In Higher Education*. Distance Education, 39(2), 259-274.

YÖK, Yükseköğretim Kurulu. (2023, 14 Haziran). *2022-2023 Bahar Dönemi Eğitim Öğretim Kararı*. https://www.yok.gov.tr/Sayfalar/Haberler/2023/yok-baskani-ozvar-2022-2023-egitimogretim-bahar-donemi-ne-iliskin-alinan-yeni-kararlari-acikladi.aspx.

Yurtgün, H. Ö. & Çınar, H. (2023). *A New Approach To The Space Design Process In The Interior Architecture Basic Design Studio*. Journal of Architectural Sciences and Applications, 8(1), 290-300.

FROM MISOGYNY TO MISANDRY: THE PHENOMENON OF GENDER-BASED HATRED IN CINEMA

M. Özer ÖZKANTAR

Gaziantep Üniversitesi, Türkiye
ozerozkantar@gmail.com
https://orcid.org/0000-0001-9364-5606

ABSTRACT

Cinema has been one of the most prominent arts in terms of gender interactions and the way it deals with male and female roles is multifaceted and complex. Cinema includes lots of socio-economical and cultural attributions with its own contexts and it approaches transformations and alterations elaborately. In this regard, two of the theme's cinema is particularly interested in are misogyny and misandry which are the issues containing hatred, violence, fear and death and are closely related to ideology and its extensions over women. At this point, the main concern of this study is to make out how cinema focuses on this gender-based hatred and to investigate its basic cause. Thus, I have chosen four American films whose names are "*MS. 45*" (1981), "*Monster*" (2003), "*I Spit on Your Grave*" (2010) and "*M.F.A.*" (2017) containing misogyny and misandry at the same time have been selected and analysed them with a feminist approach with the aid of discourses and incident sequences and reviewed in order to grasp whether this ancient hatred stems from phallocentric and toxic masculinity. The films have been selected with purposeful sampling method and the themes have been reviewed in a detailed way. The analysis has indicated that the reason for misogyny is not one-sided and originally linked with patriarchal and heteronormative expectations, while misandry is like a revenge story and ensues from a masculine stance and its historical persecution towards women.

Anahtar Kelimeler: *Cinema, Hatred, Gender, Misogyny, Misandry.*

MİZOJİNİZMDEN MİZANDRİYE SİNEMADA TOPLUMSAL CİNSİYET TEMELLİ NEFRET OLGUSU

ÖZ

Toplumsal cinsiyet etkileşimleri açısından en öne çıkan sanatlardan biri olan sinemanın kadın ve erkek rollerini ele alış biçimi çok yönlü ve karmaşıktır. Sinema kendi bağlamlarıyla beraber pek çok sosyo-ekonomik ve kültürel göndermeyi içermekte, dönüşümlere ve başkalaşımlara özenle yaklaşmaktadır. Bu bağlamda sinemanın özellikle ilgilendiği temalardan ikisi nefret, şiddet, korku ve ölüm içeren, ideoloji ve onun kadınlar üzerindeki uzantılarıyla yakından ilişkili konular olan kadın düşmanlığı ve erkek düşmanlığıdır. Bu noktada bu çalışmanın temel amacı, sinemanın bu cinsiyet temelli nefrete nasıl odaklandığını ortaya koymak ve bunun temel nedenini araştırmaktır. Bu nedenle, "*MS. 45*" (1981), "*Monster*" (2003), "*I Spit on Your Grave*" (2010) ve "*M.F.A.*" (2017) isimli, kadın düşmanlığı ve erkek düşmanlığını aynı anda barındıran dört Amerikan filmi seçilmiş ve bu kadim nefretin fallosentrik ve toksik erkeklikten kaynaklanıp kaynaklanmadığını kavramak adına söylemler ve sekanslar yardımıyla ismi geçen yapımlar feminist bir yaklaşımla analiz edilmiştir. Filmler amaçlı örnekleme yöntemiyle seçilmiş ve temalar detaylı bir şekilde incelenmiştir. İlgili analiz, kadın düşmanlığının nedeninin tek taraflı olmadığını ve aslında ataerkil ve heteronormatif beklentilerle bağlantılı olduğunu ortaya koymuş,

kadın düşmanlığının ise bir intikam hikayesine benzediğini ve eril bir duruştan ve bu duruşun kadınlara yönelik tarihsel zulmünden kaynaklandığını göstermiştir.

INTRODUCTION

Cinema gets its themes from every part of life, and this makes it profound and sui generis. When the matter is gender and its possible connotations, cinema can be pointed out as one of the most efficacious arts as it deals with human beings in a detailed way by inquiring and cross-reading woman and man relations.

The perception of womanity throughout history involves bias, paranoias, discrimination, disvaluation and inferiority which almost all have been triggered from the phallocentric points of view. Even mothers have been trivialised over the centuries with some mortifying roles constrained by private space. All these negative inclinations concerning women stem from the stance's patriarchy has created for ages. This negativity may have lots of fundamental reasons, yet cinema is a key mirror to get out the extensions of hatred towards both women and men (Young, 1995: 5-9).

Apart from the hatred towards women, misandry is a striking issue worth mentioning as it includes a number of gender-based possibilities. Women live in a universe controlled by a hegemony comprised of masculine power (Manne, 2017). It is possible to allege that we live in an androcentric universe begirding women's habitat and determining and directing their lives according to a male-dominated mindset. From my point of view, this pressure damages the emotional balance between women and men. Indeed, why a woman detests a man can be linked with different reasons such as violence, rape, mental or physical torture, yet it is not simple to comprehend human brain and emotions completely and not easy to get out the fundemental factors triggering misandry and misogyny since there are many psychological, sociological and cultural studies on the causes of misandry and misogyny. Nonetheless, cinema as an art form has an exciting potential to assay this reciprocal trauma even if it is not sufficient to analyze all factors giving birth to them.

This paper endeavours to explore misogyny and misandry in the framework of the cinema and strives to analyse the cohesion and transformation of these themes within film structures. In other words, this work is intended to highlight these gender-based hatreds and their probable inducements by referring to film interactions in American films produced over a span of 40 years. Therefore, four different Hollywood films, which are *M. S. 45"* (1981), *"Monster"* (2003), *"I Spit on Your Grave"* (2010) and *"M.F.A"* (2017) have been determined with purposeful sampling method due to their direct correlation about the issues and arguments asserted here. This study has solely focused on the main actors and actresses in the films, and they have been scrutinized with a feminist approach so as to demonstrate sexism, violence, enmity and segregation towards women. Namely, the analysis focuses upon the fundamental reasons why men hate women and what the consequences of this issue are. Nevertheless, this study has tried to make a pattern to make some points clear in terms of stereotypes in cinema linked with gender, the history and definitions of misogyny and misandry and their organic or inorganic reflections into the cinema and audience receptions prior to the film reviews.

Woman and Man Stereotypes in Cinema

Cinema films cover loads of themes and deal with them differently compared to other arts. Hence, cinema focuses upon individuals with a multifaceted point of view. In this regard, the way cinema dwells on women and men may change from commercial cinema to avant-garde cinema. Nonetheless, it is probable to allege that cinema forms have been usually created within the framework of patriarchy, fallus-centered stance or heteronormative perspective unless it is a part of the feminist-counter cinema approach. Therefore, lots of the clichés linked with womanity comprise negative and one-sided attributions (Gilpatric, 2010: 734). For instance, damsel in distress is one of the most evident clichés

about women. Lots of action films depict women as passive, waiting to be saved and needing a hero or saviour. Another significant point is the *femme fatale*. After Film Noir, women have been portrayed as seductive, hazardous, sexy and an individual whom men need to abstain from them if he does not want to lose his potency (Gilpatric, 2010: 743).

Nurturing mother is another stereotype which often places women in private sphere and women must be affectionate, sentimental, kind and submissive according to this perspective. In addition to them, lots of women have been shown as an overly sexualized objects or victims of a male violence, especially in Hollywood (Bartyzel, 2004: 29). These attributions with respect to women exacerbate the current situation of women in the cinematic universe and it consolidates masculine culture and its toxic and anti-woman extensions.

To get out how women are depicted on the cinema screen, it is also significant to define two important terms which are toxic masculinity and phallocentrism stance surrounding women images in the films. First, toxic masculinity refers to a set of culturally constructed attitudes that describe the masculine gender role as violent, unemotional, sexually aggressive, and so forth. It is characterized by the suppression of emotions, dominance, and aggression, often leading to harmful behaviors and attitudes towards others, particularly women (Alves & Cavalhieri, 2020: 1451). Also, it is defined as a concept which is a socially regressive male traits serving to strengthen masculine domination, homophobia, hatred towards women and praise of violence (Kupers, 2005: 714). Second, what phallocentrism means according to Cambridge Online Dictionary *"the fact of having the male, or male sexual feelings or activity, as the main subject of interest"*. Phallocentric point of view is so strong that anyone can explore its traces in language and discourse, cultural, social or religious reflections, power structures and sexual norms, inclinations and possibilities. It gets its power from patriarchy, and it is not simple to eradice it as it is closely related to political, economical and social interests (Kimmel, 1995: 768).

In terms of masculine stereotypes in commercial or mainstream cinema, the situation related to cinematic roles owns a counter-discourse and has a reverse situation compared to women roles (Panayiotou, 2010: 660). To start with, many actors in the films are described as strong, fearless, and ready to action immediately. Besides, men have heroic features, and they behave as womanizers or players. Also, they are occasionally depicted as competitive, emotionally reserved, protectionist and of course violent (Gürkan & Serttaş, 2022: 131). All these generalizations include lots of bias, discrimination and alienation as they form misconceptions related to gender roles.

Misogyny and its Reflections on Cinema

Women and men have been living together for millions of years and their relationship between them have been always polemical and controversial theme for academic studies. At this point, the roles ascribed to women and men in any society have shared a number of common features, they differ in some ways on account of cultural and institutional alterations, though. The relation over these opposition creates both a splendid harmony and union it forms a division, ambiguity and uneasiness, though. Attendantly, their complicated and multifaceted connotations go back a long way, and it is highly possible to find some striking traces of myths related to the creation of humanbeing (Holland, 2016: 18). To illustrate, how Lilith is created is substantial to grasp what misogyny means and how it arrives to our modern era. Lilith is a figure from ancient Mesopotamian mythology, often seen through various cultural and religious lenses. In some traditions, she's depicted as Adam's first wife, created equally from the earth like Adam, and therefore demanding equality in their relationship. When Adam insisted on dominance, Lilith rebelled and left Eden (Ruah-Midbar Shapiro, 2019: 151). This departure is often interpreted as her refusal to submit to a submissive role and her desire for independence.

From a feminist perspective, Lilith's story challenges traditional gender roles and power dynamics. She embodies the struggle for autonomy and equality. Her defiance against Adam's authority symbolizes the rejection of subjugation and a demand for equal footing. Throughout history, Lilith has been vilified as

a dangerous, demonic figure due to her refusal to conform. However, feminist interpretations aim to reclaim her story, seeing her as a symbol of empowerment, independence, and resistance against oppressive structures. She stands as a complex figure, challenging norms and representing the ongoing struggle for gender equality and individual agency (Christ, 2016: 216). However, Lilith as the ancestor of women, has been detested for ages and the origin of womanity has been correlated with this hatred in terms of patriarchy. The witches, defined as the part of Lilith, who had been burned and ruined during the Middle Ages in the Europe are striking examples concerning this brutal approach (Rosen, 2017: 24).

Another myth in connection with misogyny is related to Pandora, accepted as the first woman in Greek Mythology. According to the myth, Pandora created by Hephaistos with the command of Zeus is illustrated and demonstrated as the responsible for spreading of evilness into the universe once she opens the box hidden all malignancy (Marder, 2014: 387). This myth is also a striking example showing the antique traces of misogyny as womanhood is shown as liable for the only cause of evilness.

As it is clear from the myths mentioned here, misogyny is a term, which means hate, dislike or prejudice against women, tracing back through centuries and women have been marginalized since the first humanity was created or born. Even if it is not very simple to make out the basic causes of it, there are some theories or assertions related to misogyny. The concept of womb envy by Karen Horney, which is the exact opposite of penis envy by Sigmund Freud, can be demonstrated as a basic reason why men hate women. As men do not have a strong role in having a baby compared to women, this may result in a sort of jealousy and hatred against women (Bayne, 2011: 158).

Another possible cause of misogyny hinges upon religious scripts. For example, some parts of the Bible explain the supremacy of masculinity and underline that wives must obey the rules of their husbands. Also, loads of other religious references can be found in different beliefs in terms of sexism and misogyny (Ruether, 2014: 84-86). In addition to these motivations, fear of losing power and the substantial increase of women in the public sphere may be a factor of misogyny on account of the fact that men are afraid of losing their power domain and they resort to violence and terror. In this way, they have a chance to repress and control women (Wrisley, 2023: 189). Apart from them, the way parents grow up their children might be a ground of misogyny as a number of young boys are raised with some prejudices towards women and this may trigger execration against women.

Misogyny can be found in every part of our lives, from the education and the business world to online platforms, media outputs and of course cinema films (Barker & Jurazs, 2019: 89-93). In cinematic narration, misogyny can be observed directly or indirectly according to the genre of a production. At this point, a nuanced analysis of cinematic misogyny necessitates an examination of the interplay between genre conventions, narrative choices, and sociocultural contexts. To illustrate, a horror film and its subgenres such as slasher, gore or splatter may include direct misogyny with their violent, disturbing, malestream references (Gill, 2002: 18). Women in these subgenres are generally raped, killed or portrayed as a sexual object. Another image containing misogyny in cinema is the monstrous feminine, a term by Barbera Creed, which is very common in horror films discussing supernatural events. The monstrous feminine is a concept which depicts women as the source evil, and they are descrived as monster-like creatures in the films. (Özkantar, 2022: 166). This approach also includes hatred, fear and revulsion pertaining to femininity.

The male gaze in the films and race-based sexism are the other reflections of misogyny in the films. According to the term the male gaze by Laura Mulvey (1999: 834-835), media outputs often depict women through the male stances which serve men's erotic pleasure. This is also a part of the sexist point of view in cinema. Furthermore, black or Asian women are marginalized much more than white women and racism and misogyny sometimes intertwine together which reminds the concept of intersectionality in terms of feminism (Benshoff, 2000: 32). Apart from misogyny, misandry as the part gender-based

hatred is a notable term and it is vital to form a frame for understanding the interaction between two opposites pertaining to gender.

Misandry and its reflections on Cinema

In academic terms, misandry can be conceptualized as a form of gender-based prejudice characterized by antipathy, disdain, or bias directed specifically at men or the male gender. According to one of the definitions in terms of misandry is that it is not anger towards men, but it directly includes hatred (Nathanson & Young, 2006: 7). Besides, the major motivation lies behind it is often correlated to feminist movements fighting for equality and justice for women, yet they might sometimes have too much aggression, anger and violence (Digby, 1998: 16).

It operates within the broader framework of gender studies and feminist discourse, analogous to misogyny but with an inverted target. The phenomenon is often examined in the context of analyzing power dynamics, social constructions of masculinity and femininity, and the intricate interplay of cultural, historical, and institutional factors shaping gender relations (Nathanson & Young, 2006: 11-17). While discussions about misogyny (hatred or prejudice against women) are more common, misandry also exists and can manifest in various forms, including in the realm of cinema. Apart from the cinema, it can be recognized in advertisements, popular culture references or some short films containing political correctness (Howard, 1989: 16).

Discerning the fundemantal causes or motivations pertaining to hatred or animosity against men essential so as to reveal the situation in the cinematic references. The reasons of misandry are multifaceted and interconnected with societal attitudes, feminist movements, perceptions of gender-related humor, and broader cultural expectations regarding women's expressions of anger and assertiveness. Understanding the complex interplay of these factors is crucial in addressing and mitigating misandry in various social contexts (Hawkins, 2019: 2). To begin with, personal experiences of women with respect to men and cultural impacts may be indicated as two of the motivations for misandry. Also, reaction to patriarchy, historical inequalities between women and men and injustice can be shown as other causes of hatred towards men (Middleton, 2001: 1266).

Misandry can also be found within the term masculophobia, also known as androphobia, which is known as fear of men. This term contains persistent fear of men, fear of male anatomy, fear of male sexual organ or all together. Even if there is no clear explanation bringing about it, most doctors believe that it is closely related to past traumas experienced by a woman. (Ottoson, 2016: 434). At this point, this fear can be linked with misandry as it turns into a sort of reaction against men. It is possible to realize this fear in some films. For example, the film containing misogyny such as *Company of Men* (1997) by Neil Labute directly focuses upon why a woman is afraid of men and its possible outcomes. On the other hand, in some films, it is possible to find traces of misandry, especially in body horror films. To demonstrate, *Teeth* (2007) by Mitchell Lichtenstein *and American Mary* (2012) by Jen Soska are outstanding examples which directly deal with how women transform into killers and why they hate manhood.

In films, misandry might be realized under two groups. The first group can be named vengeful women and their everlasting desire to kill men to get rid of their past traumas. In this group, men are both jeopardy and victims. In the second group, men are terminated for pleasure and masculinity is depicted with certain stereotypes containing toxic images, bias and harsh generalizations (Nathanson & Young, 2012: 9-10). Nonetheless, it must be highlighted that a number of productions in terms of misandry also comprise misogyny as they directly or indirectly interact with each other.

METHODOLGY AND FINDINGS
The Analysis of the Films Named *Ms. 45* (1981), *Monster* (2003), *I Spit On Your Grave* (2010) and *M.F.A.* (2017)
In this section, four different American films have been reviewed in terms of the hatred and transformation of misogyny to misandry with a critical and feminist approach and strived to indicate the roots of toxic and phallocentric masculinity.

The Analysis of *Ms. 45* (1981) in the Framework Misogyny and Misandry

Figure 1. *Ms. 45* Film Poster
Reference: Sinemalar, 2023

Director: Abel Ferrara

Stars: Zoë Lund, Albert Sinkys, Darlene Stuto

Genre: Crime

The film directly focuses on the life of Thana, a mute and introvert woman living alone. Thana works for the fashion industry as a tailor and has a routine life. However, one day while she returns home from work, she has a dreadful day as she is raped twice in the same day, once in the street, once at her house by a thief. When she reacts to the thief, she must kill him. After that, nothing is the same for Thana since she is full of hate towards all men in the world and she makes up her mind to kill every man she faces. Hence, she alters her physical appearance, starts making up by wearing seductive and sexy clothes and seduces men before murdering them. Her hatred turns her into a sort of serial killer and her only purpose in her life is to revenge on all rapers and other men. However, her swift transformation is easily recognized by her neighbours and once she takes part in a party to kill a raper, she is killed by another woman and the film finishes. As it is clear from the plot of the film, there is a clear misogyny in the film.

MS 45 may be pointed out as one of the best shots dealing with mutual interaction between women and men regarding misogyny and misandry. First of all, all male characters in the film share similar sides. Thana's boss is authoritative, demanding and functions as a part of masculine culture. Other men characters are either a raper or a thief attacking the main woman character, Thana. Indeed, men in the film are depicted as a source of masculine evilness. Male characters in the film hate every detail about women and they exploit Thana forcibly. As a mute woman, Thana is not able to explain herself and even

she can not flee them. Her destiny seems to be raped again and again as she is a woman not knowing how to respond to these violator characters.

MS 45 is an outstanding example demonstrating how misogyny converts into misandry and it is a feminist film revealing a masculine point of view. The reason for hatred towards women in the film seems not easy to express with clear causes, yet the mentality going back to ancient times related to woman repugnance is still awake and men in the *MS 45* figure woman as worthless and meritless creatures deserving of every wicked and pernicious manner including molestation, rape and assault. Apart from physical violence towards Thana, the rapers also insult her and belittle her with swear words. The male characters endeavour to satisfy their desires and ego by humiliating Thana. Their hatred and grudge are so intense that sexual abuse and thumping are not adequate to overcome their sickly actions. Taking these points into consideration, it can be asserted that there is no conceivable factor to attack an alone, mute and innocent woman. Thus, misogyny in the film can not be associated with clear causes. On the contrary, from my perspective it is just the outcome of ferocity, inability and fear towards women comprised of toxic masculinity.

Another striking theme worth mentioning is misandry in the film. As it is defined before, this term includes hatred towards men by women. Enmity related to masculinity can be linked with a number of factors. In the past, women were used to burn at the stake by recriminating as a witch or a wizard. It is not wrong to assert that men always have had a motive to detest women, but woman's hatred is a sort of reaction, and it is the output of woman subconsciousness. Women who have been subjected to persecution all the time had to respond to men in the same way and this triggers misandry. Hence, it is possible to allege that misandry in *MS 45* is the natural consequence of man's toxic interaction with Thana.

Once Thana transforms into a serial killer, she functions not only as a woman trying to take revenge on the rapers but also symbolising womanity and subconscious of women as mentioned before. That is, Thana is the embodied form of femininity and their desire for freedom, agency and equality. Therefore, Thana might be depicted as an iconic character who has a real passion to fight for woman rights. Although the way she prefers is not very affirmable since it contains homicide, her efforts to alter her destiny deserves appreciation and compliment. She shifts her ill fate by revolve against man-controlled society. Killing men on purpose for Thana turns into a step for the salvation of women. I mean this hatred which might be defined as misandry is a way to express women's emotions in terms of men.

The Analysis of *Monster (2003)* in the Framework Misogyny and Misandry
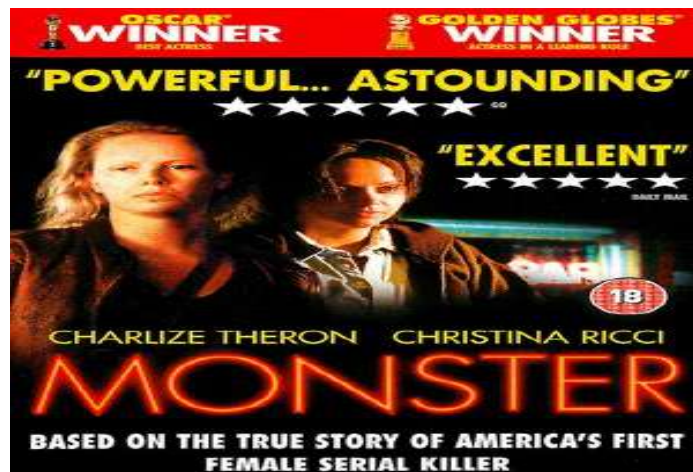
Figure 2. *Monster* (2003) Film Poster
Reference: Cinemaparadiso, 2023

404
Research Article - This article was checked by iThenticate

Director: Patty Jenkins

Stars: Charlize Theron, Bruce Dern, Christina Ricci

Genre: Biography, Crime, Drama

Monster (2003) is based upon a true story covering the life of a sex worker named Aileen Wuornos, who is regarded as the first woman serial killer in the world. In the film, Alieen is depicted as broke, hopeless and on the verge of committing suicide, but then she desires a final tequila shot at a gay bar. At that time, she meets a young lesbian lady named Selby demanding to chat with Aileen in spite of the fact that she rejects her by telling her not a lesbian. However, as time goes by, these two women get on well with each other and stay together at Selby'room where she stays there as a guest. In the morning, Aileen has to leave the room, yet they promise each other to meet again. Nonetheless, Aileen has no money and the only way to earn some cash is prostitution. Therefore, she hitchhikes and meets a man for sex, yet the man she makes love with is a wacko and attacks Aileen and tries to kill her while raping her. Aileen and the man grapple and Aileen shoots the raper with his gun last throw of the dice. Alieen is shocked and complicated, yet this event becomes a milestone for her, and she has a dreadful passion in terms of killing men she meets for sex. In other words, this moment is a kind of awakening for Aileen, subjected to male execution for her all life.

Indeed, Aileen is never loved by any person and Selby's passionate interest in her changes her mind and she turns into a lesbian woman who only desires to make some money legally and live with Selby peacefully. As a result of this, Aileen quits working as a sex worker and strives to find a proper job, but wherever she applies for a decent life and a job, she is humiliated and rejected. This forces Alieen to work as a whore and also keep going on killing. At the end of the film, Aileen is caught by the police, and she is put in prison. In the court, Selby gives away Aileen as she is such a selfish teenager that she only thinks about her interests, desires and expectations.

According to the plot of the film, it is clear that Aileen, a sex worker gaining her life by hitchhiking and copulating with the drivers near a highway or an isolated or secluded place, is fed up with her devastating life and would like to kill herself. Considering her conditions in terms of her life, it is possible to grasp why she does not want to live anymore. It is possible to allege that Alieen is a lonely woman having no family or emotional bonds. Also, she has no house and continues her life on the streets. Thus, she has no aim or excitement concerning her future. All men she meets see her as a worthless and parasitical rag. Nobody cares whether she has emotions or concerns about her life. Almost every man she has to deal with detests her as she is not appropriate for the American way of life or norms. She is an anti-heroine of the society having the potential to seduce men or creating a stereotype which results in terrible examples of young ladies of America. There is no positive connotation linked with Aileen according to the male perspective. Therefore, men in the film hate her and misuse her time and again during the film. Because she is a sex worker, she does not deserve any favour or kindness within this toxic male stance. One of the best sequences demonstrating it is the scene where the man Aileen meets for the sex, attacks her inhumanly and tries to kill her by tying her hands and hitting her face and hands. While perpetuating it, his discourse point outs his mentality related to his gender-based hatred since he swears out, insults her and normalizes what he fulfils.

In the film, misogyny is a highly prominent theme as mentioned before, yet it is not only limited to Aileen, but also it covers other women in the film. For instance, Selby is also subjected to limitations, rules and even prohibitions as she is a lesbian, and her family imposes lots of bans on her to repress her. This proves that a heteronormative point of view also determines what a woman should love or show interest. This is a dominant sign which indicates misogyny in the film. Hatred towards women is not always about violence, rape or aggression. Behaviour dynamics belonging to hegemonic masculinity also may be an indication of misogyny. Moreover, the name of the film has some striking attributions,

Research Article - This article was checked by iThenticate

indeed. Aileen is described as a monster due to the fact that she has been known as the first serial killer in the US. However, the reasons behind her actions mostly spring from masculinity and her traumas.

When analyzed Aileen and her alteration and transformation in the film, her despair and pessimistic mood change thanks to a young lady named Selby, who is a lesbian girl showing a deep interest in Aileen when they meet at a bar. This is the milestone of the film where Aileen has started to transform into a lesbian from a straight woman which ignites her killing impulse in terms of men. That is, it is the outstanding moment initiating misandry in the film. At first, she has to kill her raper, but killing a man after a while gives pleasure to her and I believe that as Aileen kills and terminate men, she has a mixture of feeling of purgation, relief and revenge. Hence, she keeps going on killing her clients and she feels purged from her complicated past which is easily defined as a lack of love, emotion and hope.

From my point of view, misandry in the film stems from masculine dominance. Aileen takes revenge on men by wiping out them and her execration ceases gradually. However, her instinct for killing a man turns into an unbounded inclination which makes her a real serial killer. In the film, one of the man whose only desire is to help Aileen is also killed by her is a good example of the final mental situation Aileen feels. In a word, this film is a prominent example of how misogyny triggers misandry and why women hate men and turn into a hater and a slayer.

The Analysis of *I Spit on Your Grave* (2010) in the Framework Misogyny and Misandry

Figure 3. *I Spit on Yor Grave* (2010) Film Poster
Reference: Amazon, 2023

Director: Steven R. Monroe

Stars: Sarah Butler, Jeff Branson, Andrew Howard

Genre: Crime, Slasher

I Spit on Your Grave (2010), also known as *Day of The Woman* which can be pointed out as an example of a slasher, rape and revenge story, is a remake form of the film produced in 1978. The topic of the film is directly phallocentric. A woman whose name is Jennifer Hills is a novelist and she rents a cabin away from a city center so as to write in privacy. While she goes to the place where she rents, she gets

lost and a man named Johnny Stillman works at a gas station tries to help her by flirting and disturbing Jennifer, yet her reaction to him is harsh and this embarrasses Johhny and then he decides to take revenge from her. Johnny and his gang follow Jennifer and find her cabin. Jennifer whose sole purpose is writing her novel has been terrorised by the attack of the man and she finds a way to flee them and applies for the sheriff. Nevertheless, the sheriff also knows the man gang and he collaborates with Johhny and his friends and they attack Jennifer and rape her time and again.

Furthermore, the Sheriff sodomises the poor woman while one of the members of the gang records every second of the incident. While the Sheriff named Storch is about the shoot Jennifer, she finds a way to escape and falls into the river and goes out of sight. The men think that she is dead and they give up searching for her. Then a new revenge story is initiated by Jennifer who succeeds in surviving and her sole wish is revenge and to terminate all men attacked her. Hence, Jennifer transforms an ambusher, sets tramps and hunts them one by one in a witty but at the same time brutal way. In the end, she wipes out the gang and the mission is completed wholly.

As it is obvious from the summary of the film, *I Spit on Your Grave* (2010) includes different dimensions of a slasher genre characterized as extreme blood, violence and sometimes sexuality in the framework of brutality. Nonetheless, this film is also supposed to be grasped with respect to gender-based entimity on account of the fact that it directly covers it. During the film, womanity is classified as a minority while masculinity is the sole power of the order. In other words, Jennifer is the projection and reflection of womanity shaped, constrained, overwhelmed by patriarchy. All men in the film compose the majority of society. Thus, there is an apparent binary opposition between women and men which ignites misandry and misogyny at the same time with some understandable reasons.

Initially, the way the film Jennifer depicts sheds light on what an audience is to watch and follow. Indeed, lots of scenes involve a male gaze which defines Jennifer as a sexy, hot-blooded woman who is always ready to make love any man she meets. As the camera angles often introduce Jennifer's erogenous zones, the film creates a sex object with its own term. However, this cinematographic point of view indirectly creates bias, misunderstanding and misconception about Jennifer, whose only concern is to write her novel peacefully without getting disturbed by an external factor having the potential to distract her. The first part of the film accompanies this disturbing approach with zoom-in and zoom-out shots.

Nevertheless, the second part of the film makes a surprising manoeuvre in terms of the roles ascribed to men and women and the film transforms vice versa. Jennifer, raped, got whipping over and over, abused, scolded and finally she is about to kill by the men, but somehow she succeeded in escaping and surviving which initiates a new episode in the film. Now, it is time to take revenge on the gang. The second part might be agnominated as revenge and misandry owing to its sharp alteration with regard to roles defined for women and men. After Jennifer survives the attack of the gang, she decides to take vengeance on them and she creates brilliant plans about how she can entrap them. Jennifer kills the men one by one and her every action contains too much blood, pain, violence and of course revenge. Killing and terminating the group is not sufficient for her while applying her brutal plans as she would like to make them feel what she feels once they attack and rape her. Hence, Jennifer's revenge plans involve eradicating the masculine ego by cutting their sexual organs or immolating them.

What Jennifer strives to fulfil may seem to be a simple revenge plan by a woman at first however, her efforts can not be limited to her desire to eradicate the men who harm her. Her entity reaches significance thanks to her actions and she gains self-confidence and reshapes her agency. Misandry in this film is clear as black and white and the reasons specific to *I Spit on Your Grave* (2010) are easy to make out. In the same way, misogyny is obvious in this production and there is a clear correlation between these two terms. In brief, this androcentric film transforms into a woman's glory in the end and the catharsis it forms and the atmosphere and sensation Jennifer engenders in audiences vindicate the actions of this

young lady. As a consequence, it can be asserted that the revenge story amounts to Jennifer's salvation which symbolizes all women who have been persecuted, discriminated, marginalised, denigrated and killed for ages.

The Analysis of *M.F.A.* (2017) in the Framework Misogyny and Misandry

Figure 4: *M.F.A.* (2017) Film Poster
Reference: Amazon, 2023b

Director: Natalie Leite

Stars: Francesca Eastwood, Clifton Collins Jr., Leah McKendrick

Genre: Crime, Drama

M.F.A. (2017) which means Master of Fine Arts is an outstanding example of both a thriller and slasher in recent years. Noelle, a young lady studying fine arts in California, is a shy and an introvert girl. She likes a boy in her class and one day this guy invites her to take part in a house party. However, Noelle is raped by the guy and she is devastated. A day later, Noelle goes into the guy's house to be apologized from her, once he denies it, they argue again and Noelle hits the man by accident and the guy falls down and loses his life. Noelle kills his raper mistakenly, but this incident ignites his feminine power and she embarks on killing every man who has been involved in a rape in the city she lives in. Actually, her plans do not cover only her incident, but also she is interested in every raper in the world and her hatred towards men transforms her into a serial killer solely having a passion to terminate men. Namely, her only desire is to rub out all men who see women as goods and think that they can fulfil anything they desire. Noelle as a young woman takes part in some feminist organizations where some groups of women strive to find some solutions related to violence and rape incidents in the city, however, the manner the group holds discourages her and she creates her agency with her style containing too much violence and blood. During the film, throughout her vigilante journey, the acts of killing not only become a means of vengeance but also serve to sharpen her cognitive abilities and enhance her artistic sensibilities, contributing to her success. Noelles's beauty, intelligence and passion shield her for a while, but ultimately, she is recognized by the police and she is arrested during the graduation ceremony *M.F.A.* (2017) is a film which focuses on not only an awakening of a woman in terms of her liberation and revenge but also deals with misogyny and misandry simultaneously. The film embarks on raping

and normalized violence against a young woman named Noelle. The film describes Noelles as an introvert, shy and uninspired in the beginning at the film. Furthermore, Noelle is a girl who does not seem to discover her feminine energy and potential. Because of this, raping a woman who is not ready to have a sex with a man is a real tragedy in the film. This deeply shatters Noelle and her soul and mindset. The catalyst for Noelle's devastation is the male character's behaviour, who in the film demonstrates a disturbing belief that any girl attending their party is deserving of such an assault. His reckless, indifferent, and predatory demeanour underscores his singular pursuit of sexual gratification from Noelle, considering it an entitlement. His stance towards women prove that men just demand woman for sexual desires and when a woman rejects it, she must be stigmatized. The idea that lies behind it cannot be just explained with rudeness, traditions, patriarchy or hegemony. It is something dating back to ancient periods when men consider women just mothers, wives, sex objects and of course their slaves. This prevailing tendency, encompassing misogyny, forms a crucial intersection that has normalized the subjugation of the feminine for generations, rooted not solely in patriarchy but extending back to an archaic mindset where women were solely perceived as vessels for male desires.

The other substantial theme in the film worth mentioning is misandry. After Noelle discovers her constant desire to kill the boys who have been become involved in rape crimes, her transformation period also starts. She initiates paint better, thinks differently and creates extraordinarily which makes her a better fine arts student. Namely, as she murders, she gets rid of her repressed ideas or emotions. This parallels the evolution witnessed in feminist movements during the 19th and 20th centuries, wherein women underwent profound changes, striving to break free from the confines of a male-dominated society. Nonetheless, her actions also contain unrestrained hatred towards men. In the film, there is another boy who likes Noelle, yet she also abstains from him as her ideas linked with men seem to be very invariable and completely negative.

As it is clear from the plot of the film, misogyny in the film stimulates misandry. Considering the general circumstances of the incidents in the film, the women stars are raped, stigmatized and marginalized. Also, they are depicted with their sexuality and attractiveness. However, the young boys in the film who are killed by Noelle are popular and saucebox college students. In the film, Noelle takes revenge for other girls' traumas. To illustrate, one of the young girls that has been raped by a group of boys has to hide her story as everyone thinks in the city that she wants it and she is depicted as a painted woman, not a victim or a wronged. The rumours about these sufferers are all determined by the fallus-centered authority and lots of girls must hide their secrets. At this point, Noelle is the voice of the silent crowd and her actions are not only about misandry, but I think they are echoes or reflections of misogyny.

CONCLUSION
Cinema is an art form surrounded by several disciplines and it has a unique structure knowing how to benefit from other academic areas or social or cultural spheres. Cinema also draws inspiration from historical events, fears, disasters and ailments. Thus, it is a rich and productive form of art having a chance to flourish persistently. However, cinema and the universe it cultivates are not restricted to filming social, cultural or universal issues. Cinema has a dynamic and powerful potential to unearth our deeply buried and hidden fears, beliefs and their origins by delving into our subconscious. On perpetuating it, it is fed with realities, myths and social norms which all shape our complex lives. Therefore, grasping the mystery, excitement, fear and of course hatred by means of cinema is an intellectual asset since its content is comprehensive and the door it opens is not merely one-sided. At this point, cinema as an art is the medium where a person may analyse women and men and their complex relations in length and breadth and one of the most contentious themes in cinema linked with this is misogyny and misandry. In this context, gender-based hatred is a riffle theme that needs to be comprehended fully so as to discover why men are on a collision course with women or vice versa.

Misogyny and misandry interact with each other in a negative way in cinematic narration and misogyny seems to be one of the basic reasons why women hate men and their phallocentric culture. Of course,

some bias linked with men may give rise to misandry, yet cinematic examples in this study mainly focus on the argument asserted here. Thereby, all films analyzed in this work have some parts in common. For one thing, all main woman characters in the films have a routine life and they do not have any strong hatred against men until they are raped, attacked or manipulated by a man or a group of men. Moreover, female protagonists do not have a tendency to kill or damage someone. However, their harassment and abuse by men ignite their antipathy against men and they transform into serial killers. Also, these homicides do not only include killing someone but also freedom, agency, rebellion and revenge against the patriarchy. Naturally, we as an audience justify what women characters do in the films.

All in all, after taking everything into consideration it is possible to claim that misogyny and misandry in cinema are two prominent themes and according to the reviews in this work, misogyny dates back to ancient times and its existence is still intense in our age, but misandry stems from reaction, insurrection or anger against patriarchal order subordinating and marginating women. Feminist movements and awareness of woman gives room to women to express themselves freely, the cliché images-imposed women are still alive and this limits their potentials, desires and hope, though. In this sense, cinema ought to function as a zone so as to raise awareness and wipe out this vicious circle.

REFERENCES

Alves, C. D. B. & Cavalhierii K. E. (2020). *Mongering Is A Weaird Life Sometimes: Discourse Analysis Of A Sex Buyer Online Community*. Violence Against Women, 27(9), 1448-1474. https://doi.org/10.1177/1077801220930820.

Amazon. (2023, 4 Kasım). *I Spit Your Grave*, https://www.amazon.com/I-Spit-Your-Grave-DVD/dp/B007CARKWM.

Amazon. (2023b, 1 Ekim). *MFA*, https://www.amazon.com/M-F-Blu-ray-Francesca-Eastwood/dp/B074WDYPKS.

Barker, K. & Jurasz, O. (2019). *Online Misogyny: A Challenge For Digital Feminism?*. Journal of International Affairs, *72*(2), 95–114.

Bartyzel, J. (2004). *Wamps, Straight Girls, Dumb Blonds-About Feminine Stereotypes In Hollywood Cinema*. Ad Americam: Journal of American Studies, 1, 29-34.

Bayne, E. (2011). *Womb Envy: The Cause Of Misogyny And Even Male Achievement?*. Women's Studies International Forum, 34(2), 151-160. https://doi.org/10.1016/j.wsif.2011.01.007.

Benshoff, H. M. (2000). *Blaxploitation Horror Films: Generic Reappropriation Or Reinscription?*. Cinema Journal, 39(2), 31–50.

Cambridge. (n.d). *Phallocentrism*. In Camdridge.org dictionary. Retrieved January 21, 2024, from https://dictionary.cambridge.org/dictionary/english/phallocentrism.

Christ, C. P. (2016*). A New Definition Of Patriarchy: Control Of Women's Sexuality, Private Property, And War*. Feminist Theology, 24(3), 214-225. https://doi.org/10.1177/0966735015627949.

Cinemaparadiso. (2023, 19 Ekim). *Monster*, https://www.cinemaparadiso.co.uk/rentals/monster-5205.html.

Digby, T. (1998). *Do Feminists Hate Men?: Feminism, Antifeminism, And Gender Oppositionality*. Journal of Social Philosophy, 29(2), 15–31.

Gill, P. (2002). *The Monstrous Years: Teens, Slasher Films, And The Family*. Journal of Film & Video 54(4), 16-30.

Gilpatric, K. (2010). *Vilent Female Action Characters In Contemporary American Cinema*. Sex Roles, 62, 734-746. https://doi.org.10.1007/s11199-010-9757-7.

Gürkan, H. & Serttaş, A. (2022). *The Representation Of Masculinity In Cinema And On Television: An Analysis Of Fictional Male Characters*. European Journal of Multidisciplinary Studies. 7(1), 128-137. https://doi.org/10.26417/ejms.v5i1.p. 402-408.

Hawkins, K. (2019). *Monsters In The Attic: Women's Rage And The Gothic*. M/C Journal, 22(1), 1-3. https://doi.org/10.5204/mcj.1499.

Holland, J. (2016). *Mizojini-Dünyanın En Eski Önyargısı: Kadından Nefretin Evrensel Tarihi*. İmge Kitapevi.

Howard, B. R. (1989). *Misogyny, Misandry and Misantrophy.* University of California Press.

Kupers, T. (2005). *Toxic Masculinity As A Barrier To Mental Health Treatment In Prison*. Journal of Clinical Psychologhy. 61(6), 713–724. https://doi.org/10.1002/jclp.20105.

Manne, K. (2017). *Down Girl: The Logic Of Misogyny*. Oxford.

Marder, E. (2014). *Pandora's Fireworks; or, Questions Concerning Femininity, Technology, and the Limits of the Human*. Philosophy & Rhetoric, 47(4), 386-399. https://doi.org/10.5325/philirhnet.47.4.0386.

Middleton, A. (2001). *The War Against Boys: How Misguided Feminism Is Harming Our Young Men*. Psychiatric Services, 52(9), 1266-1266. https://doi.org/10.1176/appi.ps.52.9.1266.

Mulvey, L. (1999). *Visual Pleasure And Narrative Cinema*. Film Theory and Criticism: Introductory Readings. pp. 833-44.

Nathanson, P. & Young, K. K. (2006). *Legalizing Misandry: From Public Shame To Systemic Discrimination Against Men*. McGill-Queen's University Press.

Nathanson, P. & Young, K. K. (2012). *Misandry And Emptiness: Masculine İdentity In A Toxic Cultural Environment*. New Male Studies Journal, 1(1), 4-18.

Özkantar, M. Ö. (2022). *Woman Depiction In Turkish Horror Films: A Semiotic Analysis As Part Of The Concept Of "Alterity"*. Intermedia International e-Journal, 9(17) 154-169. https://doi.org/10.56133/intermedia.1099340.

Panayiotou, A. (2010). *'Macho' Managers And Organizational Heroes: Competing Masculinities In Popular Films*. Organization, 17(6), 659-683. https://doi.org/10.1177/1350508410366275.

Rose, G. (1995). *Distance, Surface, Elsewhere: A Feminist Critique Of The Space Of Phallocentric Self/Knowledge.* Environment and Planning D: Society and Space, *13*(6), 761-781. https://doi.org/10.1068/d130761.

Rosen, M. (2017). *A Feminist Perspective on the History of Women as a Witches*. Dissenting Voices, 6, 21-31.

Ruah–Midbar Shapiro, M. (2019). *Lilith's Comeback From A Jungian-Feminist Outlook: Contemporary Feminist Spirituality Gets Into Bed With Lilith*. Feminist Theology, *27*(2), 149-163. https://doi.org/10.1177/0966735018814674.

Ruether, R. R. (2014). *Sexism And Misogyny In The Christian Tradition: Liberating Alternatives*. Buddhist-Christian Studies, *34*, 83-94.

Sinemalar. (2023, 10 Ekim). *Film*, https://www.sinemalar.com/film/17275/ms-45.

Wrisley, S. P. (2023). *Feminist Theory And The Problem Of Misogyny*. Feminist Theory, *24*(2), 188-207. https://doi.org/10.1177/14647001211039365.

Young, L. (1995). *Fear Of The Dark-'Race', Gender And Sexuality In The Cinema*. Routledge.

AHŞAP YÜZEYLERDE KULLANILAN ÇENTİK OYMA TEKNİĞİNİN SERAMİK FORM YÜZEYİNDE UYGULANMASI

Mutlu KÖPÜKLÜ
Hitit Üniversitesi, Türkiye
mutlukopuklu@hitit.edu.tr
https://orcid.org/ 0000-0001-6184-677X

ÖZ
Her sanat dalı, kendine has teknik, teknoloji, tasarım ve düşünceyi içinde barındırmaktadır. Zanaat çıkışlı geleneksel uygulamaların bazıları ise yüzyıllardır kendi özel teknikleriyle üretilebilmekte bunun yanı sıra çağımızın getirdiği teknolojik olanakların getirdiği yeniliklerle üretim biçimlerinde değişiklikler olmaktadır. Günümüzde sanatsal ifade biçimleri disiplinlerarası birliktelikle yansıtılabilmekte ve birden fazla disiplinin kullanılmasıyla geleneksel teknik ve yorumlara alternatif, yeni, özgün, farklı teknik ve yorumlarla ortaya konulabilmektedir. Bu araştırmanın konusu olan geleneksel ve çağdaş sanat dallarından ikisi; seramik ve ahşap sanatlarının teknik, şekillendirme ve biçim-içerik açısından nasıl birlikte etkileşim içinde olabileceği ayrıca tasarım boyutuyla ortaya nasıl bir yorum çıkarılabileceği üzerine bir uygulama süreci gerçekleştirilmiştir. Ahşap oyma sanatlarında kullanılan çok sayıda tekniklerden biri olan çentik oyma tekniği, tamamen el işçiliği olması ve ortaya koyduğu görsel ve dekoratif açıdan zengin sunumlarla öne çıkan tekniklerden birisidir. Bu çalışmada temel bir ahşap oyma tekniği olan çentik oyma tekniğinin, seramik form yüzeyinde uygulanması konu edinilmiş, ilgili teknik uygulamalı olarak tatbik edilerek, uygulama süreci aşamalarla aktarılmış ve sonuçlar değerlendirilmiştir.

Anahtar Kelimeler: Seramik, Form, Çentik, Oyma, Ahşap.

USING NOTCH CARVING TECHNIQUE ON CERAMIC FORM SURFACE WHICH USED ON WOOD WARES

ABSTRACT
Each branch of art contains its own unique technique, technology, design and thought. Some of the traditional applications originating from crafts have been produced with their own special techniques for centuries, and there are changes in production methods with the innovations brought by the technological opportunities of our age. Nowadays, forms of artistic expression can be reflected with interdisciplinary unity, and by using more than one discipline, alternatives to traditional techniques and interpretations can be presented with new, original and different techniques and interpretations. Two of the branches of traditional and contemporary art that are the subject of this research are; An application process was carried out on how ceramic and wood arts can interact together in terms of technique, shaping and form-content, and what kind of interpretation can be created through the design dimension. Notch carving technique, which is one of the many techniques used in wood carving arts, is one of the techniques that stands out with its completely handcrafted nature and rich visual and decorative presentations. In this study, the application of the notch carving technique, which is a basic wood carving technique, on the ceramic form surface is discussed, the relevant technique is applied practically, the process is explained step by step and the results are evaluated.

Keywords: Ceramic, Form, Notch, Carving, Wood.

413

GİRİŞ

Geleneksel ve süsleme sanatları içerisinde başlıca iki temel malzeme olarak karşımıza çıkan seramik ve ahşap, çeşitli eserlerde birlikte kullanılabildikleri gibi, bazı teknik ve metotlarda da işleme ve dekorlama konularında birbirlerine uyum sağlayabilen iki doğal malzemedir. Her iki malzemede oyma ve detaylı yüzey işlemelerinde tercih edilebilirler ve çeşitli dekorlama ve biçimlendirme tekniklerine uygun özellikler taşıyabilmektedirler.

Ahşap, hayatımızın hemen her alanında bize sayısız kullanım olanağı sunan, kendine has doğal yapısı ve dokusuyla hem sanatsal hem gündelik kullanım eşyaları alanında yaşamımızda önemi yadsınamaz bir malzemedir. Usta (2019: 2), ahşabın bu eşsiz yapısını şu şekilde aktarmaktadır: Ahşap, doğanın bir yansıması olarak ibreli (iğne yapraklı) ve yayvan (geniş) yapraklı ağaçlardan elde edilen doğal ve organik bir malzemedir. Tabii olarak kendi kendine yetişen ve/veya sürdürülebilir ormancılık faaliyetleriyle titizlikle yetiştirilen ağaçlardan elde edilir. Anatomik yapısı ile kimyasal bileşimi bağlamında belirgin şekilde öne çıkan fiziksel ve mekanik özellikleri ile benzersiz bir yapıdadır.

Seramik ise, doğada bulunan kilin belirli oranda sulandırılmasıyla elde edilen plastik haldeki çamurun, çeşitli tekniklerle şekillendirilmesiyle ortaya konulan tüm sanatsal nitelikli ve endüstriyel amaçlı üretilen ürünlerdir. Geleneksel anlamıyla da, pişmiş topraktan mamul tüm kap-kacaklar olarak tanımlanır. Klasik anlamda sanatların en eskisi olarak bilinen seramik, insanın çeşitli gereksinimleriyle ortaya çıkan, ana maddesi toprak olan bir tür kap sanatıdır (Özen, 2002: 9). *Plastiklik* kilin en önemli özelliğidir. Çamur daha yumuşakken kurumadan biçimlendirilebilir. Bu plastik nitelik, kil zerrelerinin ince tabakalar halinde bir oluşuma sahip olmasından ve bu zerrelerin bol su içerisinde birbiri üzerine kırılmadan kayabilmesinden kaynaklanır (Cooper, 1978: 4). Şekillendirilmesi bitmiş çamur kuruduktan sonra şeklini kaybetmez. Belirli bir çekme aralığına (nem kaybı) gelen kil, üzerinde her türlü işlem yapılmasına olanak verir.

Her iki malzemenin de bu doğal ve eşsiz yapısı, sanatçı ve zanaatkârlara geniş bir uygulama alanı sunar. Her iki malzemede de ortaya konulan işçilik ve sanatsal uygulamalar farklı teknik ve yöntemlerle ortaya konulabilir. Bu tekniklerden biri olan 'oymacılık tekniği' her iki malzemede de uygulanabilen bir teknik olup, kendi içerisinde çeşitli metot ve yöntemler barındırır. Daha çok dekoratif/süslemeye yönelik özellikler taşır.

Yontuculuktan farkı, kütle biçimlendirmeye değil, çeşitli oyma yöntemleri ile kabartmalı (rölyefli) yüzey oluşturmaya yönelik oluşudur. Oymacılık adından da anlaşılacağı gibi, ürün yüzeyinde önceden hazırlanan desenlerin kesici veya oyucu aletler yardımı ile oyularak ortaya çıkartılmasıdır. Şekillerin yüzeyden belirli bir derinlikte kazınmasıyla/oyulmasıyla tasarım elde edilir. Görünümü daha estetik hale getirmek için motifin özelliğine göre derinlikler kademeli olarak yapılabilir (Özalp & Sevim Korkut, 2008: 18).

Ahşap oyma işleminde genel olarak iki temel yöntem uygulanır. Birincisi malzeme yüzeyinde desen dışında kalan kısımların oyulması ile desenli kısmın yüzeyden yükseltilmesidir. Bu positive (artı) desendir. Diğeri de desenin oyularak, desen dışında kalan yüzey alanından daha derine indirilmesi şeklinde yapılır. Bu da negative (eksi) desendir (Bkz. Şekil 1). Her ikisi de oymacılık sanatlarında uygulanan yöntemlerdir. Bir desen üzerinde hangi noktaların artı, hangi noktaların eksi olacağına uygulayıcı karar verir. Burada desenin yapısına göre en uygun planın tasarlanması önemlidir. Artı ve eksi noktaları doğru belirlenmeyen bir desen, uygulamada sıkıntılar çıkartacağından başarılı bir sonuç alınması güçleşir. Bu nedenle oymacılıkta kullanılan oyma teknikleri genel olarak sanatçıya, üslup ve tarza göre değişkenlik gösterebilir.

Oymacılık sanatında uygulanan tekniklerden biri de *'çentik oyma'* tekniğidir. Oldukça dikkat ve emek gerektiren, bununla beraber etkili desenler ve yüzeyler elde edilebilmeyi mümkün kılan bir tekniktir. Serbest yüzey oymacılığına nazaran daha yüzeysel, geometrik biçimli desenler üzerine kurulu ve çok yumuşak (özsüz) ağaçlar (söğüt, kavak vb.) dışında hemen her ahşap ürüne uygulanabilir.

414

Türk ahşap sanatında malzeme olarak en çok ceviz, elma, armut, abanoz, gül ve sedir ağaçları tercih edilmektedir (Karatay Kılıç, 2018: 2). Bu ağaçların yanı sıra çam, ladin, köknar, kayın, gürgen gibi ağaçlar da sıklıkla kullanılmaktadır.
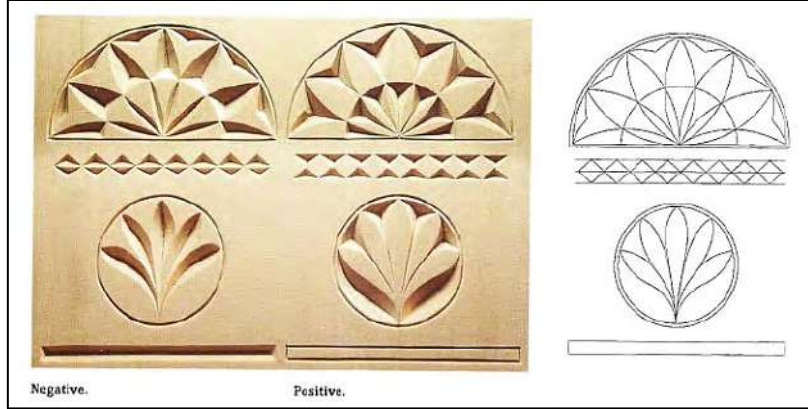
Şekil 1. Positive (artı) ve negative (eksi) desen örnekleri (Barton, 2007: 2).

Çentik oyma uygulandığı yüzeye kesici bir alet yardımı ile belirli biçimlerde çentikler çıkarmak veya kesikler açmak suretiyle uygulanmasından ötürü bu adı almıştır. Serbest ahşap yüzey oymacılığından en temel farkı, geometrik alanlar içeresine yine geometrik desenlerin kullanılarak uygulanmasıdır. Bunun nedeni de çalışılan yüzeyden çentik/kesik çıkarırken bıçağın mümkünse tek ve net hamlelerle kullanılması ve yüzeyden sınırlı, geometrik biçimli çentik yongalarının çıkarılmasıyla uygulanmasındandır.

Serbest oymacılıkta belirli sınırlamalara tabi olmayan desenler dahilinde yüzeyden alınan parçalar serbest gelişirken, geometrik yapılı çentik oymada yüzeyden kesilerek çıkarılan parçalar daha sistemli ve biçimseldir. Serbest planlı oymalarda herhangi bir sınırlama veya deseni belirli bir alan içerisine yerleştirme zorunluluğu yoktur. Geometrik yapılı çentik oymada ise desen alanları sınırlı, geometrik yapıda, düz, sıralı, friz veya bordür şeklindedir. Bununla birlikte desen alanı çalışmanın tüm yüzeyini kapsayan daire veya köşegen (dikdörtgen, kare, beşgen, altıgen vb.) biçiminde de olabilir. Diğer bir açıdan tanımlamak gerekirse, serbest planlı oymada kıvrımlı, organik veya gelişi güzel çizgilerle oluşturulan desenler kullanılırken, geometrik planlı çentik oymada net hatlar ve geometrik biçimler yine geometrik sınırlar çerçevesinde kullanılmaktadır.

Şekil 2. A. Serbest ahşap yüzey işleme örneği (Seud, 2023).
B. Çentik oyma yüzey işleme örneği (Myshared, 2023).

Üç veya daha fazla kenarlı bir şekilden oluşan temel birimin, düz bir dizin (*friz, bordür*) sırasında tekrarı ile genellikle yüzey kenarlarında oluşturulan desen biçimi çentik oyma tekniğin genel yapısını teşkil eder. *Bordür,* genel olarak belirli çerçevelerle sınırlandırılmış, dik veya yatay eksende ilerleyen düz sıralı desen tekrarlarıdır. Üstten ve alttan bir çizgiyle sınırlı tutulan bordür tasarımları sonsuz

tekrar sayesinde yanlara doğru genişlemektedir. Bordür tasarımlarını birbirinden farklı kılan husus, içinde tekrarlanan modül şekillerinin sayısı, türü, boyutu ve çerçeveye göre oranıdır. Kimi bordür tasarımlarında motif birlikteliklerinden oluşan modüller tekli, kimilerinde ise çoklu dönüşümlü tekrar halinde dizilerek görselliği farklı yönde etkilemektedir (Avşar & Avşar, 2019: 06). Diğer yandan yapının tüm yüzeyini kapsayan sistemli geometrik ana desen kümeleri de bu tekniğin temel karakteristik yapılarından biridir.
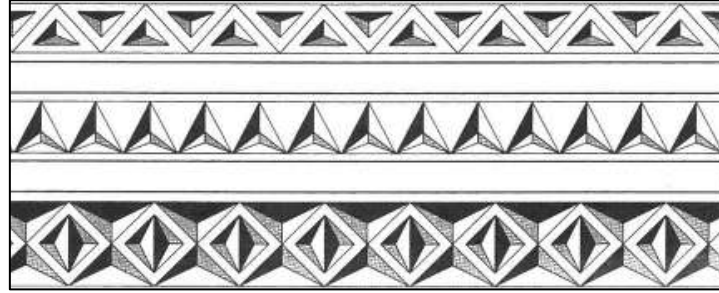
Şekil 3. Düz sıralı (bordür) geometrik planlı çeşitli çentik oyma dizinleri (Nnlova, 2003: 03).
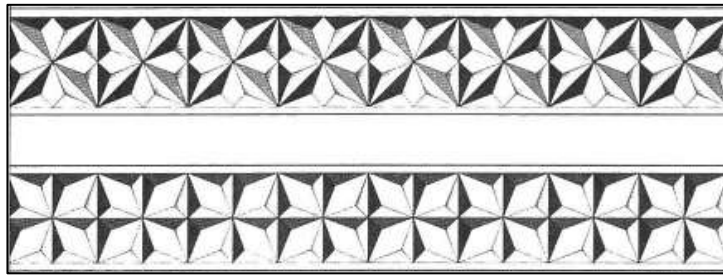
Şekil 4. Düz sıralı, geometrik planlı, yıldız biçimli çentik oyma dizinleri (Tumanyan, 2004: 4).
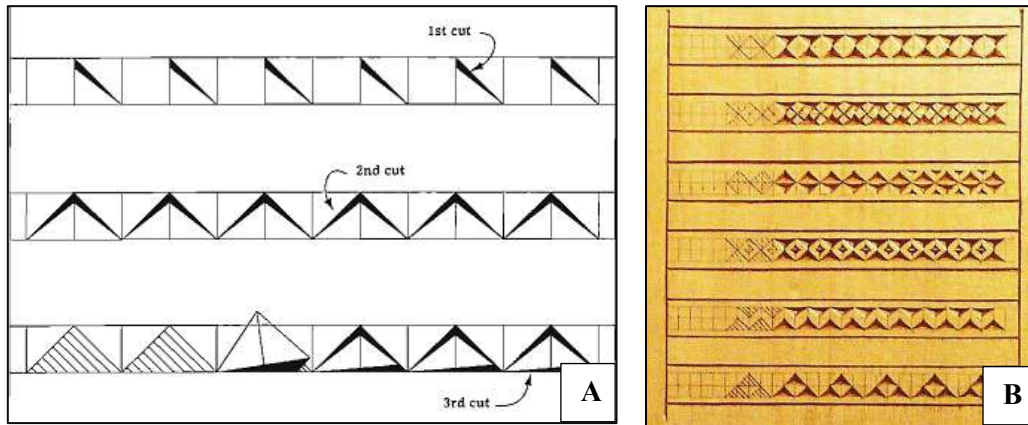
Şekil 5. A. Desenden çentik (kesik) çıkarma sırasını gösteren şema (Barton, 2007: 33).
B. Çeşitli geometrik planlı düz sıralı (bordür) çentik oyma dizini örnekleri (Barton, 2007: 33).

Ahşap çentik oymaya başlanırken yapılması gereken ilk işlem çentik oyma yapılacak desen hatları üzerinde bıçağın dik tutularak iz'leme[1] (iz çıkarma) işleminin yapılması ve en derin noktadan sığ yüzeye doğru iz derinliğinin ayarlanmasıdır. Derinden yüzeye doğru bıçak izi azaltılır. Sonrasında

---

[1] İz'leme (İz çıkarma) : Ahşap yüzeye aktarılan, oyma yapılacak desen kontörlerinin, iz bıçağı veya başka bir bıçak yardımı ile derinleştirilerek belirginleştirilmesidir. Bu sayede oyma yapılırken desen dışına çıkmamak kolaylaşır. Ayrıca oyma derinliği iz çıkarma işlemi ile belirlenir.

çentik, desen içinden çıkartılırken dikkatli olunmalı ve bıçağın desen sınırları içerisinde kalmasına özen gösterilmelidir (Moore, 1922: 08).
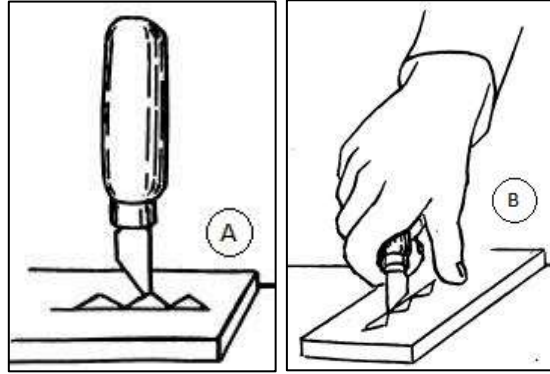
Şekil 6. A. Desen çizgileri üzerinden iz çıkarma (iz'leme) (Moore, 1922: 08).
B. Desenden çentik çıkarma (Moore, 1922: 08).

Çentik oymada eğer kenar bordür çalışılacaksa, çalışılacak tabla veya formun yüzeyinde, belirlenen çalışma alanının ölçülerine göre kenar kısımlara gelecek desen sıraları çizilmelidir. Bu sıralar ölçülerle belirlenen kısımlara göre eşit parçalara bölünerek birimler çıkartılır. Sonrasında bu birimlerin her birinin iç hat (iç şekil) çizimleri yapılarak, her bir birimin kendi içerisinde çentik çıkartılacak kısımları belirlenmiş olur (Bkz. Şekil 7). Sonrasında desenin iz çıkarma işlemi iz bıçağı yardımı ile yapılır ve uygun bıçak[2] kullanılarak desen içerisinden çentikler çıkarılarak oyma işlemi gerçekleştirilir.
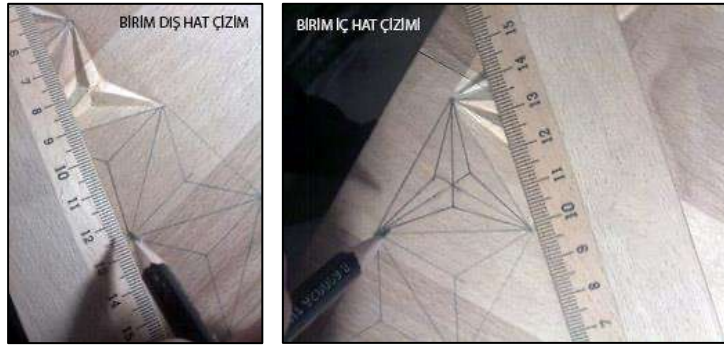
Şekil 7. Desen sırasının çizimi ve birim iç desenlerinin oluşturulması.

Şekil 8. İz çıkarma ve çentik alma işlemi.

---

[2] Bıçak, burada oymada kullanılan tüm kesici aletler için kullanılmıştır. Oyma işlemlerinde her usta veya sanatçı kendi tercihine göre kesici veya oyucu aletler kullanabilir. Oyma işlemi için özel olarak üretilen oyma bıçakları veya iskarpelalar tercih edilebilir.

Şekil 9. Kenar bordürü çentik oymalı, Naht tablolar. 30X60/30X45 cm. Kayın
(Yapım: Köpüklü M, kişisel arşiv).

Şekil 10. Tüm yüzey çentik oyma işlemeli ceviz sandık (Elyapimlari, 2023).
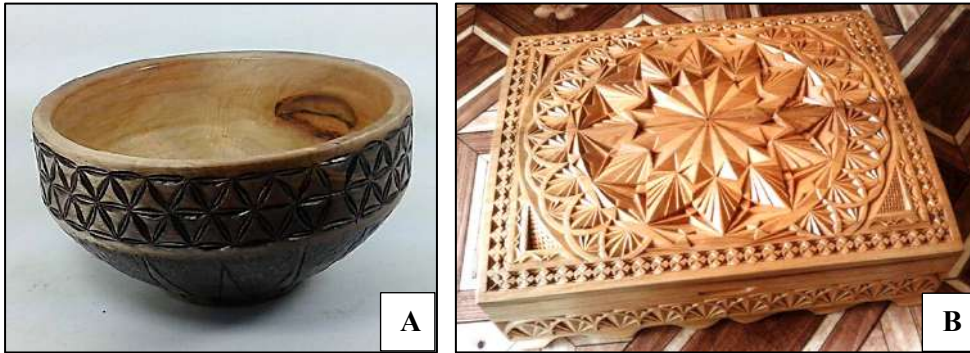
Şekil 11. A. Çentik oyma bordür işlemeli ahşap kâse (Zet, 2023).
B. Üst yüzeyi tam, alt kısımları bordür çentik oyma işlemeli ahşap mücevher kutusu
(Coastlinesurfsystem, 2023).

UYGULAMA VE YÖNTEM

Yapılan çalışma kapsamında, geleneksel çentik oyma ahşap sanatının farklı bir malzeme kullanılarak, ilgili tekniğin yaş seramik bünye üzerine uygulama süreci deneyimlenmiş, geometrik desenlerin deri setliğindeki bünye üzerine uygulanması esnasındaki teknik boyutu irdelenmiştir. Araştırma kapsamında, konu ile ilgili literatür taraması yapılmış olup, ahşap yüzeye çentik oyma tekniğini icra eden uygulayıcılar ile görüşülmüş, ortaya koydukları eserler incelenmiş, ilgili sanat kursu alınmış, çalışma bizzat tatbik edilmiştir. İlgili yöntemin ince detayları, uygularken nelere dikkat edilmesi gerektiği, ne tür malzemelerin ne tür sonuçlar verebildiği ve uygulamayı etkileyen temel faktörlerin neler olduğu gibi hususlar belirlenmiş, farklı bir malzemede çalışmanın ortaya koyabileceği riskler değerlendirilmiştir.

KİŞİSEL UYGULAMA

Çentik oymanın seramik yüzeylerde uygulanabilmesi için çamurun en uygun kıvamında çalışmak önemlidir. Bunun için de en uygun kıvam genel olarak seramik şekillendirmede *işlem kıvamı* olarak bilinen *deri sertliği* kıvamıdır. Bu kıvam seramiğin ele gelebildiği, ekleme ve çıkarma işlemlerinin en rahat şekilde yapılabileceği, dekor ve astar olanaklarına elverişli en uygun çamur sertliğidir. Hatta çentik oymada bu kıvamın biraz daha geçilmesinde – kurumaya yakın çalışılmasında - fayda vardır. Fazla yaş çamur üzerinde yapılacak her türlü işlem uygulama açısından zorluk çıkartacaktır. Ayrıca yaş çamur üzerinde yapılan kazıma veya oyma esnasında bıçakta çok çapak oluşacak bu da çalışmayı güçleştirecektir. Bunun yanında tamamen kuru bünye üzerinde çalışmak da mümkündür ancak kuru bünyede çentik oyma işlemi sırasında kırılma ve kavlama riski yüksek olacaktır.

Çentik oyma yapılacak formun şekillendirme işleminin ardından, öncelikle çentik oyma yapılacak yüzey alanı belirlenmiştir. Bu çalışmada kapak ve gövde kısmında tek sıra friz oyma yapılması kararlaştırılmış, bu nedenle ilk olarak oyma yapılacak kısmın çap ölçüsü alınarak oyma sınırları çizilerek netleştirilmiştir (Bkz. Şekil 13). Sonrasında her friz 10 eşit dilime ayrılmış ve bu dilimlerin her biri içerisine oyma yapılacak desen alanları belirlenmiştir.

Şekil 12. Şekillendirme işlemi tamamlanmış deri sertliğindeki form.[3]

---

[3] Form tornada şekillendirilmiş, açık tonda pişen kilden (ESC 1 vakum) mamul, 60 cm yüksekliğinde, 14 cm çapında silindirik yapıdadır.

Şekil 13. Form üstünde çentik oyma yapılacak alanın ölçümü ve çentik oyma bordür sınırlarının kalemle belirlenmesi.

Form yüzeyinde oyma işlemine geçmeden önce aynı çamurdan hazırlanan bir şerit plaka üzerinde deneme yapılmasında fayda vardır. Bu sayede oyma yapılacak desen ve oyma tekniği görsel olarak netleştirilmiş olur (Bkz. Şekil 14).

Şekil 14. Çentik oyma deseninin şerit plaka üstünde deneme çalışması.

Şekil 15. Form yüzeyinde eşit dilimlere ayrılmış desen sırası.

Sonrasında kapak ve gövde üstündeki her bir dilim içerisindeki çentik oyma yapılacak desenlerin belirginleştirilmesi sağlanmıştır. Formun üzerine çizilen her bir sıradaki eğik çizgilerden oluşan desene çentik oyma yapılacaktır. Esnek bir cetvel yardımı ile çapraz ve düz çizgiler bız ile netleştirilmiştir (Bkz. Şekil 15).

Birim içi desenlerin oyma işlemi, düz ağızlı seramik oyma aletleri ve yapıya uygun açılı küçük sert sistreler yardımı ile yapılmıştır. Oyma işleminin dikkatli ve özenli yapılması önemlidir. Ayrıca en az sayıda müdahaleyle bünyeden çentik alınmasında fayda vardır. Bu gerektiğinde tamir etme işleminden ve toplam işlem süresinden avantaj sağlayacak ayrıca daha düzgün yüzeyler elde etmeyi kolaylaştıracaktır. Uzun hamlelerde alınan çentikler bünyeyi daha çok yıpratacak ve hataya neden olacaktır.
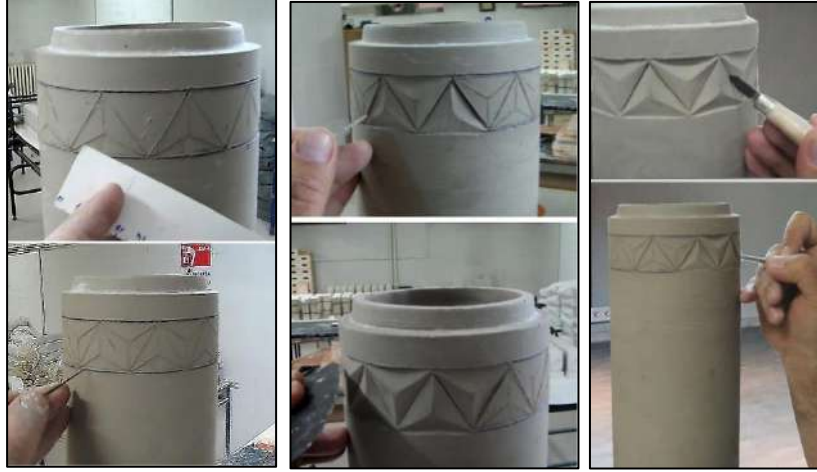
Şekil 16. Birim içi desenlerin bız yardımıyla netleştirilmesi ve çentik oyma işlemi.

Oyma işleminin tamamlanmasının (Bkz. Şekil 16-17) ardından rötuş işlemine geçilmiştir. Rötuş işlemi nemli bir sünger yardımı ile nazikçe yapılabilir. Yüzeyde kalan çapaklar ve kıymıklar tamamen temizlendikten sonra friz içindeki çentik oyma işlemi tamamlanmıştır. Sonrasında form kurumaya bırakılmış ve tam kurumanın ardından bisküvi pişirimi yapılarak çalışmanın sırlama/astarlama aşamasına kadar olan kısmı tamamlanmıştır (Bkz. Şekil 18).

Şekil 17. Çentik oyma işleminin tamamlanması.

421

Şekil 18. Formun kuru ve bisküvi pişirimi sonrası görünümü.

Bisküvi pişirimin ardından formun sırlaması yapılmıştır (Bkz. Şekil 19). Çalışmada yeşil mat astar tercih edilmiştir. Sırlama esnasında çentik bordürün sırlanmaması için üzeri maskeleme bandı ile kapatılmış, sonrasında bu alana açık tonlarda boya ile desenlere derinlik kazandırabilmek için hafif sür-sil yapılmıştır. 1100 °C ' de oksidatif atmosferde, elektrikli fırında sırlı pişirim gerçekleştirilmiş böylece çalışma tamamlanmıştır (Bkz. Şekil 20).

Şekil 19. Çalışmanın son aşamaları.

Şekil 20. Nihai çalışma.

SONUÇ

Geleneksel sanatlarımızdan başlıca ikisi olan ahşap ve seramik sanatı, hem doğal iki malzeme olma özelliği taşımaları, hem de en köklü sanatlarımızdan olmaları bakımından kültürümüzde tanınmış ve yer edinmiştir. Her iki malzeme de kendilerine has yapıları ve özellikleri sayesinde hayatımızın her alanında kullanılmaktadır. Zanaat, sanat ve endüstriyel uygulamalarda üretimleri yapılabilen bu iki malzeme, aynı zamanda insanlık tarihi boyunca geleneksel sanatların vazgeçilmez birer unsuru olmuştur.

Ahşap ve seramik, sanatçılar ve tasarımcılar tarafından birlikte kullanılarak iki disiplinin ve malzemenin başarılı uyumunu ortaya koyabilmektedir. Malzeme olarak birbirlerini tamamlayıcı özellikleri çeşitli eserlerde gözlemlenmektedir. Bu nedenle, uyumlu olan bu iki malzeme ve malzemeyi işlerken uygulanan teknikler ortak bir uygulama sürecinde buluşabilmektedir. Özellikle ajur, oyma, kazıma, kütleden oyma gibi teknikler bu iki temel malzemede ortak kullanılan yöntemlerden başlıcalarıdır. Ortak yöntemlere ek olarak, ortaya çıkan sonuçların başarısı ve geometrik desenlerin verdiği derinlik etkisi çalışma kapsamında paylaşılmıştır.

Çentik oyma tekniğini geleneksel düz satıh uygulamaların dışına çıkarabilmek amacıyla, çalışmada düz bir seramik plaka yerine üç boyutlu bir form üzerinde çalışılmasına karar verilmiş ve teknik silindirik yapıda bir bünyeye uygulanmıştır. Form öncelikli olarak tornada çekilmiş, sonrasında ahşap çentik oyma tekniği, ahşapta kullanılan aynı yöntem ve işlem sırasıyla, seramik form yüzeyine tatbik edilmiştir.

Çalışmada doğru kıvamda ve uygun kuruluk aşamasındaki seramik bünye üzerinde yapılan uygulamalarda başarılı ve görsel açıdan etkili sonuçlar alınabildiği gözlemlenmiştir. Şamotlu çamura nazaran şamotsuz bünye üzerindeki uygulamalar daha başarılı sonuçlar vermiştir. Zira şamotlu çamurda kesme işlemleri esnasında şamot parçacıklarının kopması çalışmayı güçleştirmektedir.

Çalışmada bünyenin kurumaya yakın bir kıvamda çalışılması en uygun kıvam olarak tespit edilmiştir. Kullanılan iskarpela ve bıçak seçiminin önemli olduğu, çentik oymada uygulanacak bordür aralığına uygun iskarpela/bıçak kullanılmasının çalışmayı önemli ölçüde etkilediği görülmüştür. İnce frizlerde dar ağızlı bıçak, kalın frizlerde geniş ağızlı bıçak seçimi doğru bir tercih olacaktır.

Bu tür uygulamalar, ahşap ve seramik tekniklerinin etkileşimini, özellikle üç boyutlu seramik formlarda plastiklik özelliği vurgulanarak, dekoratif ve özgün eserlerin ortaya konulabileceğini göstermektedir. Günümüzde pek çok disiplinin bir arada yer aldığı karışık teknik uygulamalar yapılmaktadır. Seramik malzemeyle, disiplinlerin birleştirilebileceği sanatsal uygulamaların yaygınlaşacağı ve her tekniğin kendi içinde üslup, yorumlama ve yöntemlerle farklı sonuçlar elde edilebileceği düşünülmektedir.

KAYNAKÇA

Avşar, L. & Avşar, E. M. (2019). *Yüzeysel Seramik Süslemelerin Sanatsal Değerlendirmesine Yönelik Yeni Kriterler*. Akdeniz Üniversitesi Sosyal Bilimler Enstitüsü Dergisi. Sayı 5. s.22-36.

Barton, W. (2007). *The Complete Guide to Chip Carving*. Starling Publishing. p.02- 07- 33.

Coastlinesurfsystem. (2023, 27 Nisan). *URL-5*, www.coastlinesurfsystem.com.

Cooper, E. (1978). *Seramik ve Çömlekçilik*. Remzi Kitabevi Yayınları (Çeviren: Dr. Ömür Bakırer). s.4.

Elyapimlari. (2023, 21 Nisan). *URL-3*, www.elyapimlari.com.

Karatay Kılıç, S. (2018). *Aksaray Ahşap İşçiliği ve Oyma Sanatı*. Journal of Awareness. Cilt 3, Sayı: Özel, s.02.

Moore, W. H. (1922). *Chip Carving. The Manual Art Press*. Peoria-Illinois. p.08.

Myshared. (2023, 16 Nisan). *URL-2*, www.myshared.ru.

Nnlova, N. V. (2003). *Gum on wood. Ornaments Album. Issue* 7. Moscow Folk Art. p.3.

Özalp, M, Sevim Korkut, D. (2008). *Kahramanmaraş Çeyiz Sandığı Oyma Motiflerinin İncelenmesi*. Düzce Üniversitesi Ormancılık Dergisi (4) s.17-25.

Özen, T. A. (2002). *Anadolu Üniversitesi Güzel Sanatlar Fakültesi'nde Seramik Temel Sanat Eğitimi II*. Anadolu Üniversitesi Güzel Sanatlar Fakültesi yayınları. No.29. TP816.Ö93. s.9.

Seud. (2023, 16 Nisan). *URL-1*, www.seud.ru.

Tumanyan, K. A. (2004). *Gum On Wood. Ornaments Album. Issue* 9. Moscow Folk Art. p.4.

Usta, İ. (2019). *Ahşap Tasvirleri: Ahşap Herkesindir*. Avrasya Sosyal ve Ekonomi Araştırmaları Dergisi (ASEAD). Cilt 6, Sayı 2, s.2.

Zet. (2023, 21 Nisan). *URL-4*, www.zet.com.

SÖZLÜ GÖRÜŞMELER (2022-2023)
Ertuğrul Nuri Gökçen. Usta öğretici. Ahşap enstrüman yapımcısı ve ahşap sanatları uygulayıcısı.

Hasan Mengen. Emekli mühendis. Ahşap sanatları uygulayıcısı.

Aydın Balta. Emekli marangoz. Ahşap sanatları uygulayıcısı.

Ali Şahin. Emekli astsubay. Ahşap sanatları uygulayıcısı.

Uğur Küçük. Emekli avukat. Ahşap sanatları uygulayıcısı.

Selim Terlemez. Emekli mobilya mağazası işletmecisi. Ahşap sanatları uygulayıcısı.

Research Article - This article was checked by iThenticate

THE USE OF CULTURAL ELEMENTS IN SOCIAL MEDIA ADVERTISEMENTS: SEMIOTIC ANALYSIS OF APPLE TÜRKİYE "THE GREAT ESCAPE" COMMERCIAL FILM

Selen BİLGİNER HALEFOĞLU
Maltepe University, Türkiye
selenhalefoglu@maltepe.edu.tr
https://orcid.org/ 0000-0002-2279-4433

ABSTRACT

Today, social media has caused a major transformation, especially in the field of advertising, and these platforms have become a powerful tool for brands to deliver their products and services to wider audiences. Each culture has its own unique language, symbols, traditions and set of values, and these cultural elements can help advertisers convey their messages in a way that is appropriate for the target culture. The purpose of advertising is to persuade consumers by appealing to the values of the target group. In this study, cultural elements and how they are positioned are analysed by making use of Roland Barthes' semiotic approaches. According to the YouTube Ads Leaderboard Turkey results of the second quarter of 2023, the Apple commercial film titled "The Great Escape" was announced to be the most watched commercial film. In this study, this commercial film which was shot in Istanbul Grand Bazaar using only an iPhone 14 Pro was analysed in eight sections. In the two minutes thirty-seven seconds long film which was directed by Sinan Sevinç, seventeen cultural elements were found to be used and each element was analysed in detail. As a result, it was determined that the use of local cultural elements in the advertisements enables the target audience to identify themselves with the advertisement providing a strong emotional bond with the brand. It also creates the impression that the brand shows cultural sensitivity in consumers, and is an indicator that it endeavours to understand the lifestyle and values of the target audience.

Keywords: Semiotics, Social Media Adverts, Cultural Elements, Turkish Culture, Culture Codes.

SOSYAL MEDYA REKLAMLARINDA KÜLTÜREL ÖĞELERİN KULLANIMI: APPLE TÜRKİYE "BÜYÜK KAÇIŞ" REKLAM FİLMİ GÖSTERGEBİLİMSEL ANALİZİ

ÖZ

Günümüzde sosyal medya, özellikle reklamcılık alanında büyük bir dönüşüm yaşanmasına neden olmuş ve bu platformlar, markaların ürün ve hizmetlerini daha geniş kitlelere ulaştırmak için güçlü bir araç haline gelmiştir. Her kültürün kendine özgü bir dil, semboller, gelenekler ve değerler dizisi vardır ve bu kültürel öğeler, reklam verenlerin mesajlarını hedef kültüre uygun bir şekilde iletmelerine yardımcı olabilir. Reklamın amacı, hedef grubun sahip olduğu değerlere hitap ederek tüketicileri ikna etmektir. Bu çalışmada reklam filmlerinde kültürel ögelerin konumlandırılma şekli ve kültürel ögeler Roland Barthes'ın göstergebilim yaklaşımlarından faydalanılarak incelenmiştir. YouTube Ads Leaderboard Türkiye'de ilan edilen yılın ikinci çeyreği sonuçlarına göre en çok seyredilen reklam olduğu belirlenen,

İstanbul Kapalıçarşı'da yalnızca bir iPhone 14 Pro kullanılarak çekilen, yönetmenliğini Sinan Sevinç'in yaptığı, iki dakika otuz yedi saniye uzunluğundaki "Büyük Kaçış" isimli Apple reklam filmi sekiz kesit halinde incelenmek üzere araştırmaya dahil edilmiştir. İncelenen reklamda on yedi adet kültürel öğe kullanıldığı tespit edilmiş, her bir öğe detaylı olarak incelenmiştir. Sonuç olarak reklamlarda hedef kitlenin kendilerini reklamla özdeşleştirmelerini sağlamak için yerel kültüre ait öğelerin kullanılmasının markayla daha güçlü duygusal bir bağ kurulmasını sağladığı, tüketicilerde markanın kültürel duyarlılık gösterdiği izlenimini yarattığı ve markanın hedef kitlenin yaşam tarzını ve değerlerini anlama çabası içinde olduğunun göstergesi olduğu tespit edilmiştir.

Anahtar Kelimeler: *Göstergebilim, Sosyal Medya Reklamları, Kültürel Öğeler, Türk Kültürü, Kültürel Kodlar.*

INTRODUCTION

Today, the rapid growth and development of the digital world has created new marketing opportunities for businesses. Social media has led to a major transformation, especially in the field of advertising, and these platforms have become a powerful tool for brands to deliver their products and services to a wider audience.

Cultural elements are of increasing importance in the world of advertising because, when used correctly, they act as a powerful tool to capture the attention of the target audience, create emotional connection and influence purchasing decisions. Each culture has its own unique language, symbols, traditions and set of values, and these cultural elements can help advertisers communicate their messages in a way that is appropriate for the target culture.

The study aims to examine whether the use of cultural symbols in advertising is respectful, accurate, and appropriate or if it perpetuates stereotypes or offends certain cultural groups. The research also seeks to analyze how brands strategically use cultural elements to construct their brand identity and connect with their target audience. This could involve examining how cultural references align with the brand's values, image, and target demographic, and whether they effectively differentiate the brand from competitors.

SOCIAL MEDIA ADVERTISEMENTS

Considering the fact that traditional media started to lose its value with the emergence of the Internet, it is not surprising that social networking sites such as Facebook and YouTube and the advertisements published on these channels are more effective. When social media first became popular, it was mostly used for socialising and interacting with people from all over the world, but as the user base has grown, it has also been frequently used by the business world (Alalwan, 2018). The fact that social media marketing is more cost-effective than traditional media marketing has led marketers to turn to this medium (Alalwan et al., 2017).

According to Aslan and Karjaluoto (2017), the advertising paradigm is now shifting from traditional advertising media (TV, outdoor, direct marketing, etc.) to digital-centric approaches, and advertisers are increasingly investing more in digital compared to traditional formats. Today, social media advertising, a form of internet marketing that utilises various social networking sites to achieve marketing communication and branding goals, is coming to the fore (Wordstream 2015).

Globally, 40 per cent of the world's population, more than 2.7 billion people, are online (Bughin et al., 2011). With close to 100% penetration on mobile phones worldwide (ICT, 2014), social media advertising platforms are increasingly being accessed and used anytime and anywhere, providing a platform for brand recognition. As a result, companies are proactively developing new social media advertising strategies and tactics (Neff, 2014).

YouTube History and Advertising
Especially with the development of smartphones, social media has become accessible from almost everywhere, which has made social media an important platform. As a social platform, YouTube has become one of the most visited platforms as a platform that helps users discover new songs, artists and entertaining videos. Thus, the increase in the use of YouTube has made it an important area where businesses can reach their target audience. As of July 2023, according to the data announced by Statista, Turkey is among the top 10 countries in the world with 57.9 million YouTube viewers (Statista, 2023).
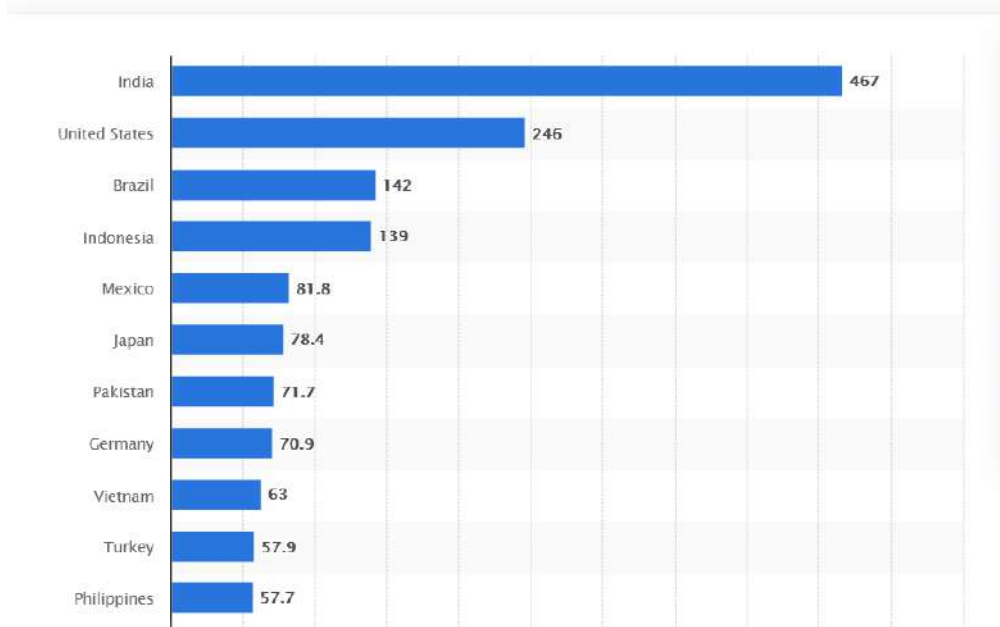
Figure 1. As of July 2023, the leading countries by YouTube audience size (in millions) (Statista, 2023)

When YouTube was founded in 2005 by Chad Hurley, Steve Chen and Jawed Karim, its aim was to make video sharing on the internet more accessible. Although it initially emerged as a platform for personal videos and amateur content, it soon encouraged its users to produce and share videos in various fields of interest. The first video shared on the platform was titled "Me at the zoo". This video emphasised the simple and user-friendly interface of the platform. YouTube's rapid growth enabled users to create, share and interact with video content. In 2006, Google took over YouTube, further expanding the platform and increasing its advertising potential (Blum, 2013).

Since its inception, YouTube has become an important digital media platform, offering great opportunities for content producers, viewers and advertisers.

Apple Company
Apple Inc., the world's most valuable company, boasts a history as extraordinary as its products. In 1976, in the unassuming setting of a Los Altos garage, two young innovators, Steve Jobs and Steve Wozniak, laid the groundwork for this tech titan. Fueled by Wozniak's engineering brilliance and Jobs's visionary zeal, they built the Apple I, a bare-bones circuit board aimed at hobbyists. This humble beginning marked the genesis of a company that would redefine personal computing and shape the digital landscape of the 21st century (Isaacson, 2011).
Apple's success can be attributed to a confluence of factors: visionary leadership, a relentless focus on design and user experience, and a knack for anticipating and shaping consumer trends. From its humble

garage beginnings to its global tech leadership, Apple's story is a testament to the power of innovation, the audacity of ambition, and the enduring allure of a beautifully crafted product (Linzmayer, 2011).

Apple's iPhone stands as a pivotal catalyst for its ascent to global tech leadership. Launched in 2007, this revolutionary device not only reinvented the mobile phone with its intuitive touchscreen interface and robust app ecosystem, but also forged a tightly integrated network across other Apple products, fostering user loyalty and brand dominance. (Isaacson, 2011).

THE USE OF CULTURAL ELEMENTS IN ADVERTISING
Advertising is part of a complex field that influences consumer behaviour. Advertisers use different strategies to attract consumer attention, promote products or services and ultimately increase sales. One of these strategies is the use of cultural elements in advertisements.

Cultural elements are the elements that constitute the cultural identity of a society, including certain values, norms, symbols and rituals. The use of these elements in advertisements aims to make products or services more easily recognised and accepted by the target audience (Özcan, 2018).

The Role of Cultural Elements in Advertising
Much previous research on the implications of culture in advertising has approached the issue by examining the use of cultural value appeals. Advertising appeals are designed to be compatible with consumers' values and therefore values are the underlying source of appeals (Pollay, 1983). The purpose of advertising is to persuade consumers by appealing to the values of the target group. If the advertisement is not congruent with the values of the target group, it may alienate that group by reducing consumer identification with the brand. For this reason, adverts are often said to be a reflection of the dominant cultural values in a society, as culturally congruent representations in adverts are expected to be more effective than incongruent appeals (Gupta & De, 2007; Zhang & Gelb, 1996). Therefore, advertising is a medium for the transfer of cultural meaning from advertisers to consumers, as suggested by the theory of cultural meaning transfer shown in Figure 2 (McCracken, 1986).

Culturally constructed world
National culture

⬇

Advertisement-meaning transfer tool
Advertising Appeals

⬇

Consumer goods

⬇
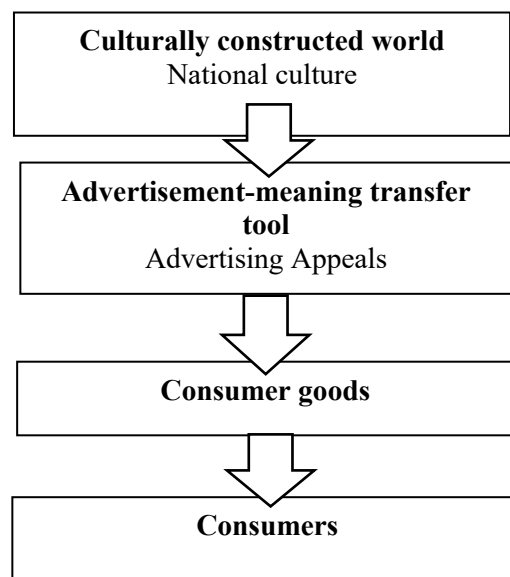
Consumers

Figure 2. Transfer of Cultural Meaning (McCracken, 1986)

McCracken (1986) also argues that in consumer society cultural meaning is constantly moving from one location to another. First, it moves from the culturally constructed world (the world of everyday

experience shaped by the beliefs and values of one's culture) to consumer products and then from these products to the individual consumer. Various mechanisms are responsible for this movement, one of which is advertising. Advertising brings together the consumer good and a representation of the culturally constructed world within a specific advertising framework. Cultural meaning includes cultural principles, which are ideas or values that define how the world is organised, evaluated and interpreted. Cultural principles as guiding ideas for thought and action are expressed in all aspects of social life, including consumer goods (McCracken, 1986). Meanings are transferred to the advertised product through advertising because adverts refer to the general cultural symbols needed to provide meaning (Escalas and Bettman, 2005). These ideas are selected by advertisers and then presented in advertising messages through the use of text and imagery as advertising appeals (Pollay, 1986).

The Purpose of Using Cultural Elements in Advertising

1. *Attraction:* Cultural elements can make it easier for viewers to identify with the advertisement. For example, adverts may appeal to viewers by referring to local customs, values or religious beliefs. This may encourage viewers to follow the advertisement more closely and show more interest in the product or service (Peltekoğlu, 2010).
2. *Building Emotional Bonds:* The use of cultural elements can create emotional bonds among viewers. By reflecting community values or gathering rituals, an advertisement can enable viewers to establish a deep connection with the advert. Such a bond can increase viewers' commitment to the product or service (Sucu, 2020).
3. *Ease of Communication and Understanding*: Cultural elements can facilitate communication and provide a better understanding of the message to the target audience. Common cultural references can create a communication bridge between audiences and help communicate the intended message of the advertisement more effectively (Srivastava, 2010).

METHODOLOGY
The use of cultural elements in advertising can have significant effects on consumer behaviour. The careful selection and use of these elements allows advertisers to build stronger ties with the target audience and promote their brands more effectively. However, strategies for using cultural elements in advertisements should be carefully considered and cultural sensitivity should be observed.

In this study, the way cultural elements are positioned in commercial films and cultural elements are examined by making use of Roland Barthes' semiotic approaches. According to Barthes (2021), the two basic elements at the basis of semiotics are signifier and signified. In order to analyse these two elements that enable the formation of the semantic string and to reveal the meaning, denotation and connotation are used. While the denotation is expressed in the form of the signifier, the signified is explained in the form of the connotation. In other words, while the plane of expression is formed by the plane of signifiers, the plane of content is expressed by the plane of signified (Barthes, 2021: 47). Barthes puts forward the principles of semiotics with four main concepts:

 I. Language and Speech.
II. Signified and Signifier.
III. Syntagm and System.
IV. Denotation and Connotation.

According to him, in fact, the sign used in semiotics consists of a signifier and a signified, just like the linguistic sign. What the person using the sign understands from this sign is the Signifier. The tool that mediates the signified and provides meaning is the signifier (Barthes, 1979: 31-35).

The main purpose of semiotics is to reveal the structural functioning in many areas such as behaviour patterns, lifestyles, etiquette, non-verbal communication, clothing styles, social and cultural structure, artistic activities, architecture, astronomy (Parsa & Parsa, 2012 1-2; Barthes, 2021: 27; Rifat, 2011). According to Oswald (2011: 37-38), the main purpose of semiotics is understanding and signification. In addition, it contributes to the analysis of works of popular culture by using cultural codes to structure this meaning, thereby revealing new approaches, cultural trends and codes.

In this research, in which the cultural elements used in Social Media Ads are analysed, answers to the following questions will be sought:

- The signs used in the commercial film "The Great Escape" are considered as cultural elements due to which characteristics?
- With this commercial film, which cultural elements does Apple Turkey try to establish a connection with the brand?
- Which values of Turkish society are addressed by the cultural elements used in the film?

Sample
According to the YouTube Ads Leaderboard Turkey results of the second quarter of 2023, the Apple commercial film titled "The Great Escape" was announced to be the most watched commercial film. (https://www.youtube.com/watch?v=azJKMr-F48A). In this study the Great Escape Commercial Film was analysed in eight sections. Analysing the advertisement in 8 sections is due to the very dynamic and rapidly changing structure of the advertisement. The fact that many cultural elements enter the frame at the same time in a short period of time has led to the need to analyse the advertisement by dividing it into intervals such as 15-30 seconds.

The commercial film titled Great Escape was released by Apple Turkey on 18 June 2023 via the company's official YouTube account. Apple officials introduced the new commercial film to the audience as *an action-packed chase story set in the historic streets of Istanbul's Grand Bazaar*. Directed by Sinan Sevinç and starring Bartu Küçükçağlayan, Dougie George and Melis Sakaoğlu, the whole film was shot with an iPhone 14 Pro using all the technical features of the device. Technical features used are Cinematic Mode for blurring the background, Macro camera for close-ups, and Action Mode for stabilisation.

Since the main purpose of the commercial is to show users the camera features of the Apple iPhone 14 Pro in practice, the film depicts two skateboarders filming themselves using the iPhone 14 Pro and their extreme actions while escaping from security guards. *The Great Escape* was also shown internationally and attracted attention. The song "Great Escape" performed by the Altın Gün band was used as the background music for the commercial.

ANALYSIS AND FINDINGS
Within the scope of this research conducted to reveal the use of cultural elements in advertisements, signifiers containing cultural elements were identified and analysed within the framework of Barthes' semiotic approaches.

Table 1. Commercial film section 1 analysis
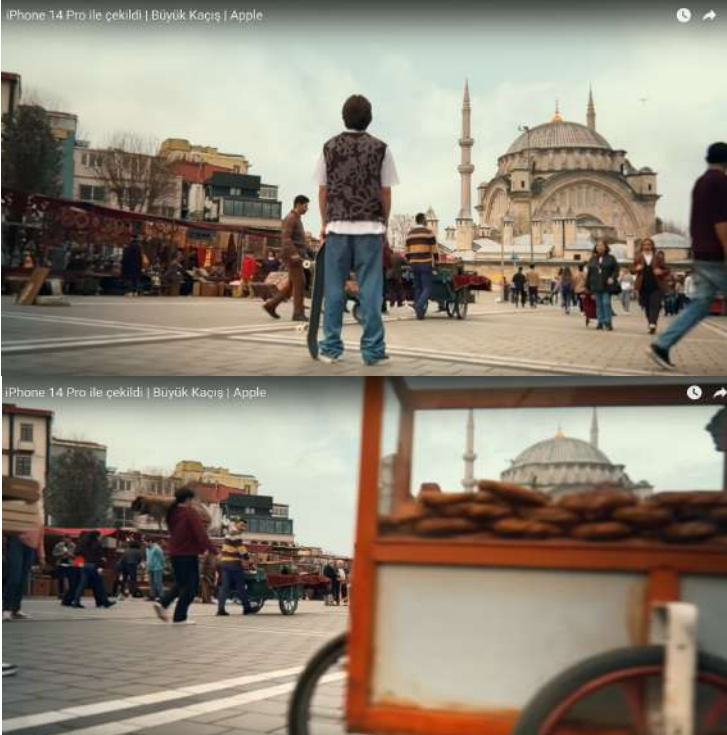
Signifiers between 0.00 and 0.15 seconds of the commercial film	
Signifier:	The mosque, bagel seller
Textual Code:	Büyük Kaçış (Great Escape)
Auditory Code	Introduction of an oriental, mystical piece of music, street noise
Denotation:	Showing the square at the entrance of Nuruosmaniye Mosque and Grand Bazaar, one of the known historical places of Istanbul. Bagel seller in the square and a skateboarder facing towards the mosque.
Signified: (Cultural Code)	Nuruosmaniye Mosque, Bagel seller
Connotation	The opening scene symbolises that the commercial was shot in a Muslim country. The choice of Nuruosmaniye mosque as the image most evocative of the Grand Bazaar, provides information about the setting of the film. The image of the mosque appeals to the Islamic feelings of the Turkish society. The bagels in the bagel cart, which we see closely in the first scene of the film, are an important part of Turkish culture. This food, which can easily be consumed by everyone from young to old, rich to poor, which has maintained its popularity since the Ottoman period and which is associated with the Turkish people in the world, is used to strengthen the image of the Turkish people. It can be said that with this image, the sincerity of the Turkish society and the social equaliser role of the bagel image is emphasised.

Table 2. Commercial film section 2 analysis

Signifiers between 0.15 and 0.30 seconds of the commercial film	
Signifier	Chestnut seller, Street vendors
Auditory Code:	"Vay be gördünüz mü? iphone 14'deki hareket modu çok acayip! Kamera titrese bile video titremiyor." ("Wow, did you see that? The motion mode on iphone 14 is so weird! Even if the camera shakes, the video doesn't jiggle.") The song *The Great Escape* performed by the Altın Gün Band.
Denotation:	In this episode, in which we watch two skateboarders filming each other in motion using their phones, we see mobile chestnut sellers, mobile shoe shiners and carpet/rug sellers in the background of the skateboarders.
Signified: (Cultural Code)	Chestnut seller, Street vendors
Connotation:	Chestnut, one of the important foods of Turkish cuisine, is famous for being sold on the streets in the form of kebabs in the winter season and is a food identified with the culture. Chestnut, which is believed to have come to Anatolia from the Caucasus, has a very valuable place in Turkish culinary culture. In Turkey, which ranks fourth in the world with an annual chestnut production of around 50 thousand tonnes, chestnuts are very popular in candied form as well as in kebab form. They were also an indispensable element of Ottoman palace cuisine in ancient times. In addition to being a filling foodstuff, chestnut stands out as a rich source of vitamins and minerals unlike other nuts. Showing the chestnut seller in the commercial both presents a cross-section from the daily view of the venue and aims to show a cultural element. Since chestnut is a food that is pictured in the minds with its consumption by the family and friends on cold winter evenings, it can be said that the chestnut image appeals to the feelings of family unity and solidarity of the society.

433

Table 3. Commercial film section 3 analysis

Signifiers between 0.30 and 0.45 seconds of the commercial film	
Signifier	Bazaar, shops, hookah
Auditory Code:	"Tertemiz". (immaculately clean) The song *The Great Escape* performed by the Altın Gün Band. (A mystical and moving song with Eastern motifs)
Denotation:	In this episode, we watch the skateboarders enter the historical Grand Bazaar and make various manoeuvres on their skateboards through the shops.
Signified: (Cultural Code)	Grand Bazaar, shops selling touristic goods, Turkish delight shops, hookah shops
Connotation:	This 15th century Ottoman historical building has been one of the most important trade centres of Istanbul for centuries, located at the crossroads of Asia and Europe, the Mediterranean and the Black Sea, the Silk Road and Spice routes. The Grand Bazaar, which is on the world heritage list by UNESCO, remains one of the most popular tourist attractions in the world. During the chase through the streets of the Grand Bazaar, the historical walls of the bazaar, ceiling decorations and various shops are quickly seen. Among these shops, the shops selling Turkish Delight and Hookah stand out. The choice of the Grand Bazaar as the location in the commercial film is to benefit from the recognition of this place, which is known for representing Istanbul in Turkey and to establish an emotional connection with the brand. Turkish Delight is a dessert that is famous all over the world for belonging to Turkish culture and reflects our culture. It has been one of the indispensable treats of festivals, invitations and many ceremonies in Anatolia. In addition, Turkish delight is a dessert that reflects Turkish hospitality. Hookah is a product that has been smoked in Ottoman lands since the 17th century, reflecting the Middle Eastern culture and sold in tourist shops.

434

Table 4. Commercial film section 4 analysis

Signifiers between 0.45 seconds and 01.00 minute of the commercial film	
Signifier	Fountain, water jug
Auditory Code:	The song *The Great Escape* performed by the Altın Gün Band. (A mystical and moving song with Eastern motifs)
Denotation:	The skateboarders continue their escape. During this escape they pass by a fountain.
Signified: (Cultural Code)	Halife Cilvenaz Fountain, copper water jug
Connotation:	The Halife Cilvenaz Fountain remains on the screen for a longer period of time than the other displays in the commercial film. The fountain, which is located at the corner where the streets intersect on the main road of the Grand Bazaar was built by Halife Cilvenaz in 1842 and has preserved its importance as one of the rare examples of Turkish fountain architecture (kültürenvanteri.com). Fountains are often important historical structures that reflect the rich history and culture of a society. Therefore, showing a historic fountain in a film can be an effective way of emphasising the brand's commitment to these values. Historically, Ottoman Fountains held significant societal relevance as communal gathering points designed to facilitate public access to water resources. The utilization of such an emblematic structure within the visual narrative of the advertisement may serve as a semiotic signifier, signifying themes of unity, shared heritage, and collective welfare. The copper water jug, which stands right in front of this fountain, represents a well-known ancient Anatolian Turkish art, which came to Anatolia with the Turks from Central Asia. Coppersmithing, one of the main sources of livelihood in Anatolia, has managed to preserve its place in culture by being included in tourism. (Doğan, 2020). The use of the copper water jug visual in the commercial film is an indication that the brand respects Turkish culture and traditions, and it will also be an element that will emotionally attract consumers who are connected to culture and traditions to the brand.

Table 5. Commercial film section 5 analysis
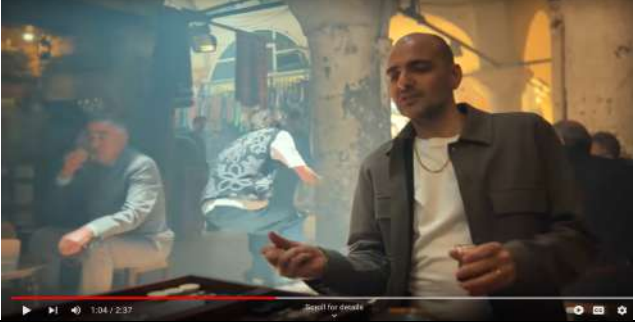
Signifiers between 1.00 and 01.15 minutes of the commercial film	
Signifier	Backgammon, Tea
Auditory Code:	"Of! Sinematik Moda bakın çabuk.4K video çekerken odağı ön ve arka plan arasında kaydırabiliyorsunuz. Bakın yine bendeyiz." ("Ouch! Look at Cinematic Mode. You can shift the focus between foreground and background when shooting 4K video. Look, I've got it again.") The song *The Great Escape* performed by the Altın Gün Band.
Denotation:	The skateboarders continue their chase through the streets of the Grand Bazaar and film each other using iphone 14. Meanwhile, we see the narrator sitting in front of a shop in the bazaar, drinking tea and playing backgammon.
Signified: (Cultural Code)	Backgammon, Tea
Connotation:	The game of backgammon originated in the Persian Empire, but has been popularised in Turkish culture since the 1400s during the Ottoman Empire and has remained popular ever since (Wikipedia). Backgammon is an important game for people living in Turkey and reflects the richness and tradition of Turkish culture. This game, which is usually played in intimate settings, evokes feelings of joy, sincerity and friendship. Therefore, showing a backgammon game in a commercial film can be an effective way to appeal to and connect with the target audience. Tea is also an important drink of Turkish culture. It has become an indispensable value in Turkish socio-cultural life as a symbolic extension of hospitality. This drink has had no difficulty in adapting to Turkish culture after the adoption of the concept of communal life, and with this fusion, it has created many ethnographic and intellectual enrichment from production to consumption. (Güneş, 2012). In particular, the use of classical tea cups, characterised as *slim-waisted*, has helped to differentiate the tea drinking culture from porcelain cups in other countries and to take on a shape unique to the Turks. When the design values of the *slim-waisted* tea glass are examined, it is seen that the glass has qualities that increase the pleasure of tea drinking for all senses. Unlike porcelain, the transparent and thin glass used in the production of the glass allows the red colour of the tea to be seen, while helping to adjust the darkness and brew strength. In the same frame, we also see the hanging tea tray on which tea is served. The hanging tea tray is an important symbol reflecting the Turkish tea culture, just like the thin-waisted tea cup and the red and white square tea plate. The use of tea visuals in the commercial film, as it traditionally belongs to our culture, is to reflect cultural values and traditions and to evoke familiar and sincere feelings in the viewers.

Table 6. Commercial film section 6 analysis

Signifiers between 1.15 and 01.30 minutes of the commercial film	
Signifier	Coppersmith shop, musical instrument
Auditory Code:	The song *The Great Escape* performed by the Altın Gün Band
Denotation:	In the narrow streets of the Grand Bazaar, skateboarders continue to escape from security guards. Various people watch this action with astonishment. The first one is an old lady standing in front of a coppersmith shop, the other one is a group of musicians sitting in a jewellery shop.
Signified: (Cultural Code)	Copper coffee pot, teapot, saz
Connotation:	A large amount of copper coffee pots, teapots and other utensils are seen behind the old lady. The importance of copper in Turkish culture was explained in the fourth section. This section will focus on the coffee pot and teapot. The coffee pot, which is the name of the container in which coffee is cooked and which came into our language from Arabic (cezve), is an important tool used especially when cooking Turkish coffee. In Turkish culture, almost every house has a set of Turkish coffee cups as well as a coffee pot (Ayvazoğlu, 2011:38-46). Coffee has an important status in Turkish culture due to its historical nature. It is known to have reached Anatolia from the Middle Eastern culture and spread to Europe from there. Later, it took its place as Turkish coffee all over the world. In our culture, offering coffee to our guests is a very common tradition and is considered as one of the rules of courtesy. It is customary to offer coffee to those who come for holidays, ceremonies, condolences or sick visits. Drinking coffee is the most important ritual of the night, especially during the ceremony of asking for a bride's family's consent before marriage. The coffee served has become a prerequisite for the promise made. In the tradition of asking for a bride, coffee plays perhaps the biggest role and acts as a non-verbal means of communication; for example, the offer of coffee indicates the consent

of the girl's family to this marriage, while a well-prepared and cooked coffee with plenty of foam means that the girl is skilful (Ulusoy, 2011: 168).

The first and most important cultural code underlined by the coffee pot image is hospitality. In Turkish culture, coffee is a symbol of hospitality. Therefore, the use of the coffee pot visual in the commercial film can be used to emphasise the brand's hospitality and its respect to traditional and cultural values.

Teapot is an important tool of the tea drinking tradition, which has an important place in Turkish culture. Most of the teapots, which can be considered as a fixture of every Turkish kitchen, consist of two parts. While most of the teapots used today are used on the stove top, with the developing technology, many manufacturers produce electric teapots inspired by the Turkish teapot (Güneş, 2012).

The music group that we see sitting in the jewellery shop (Altın Günler Jewellery Shop) at the 01.26 minute of the commercial film are the members of the music band Altın Gün, which sings the song Büyük Kaçış (The Great Escape) the theme song of the commercial film. This band consists of Turkish and Dutch members and is famous for their Anatolian rock style music. They are well known all over the world with their interpretation of 70s era songs, Anatolian Rock and folk songs and introduced Turkish music and folkloric music to the world. They haven't been popular in Turkey, but have become very popular worldwide and received many awards for their eastern-western synthesis style. The instrument we see here in the hands of Erdinç Yıldız Ecevit, is the saz, one of the most important folkloric figures of Turkish culture and an indispensable instrument of folk songs. The kopuz, the national instrument of the Turks (later evolved as saz), is the main protagonist of the culture known as poetic folk literature both before and after the acceptance of Islam. In the process of the emergence of culture and its transmission to other generations, the saz, which is always beside the minstrel, has undertaken the mission of being the protector and transmitter of national culture beyond being a musical instrument. The sound of the saz or bağlama has become identified with folk songs and has become the representative of our folkloric music. (Akın, 2020) It is generally seen as a symbol of Turkish identity and belonging. Therefore, the use of the saz visual in the commercial film is used to emphasise that the brand is connected to Turkish identity and belonging. In addition, saz is generally associated with fun and enthusiasm. Therefore, the use of the saz visual in the commercial may be to emphasise that the brand is a fun and enthusiastic brand.

Table 7. Commercial film section 7 analysis
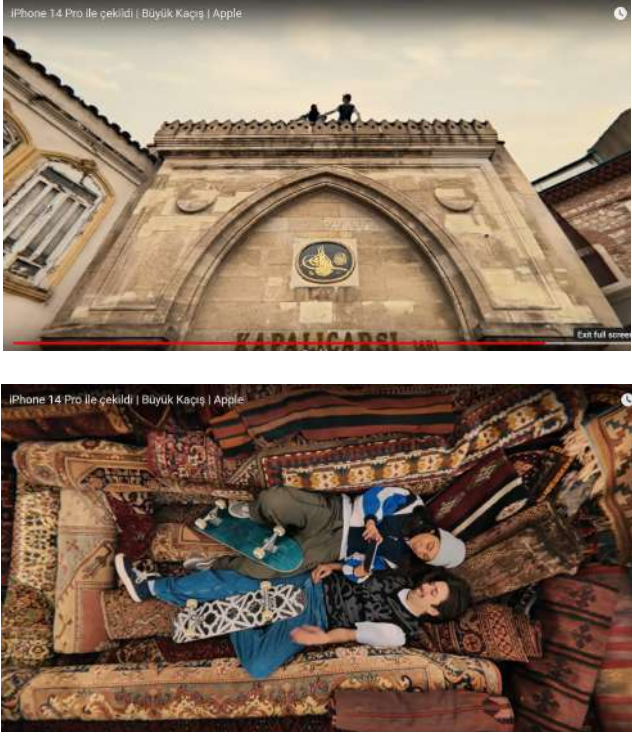
Signifiers between 1.30 and 02.00 minutes of the commercial film	
Signifier	Roofs, minarets and domes
Auditory Code:	"Loş ışık, hoş ışık diyebilir miyiz? Karanlıkta bile ince ayrıntılar görüyorum. Çekimmm. Saniyede tam 240 kare." ("Dim light, shall we say pleasant light? I can see fine details even in the dark. The shot! 240 frames per second.") The song *The Great Escape* performed by the Altın Gün Band
Denotation:	We see the skateboarders fleeing from the security guards through a doorway to a windowless and dark part of the street and continue filming as they run through these dimly lit streets. Then, the young people go up to the roof through a door and the chase continues on the rooftops.
Signified: (Cultural Code)	Minarets and domes
Connotation:	The minarets of Nuruosmaniye mosque and other mosques in the background and the domed architectural structure of the Grand Bazaar draw attention in this scene. The Grand Bazaar, one of the largest and oldest covered bazaars in the world, is located in the centre of Istanbul in the middle of the Beyazıt, Nuruosmaniye and Mercan districts. With 31.250.000 visitors, it was ranked 1st among the most visited tourist attractions in the world in 2014. Many sources report that the Grand Bazaar is the world's first shopping centre (Travel-Leisure, 2014). The Grand Bazaar, which resembles a giant labyrinth in terms of its aesthetic and architectural structure, was built in 1461. This historical place with more than 3600 shops and 60 streets is one of the first touristic places with its large surface area that comes to mind when İstanbul is mentioned (Gerrard, 2009). Domes, which are generally identified with mosque architecture, bring to mind Islamic elements and Islamic culture. Showing minarets and domes in the commercial film is also related to beauty and aesthetics. Therefore, showing minarets and domes in the commercial can be used to emphasise that the brand has beautiful and aesthetic products.

Table 8. Commercial film section 8 analysis

Signifiers between 2.00 and 02.37 minutes of the commercial film	
Signifier	Gate, Carpet/Rug
Auditory Code:	"Yok artık ya!,E biz kaçalım artık." ("No way! Let's run away.") The song *The Great Escape* performed by the Altın Gün Band.
Denotation:	The skateboarders, who are being followed by the security guards, run away over the roofs, but when they are about to be caught at the end of the road, they jump down from the point just above the entrance gate of the Grand Bazaar. The narrator of the commercial film is waiting down there in a truck loaded with carpets, and the skateboarders jump into the truck and drive away.
Signified: (Cultural Code)	The tughra on the gate, carpet/rug
Connotation:	Skateboarders coming to the roof of the Grand Bazaar Beyazıt Gate jump down from this point in order to escape from the security guards following them. Meanwhile, the gate of the historical bazaar is shown. The Grand Bazaar (Grand Bazaar) inscription and a large tughra draw attention on the door. This tughra belongs to Fatih Sultan Mehmet who had the Grand Bazaar built in 1460.

The word "Tuğra" derives from the word "Tuğrağ" in Uyghur Turkish. Its origin dates back to the Central Asian Turkish nations. Dîvânu Lugâti't-Türk, written by Kashgarlı Mahmut, states that the origin of the word tuğra is Tuğrağ and that it was used as the insignia of Oghuz Khans.

During the Ottoman period, the tughra, which was the signature, insignia and state symbol of the sultans, continued to be used, and the Ottoman sultans who took the throne arranged their tughras to be |

unique to them. The tughras, which also represented the state, were widely used not only in correspondence such as edicts, certificates, and proclamations, but also on the constructions built by the state, banners, coins and stamps (Kırıkcı, 2012).

The use of the tughra image in the commercial film can be associated with the following cultural codes.

Power and glamour: The tughra is often associated with power and splendour. Therefore, the use of the image of a tughra in the commercial film may be to emphasise that the brand is powerful and magnificent.
History and tradition: The tughra reflects the history and tradition of the Ottoman Empire. Therefore, the use of the tughra image in the commercial may be to emphasise that the brand is a historical and traditional brand.

Quality and luxury: The tughra is often associated with quality and luxury. Therefore, the use of the tughra image in the commercial film may be to emphasise that the brand offers quality and luxury products.

Carpets and rugs are also important figures evoking Turkish culture. During the nomadic life of the Turks, carpets were laid to maintain the internal temperature of the tents, and from time to time they were used to decorate the walls and to perform salaat. Although they have been used for different purposes since ancient times, the meaning and value they reflect have not lost their importance for Turkish society. The art of carpet has existed throughout history together with the Turks and depending on them. For this reason, it can be said that the place of carpet in the world civilisation was consolidated by the Turks. Carpet making, which is among the traditional arts of Turks, has been one of the cultural heritages that mediate the promotion of Turkish culture. The following cultural codes can be associated with the use of the Turkish carpet visual in the advertisement film:

Wealth and beauty: Turkish carpets are often associated with wealth and beauty. Therefore, the use of the Turkish carpet image in the commercial film can be used to emphasise that the brand is wealthy and beautiful.

Tradition and culture: Turkish carpets reflect the diversity and tradition of Turkish culture. Therefore, the use of the Turkish carpet visual in the commercial can be used to emphasise that the brand is a historical and traditional brand.

Handcraftsmanship and quality: Turkish carpets are usually hand-woven and made of high quality materials. For this reason, the use of the Turkish carpet image in the commercial can be used to emphasise that the brand attaches importance to craftsmanship and offers quality products.

CONCLUSION

Advertisements are a powerful communication tool to introduce products and services to consumers, build brand image and influence consumer behaviour. Advertisements can sometimes aim to connect with the identity and values of the target audience by reflecting a specific culture. Places and objects belonging to a particular culture have the potential to create an emotional bond with the consumer. Cultural places and objects used in adverts can give the consumer a sense of belonging and trust by affecting the consumer's memory and perception.

In the analysed 2.37-minute advert of Apple Turkey, various places, objects, visuals and music evoking Turkish culture were used. The advertisement, which was broadcast on Apple Turkey Youtube account, was originally prepared for the Turkish audience but also attracted attention abroad. The cultural elements used in the advert are shown below in Table 9.

Table 9. Cultural elements in the advertisement film and their places

Cultural Element	Place in the film
Bagel	0.01 saniye
Nur-u Osmaniye Mosque	0.04 saniye
Chestnut Kebab	0.23 seconds
The Grand Bazaar	0.38 seconds
Turkish Delight	0.39 seconds
Hookah	0.44 seconds
Fountain	0.56 seconds
Copper Water Jug	0.56 seconds
Backgammon	1.04 minutes
Tea	1.04 minutes
Coffee pot	1.16 minutes
Teapot	1.16 minutes
Saz	1.27 minutes
Minaret	2.04 minutes
Dome	2.04 minutes
Tughra	2.11 minutes
Carpet/Rug	2.24 minutes

Using the elements of native culture in advertisements enables the target audience to identify themselves with the advertisement and creates a stronger emotional bond with the brand. When consumers see familiar places or objects in the advertisement, the effectiveness of the advertisement increases. In this film, it is obvious that Apple Turkey's choice of a globally recognised and easy-to-distinguish location to promote the video shooting features of iPhone 14 Pro is to enable Turkish customers to establish an emotional connection with the brand.

In addition, the use of native cultural elements in the advertisement is intended to create the impression that the brand shows cultural sensitivity. It can be seen as an understandable and reasonable strategy for a global brand like Apple to try to create such an effect on consumers. When consumers think that the brand tries to understand and respect the local culture, a positive brand perception will be formed in their minds.

The use of local places and objects in the advertisement is an indication that the brand is trying to understand the lifestyle and values of the target audience. Through this strategy, which will help consumers to understand the advertising message more effectively, consumers may think that the

product or service is suitable for them. Consumers who think that the product or service is compatible with their own culture may have a more positive attitude towards the purchase decision.

Although the Apple commercial was not broadcast on Apple's global account, it was shown on many advertising and marketing sites around the world and created a buzz. The film, which was broadcast on the internet, also attracted the attention and appreciation of many foreign viewers. With the commercial film, viewers who are not familiar with Turkish culture were also introduced to the Grand Bazaar, a valuable tourist attraction of Istanbul, and Turkish culture.

REFERENCES

Akın, B. (2020). *Kopuzdan "Telli Kur'an"A Türklerde Sazın Kültürel Serüveni Ve Kutsallığı*. Türk Dünyası İncelemeleri Dergisi, (20)1, 135-162.

Alalwan, A. A. (2018). *Investigating The Impact Of Socialmedia Advertising Features On Customer Purchase Intention*. International Journal of Information Management, 42, 65–77.

Alalwan, A. A., Rana, N. P., Dwivedi, Y. K. & Algharabat, R. (2017). *Social Media In Marketing: A Review And Analysis Of The Existing Literature*. Telematics and Informatics, 34(7), 1177–1190.

Aslan, B. & Karjaluoto, H. (2017). *Digital Advertising Around Paid Spaces, E-Advertising Industry's Revenue Engine: A Review And Research Agenda*. Telematics and Informatics, 34(8), 1650–1662.

Ayvazoğlu, B. (2011). *Kahveniz Nasıl Olsun? - Türk Kahvesinin Kültür Tarihi*. Kapı Yayınları.

Barthes, R. (1979). *Göstergebilim İlkeleri*. Berke Vardar ve Mehmet Rifat (çev), Kültür Bakanlığı Yayınları.

Barthes, R. (2021). *Göstergebilimsel Serüven*. Mehmet Rıfat, Sema Rıfat (çev.), Yapı Kredi Yayınları.

Blum, A. (2013). *Tubes A Journey To The Center Of The Internet*. Ecco.

Blumenthal, K. (2012). *Think Different: The Inspiring Story Of Apple*. HarperCollins.

Bughin, J., Corb, L., Manyika, J., Nottebohm, O., Chui, M. & de Muller Barbat, B. (2011). *The Impact Of Internet Technologies: Search*. McKinsey & Company. (Erişim Tarihi: 4.8.2023), http://www.mckinsey.com/insights/marketing_sales/measuring_the_value_of_search.

Cohen, L., Manion, L. & Morrison, K. (2007). *Research Methods In Education* (6th ed.). NY: Routledge.

De Mooij, M. (1998). *Global Marketing and Advertising. Understanding Cultural Paradoxes*, Thousand Oaks, CA: Sage Publications.

Doğan, H. (2020). *Bir Anadolu Yaşam Geleneği: Bakırcılık*, http://www.turktarim.gov.tr/Haber/541/bir-anadolu-yasam-gelenegibakircilik.

Escalas, J. E. & Bettman, J. R. (2005). *Self-Construal, Reference Groups, And Brand Meaning*. Journal of Consumer Research, 32(3), 378-389.

Gerrard, M. (2009). Katie Hallam (Ed.). *The Traveler's Atlas: Europe Londra: Barron's Educational Series*. s. 119.

Gülbahar, Y. & Alper, A. (2009). *Öğretim Teknolojileri Alanında Yapılan Araştırmalar*. Ankara Üniversitesi Eğitim Bilimleri Fakültesi Dergisi, 42-2, 93-111.

Güneş, S. (2012). *Türk Çay Kültürü Ve Ürünleri*. Milli Folklor Dergisi, 24(93) 234-251.

Gupta, A. S. & De, S. (2007). *Changing Trends Of Cultural Values In Advertising*. Psychology and Developing Societies, 19(1), 113-123.

Isaacson, W. (2011). *Steve Jobs. Simon & Schuster*. Little Brown.

Kırıkcı, E. (2012). *19. Yüzyıl İstanbul'unda Osmanlı Devlet Simgeleri'nin Mimari'de Kullanımı,* YTÜ Fen Bilimleri Enstitüsü Doktora Tezi.

Kültür Envanteri. (2023, 22 Aralık), https://kulturenvanteri.com/tr/yer/halife-cilvenaz-cesmesi/1-301/.

Linzmayer, O. (2011). *Apple Confidential 2.0: The Definitive History of the World's Most Colorful Company*. No Starch Press.

McCracken, G. (1986). *A Theoretical Account Of The Structure And Movement Of The Cultural Meaning Of Consumer Goods*. Journal of Consumer Research, 13(1), 71-84.

Neff, J. (2014). *Digital Is Selling More Soap That It Gets Credit For: Nielsen Study*. Advertising Age, February 20, 1-2. http:// adage.com/article/digital/study-digital-return-investment-undervalued/291772/.

Oswald, R. L. (2011). *Marketing Semiotics: Sings, Strategies and Brand Value*. Oxford University Press.

Özcan, B. A. (2018). *Türk ve Slav Kültüründe Siyah Renk*. Akademik Tarih ve Düşünce Tarihi, 5(18), 269-292.

Parsa, S. & Parsa, A. F. (2012). *Göstergebilim Çözümlemeleri*. Ege Üniversitesi Basımevi.

Peltekoğlu, F. B. (2010). *Kavram ve Kuramlarıyla Reklam*. Beta Basım Yayım Dağıtım.

Pollay, R. W. (1986). *The Distorted Mirror: Reflections On The Unintended Consequences Of Advertising*. Journal of Marketing, 18-36.

Rifat, M. (2011). *Homo Semioticus ve Genel Göstergebilim Sorunları*, Yapı Kredi Yayınları.

Srivastava, R. K. (2010). *Effectiveness Of Global Advertisement On Culture Of Indian Emerging Market*. International Journal of Emerging Markets, 102-113.

Sucu, İ. (2020). *Reklam Uygulamalarında Kültürlerarası İletişimin ve Kıyafet Kullanımlarının Etkisi.* İnsan ve Sosyal Bilimler Dergisi, 392-404.

Travel-Leisure. (2014). *The World's Most-visited Tourist Attractions,* Travel + Leisure.

Ulusoy, K. (2011). *Türk Toplum Hayatında Yaşatılan Kahve Kahvehane Kültürü*. Milli Folklor. Sayı:89,159-169.

Wikipedia (2023, 22 Aralık). *Tavla*, https://tr.wikipedia.org/wiki/Tavla.

READING TRADITIONAL JAPANESE ARCHITECTURE THROUGH HAYAO MIYAZAKI CINEMA

Semiha İSMAİLOĞLU
Recep Tayyip Erdoğan University, Türkiye
semiha.ismailoglu@erdogan.edu.tr
https://orcid.org/0000-0002-1006-6279

Evşen YETİM
Recep Tayyip Erdoğan University, Türkiye
evsen.yetim@erdogan.edu.tr
https://orcid.org/0000-0001-9778-4275

ABSTRACT
Houses, which are the best-known examples of traditional architecture, are cultural heritage products and objects of representation. Traditional Japanese houses have continued their existence as living examples of space organization, materials and building-construction system/technique, preserving their originality and qualities. This study aims to interpret this architecture through the traditional Japanese architecture in Hayao Miyazaki's animated films. The main problem of the study is to obtain information about the cultures of societies through television and cinema products, to keep traditional architecture alive and to ensure its sustainability. By examining Miyazaki's animated films, the sample of the study was limited to 12 feature films or short films. In these films, those determined to be about traditional Japanese architecture are grouped as building elements, spaces, interior elements and accessories. In some of the films examined within the scope of the study, there are elements of traditional Japanese architecture in a single building, some in two or three buildings, and in some of the silhouettes of the settlement. It has been seen that the wall (kaaba) and roof (koyagumi) of the elements that make up the structure are more used than the ceiling (tenjo), and it is common in the board to use a floor (yuka) material. Life (doma), living room (ima), room (heya) and veranda (engawa) in traditional Japanese houses are more prominent than the kitchen (floor) and bathroom (furo) in the houses in the movies. Sliding wall (fusuma), sliding paper door/window (shoji) and shoe removal board/stone (kutsungi) from interior elements in homes and public spaces; tables (chabudai), cushions (zabuton) and wicker ground cover (tatami) are the most used items.

Keywords: *Hayao Miyazaki, Animation, Traditional Architecture, Japanese Architecture, Traditional House.*

HAYAO MİYAZAKİ SİNEMASI ÜZERİNDEN GELENEKSEL JAPON MİMARİSİNİN OKUNMASI

ÖZ
Geleneksel mimarinin en bilinen örnekleri olan evler, birer kültürel miras ürünü ve temsil nesnesidir. Geleneksel Japon evleri de özgünlüklerini ve niteliklerini koruyarak mekân organizasyonu, malzeme ve yapı-yapım sistemi/tekniği ile ilgili canlı birer örnek olarak günümüze değin varlıklarını

sürdürmüşlerdir. Çalışmada geleneksel Japon mimarisinin Hayao Miyazaki'nin animasyon filmlerindeki yapılar üzerinden okuması amaçlanmıştır. Çalışmanın temel problemi televizyon ve sinema ürünleri aracılığıyla toplumların kültürleri hakkında bilgi edinme, geleneksel mimariyi yaşatma, sürdürülebilirliğinin sağlandığıdır. Miyazaki'nin animasyon filmleri incelenerek çalışmanın örneklemi uzun ve kısa metrajlı 12 film ile sınırlandırılmıştır. Bu filmlerde geleneksel japon mimarisine dair öğeler yapı elemanları, mekânları, iç mekân elemanları ve donatıları olarak gruplandırılmıştır. Çalışma kapsamında incelenen filmlerden bazılarında tek bir yapıda bazılarında iki ya da üç yapıda bazılarında ise yerleşim yerinin siluetinde geleneksel Japon mimarisinden ögeler bulunmaktadır. Yapıyı oluşturan elemanlardan duvar (kabe) ve çatının (koyagumi) tavana (tenjo) nazaran daha fazla kullanıldığı, zemin (yuka) malzemesi olarak genellikle ahşabın kullanıldığı görülmüştür. Geleneksel japon evlerindeki mekânlardan hayat (doma), oturma odası (ima), oda (heya) ve verandanın (engawa) filmlerdeki evlerde mutfak (katte) ve banyoya (furo) oranla daha göz önünde olduğu tespit edilmiştir. Evlerde ve kamusal alanlarda iç mekân elemanlarından sürgülü duvar (fusuma), sürgülü kâğıt kapı/pencere (shoji) ve ayakkabı çıkarma tahtası/taşı (kutsunugi); donatılarından ise masa (chabudai), minder (zabuton) ve hasır zemin örtüsünün (tatami) en fazla kullanılan ögelerdir.

Anahtar Kelimeler: *Hayao Miyazaki, Animasyon, Geleneksel Mimari, Japon Mimarisi, Geleneksel Ev.*

INTRODUCTION

Many factors such as natural, socio-cultural, economic and political play an active role in shaping designs in architecture. These parameters differ regionally and provide diversity. Among the diversity, site-specific and local architectural concepts manifest themselves physically and become the identity of the region. Globally, there are places with countless identities and regions with unique architecture on seven continents. There is a constantly developing and changing relationship between people and places. As time passes, this relationship becomes a multi-dimensional, variable, complex and integrated pattern that has different consequences for each individual, thanks to the contribution of both the individual and the place together. In this context, spaces become an important basis in the relationship between places and people (Tarçın Turgay & Ünlü, 2017: 66-67).

One of the things that connects with a place and represents an identity is traditional Japanese architecture. In traditional Japanese architecture, it can be observed that the relationship between people and place is quite strong. Traditional Japanese architecture incorporates various elements from the Asian continent that have become cultural values unique to Japan. Traditional architecture provides information through structures that have either preserved their original existence until the present period or whose existence has been registered with documents. The main problem of the study is to show that it is possible to obtain information about the cultures of societies through television and cinema products, to keep traditional architecture alive, to ensure its sustainability and to increase its recognition both at home and abroad. For this reason, Japanese anime artist, director and screenwriter Hayao Miyazaki, who is one of the first names that come to mind when animation cinema is mentioned, was read through the reflection of Japanese culture and architecture in his films. While it provides information about the architectural features of information about the architectural features of the buildings' period, construction techniques and materials, it also serves as a reference for new buildings to be built.

Purpose

Traditional architecture; As a cultural, social and societal value, it manifests itself through recurring architectural images in animated films in order to raise children's awareness of traditional values. The best examples of this practice are Hayao Miyazaki's animated films, which focus on the need to make great efforts to preserve traditional and cultural heritage and are examples that show that he defends the traditional against modernism. The aim of the study is to interpret this architecture through the structures of traditional Japanese architecture in Hayao Miyazaki's animated films. In addition, it is to show that animation films can be used as a tool to ensure that local architecture has a place in the minds of the

society and, in this context, ensures its sustainability for generations. Within the scope of this study, interpretations about traditional Japanese architecture will be made through Hayao Miyazaki's animations. In these animated films where, traditional Japanese architecture is used as a tool, how Miyazaki uses it and how he approaches it will be evaluated through the film frames.

Scope
Since the boundaries of the study are buildings with traditional Japanese architecture, an examination was made in this context. All of the films were watched by the researchers by accessing them from various websites. Among these films, in accordance with the purpose of the study, 12 feature or short animated films containing any element or structures from traditional Japanese architecture were sampled. These animated films are as follows in the order of their release years: My Neighbor Totoro, Only Yesterday, Pom Poko, Whisper of the Heart, Princess Mononoke, Spirited Away, The Magic Cat, The Moving Castle, Looking for A Home, The Extremists, From Up on Poppy Hill, The Wind Rises. The films are included in the study with their Turkish titles with which they were broadcast in Turkey. The films that constitute the sample of the study are shown in bold in Table 1 (Table 1).

Table 1. Short and feature films examined to determine the study sample

Release Year	Name of the Animation Movie	Duration	Release Year	Name of the Animation Movie	Duration
1972	Yuki's Sun	Short	2002	Imaginary Flying Machines	Short
	Panda Kopanda	Short		Mei to Konako Bus	Short
1979	Castle of Cagliostro	Feature		**The Cat Returns**	Feature
1984	Nausicaa of The Valley of The Wind	Feature	2004	**Howl's Moving Castle**	Feature
1986	Castle in the Sky	Feature	2006	The Day I Bought a Star	Short
1988	**My Neighbor Totoro**	Feature		Mon Mon the Water Spider	Short
1989	Kiki's Delivery Service	Feature		**Looking for a Home**	Short
1991	**Only Yesterday**	Feature	2008	Ponyo	Feature
1992	Porco Rosso	Feature	2010	**The Secret World of Arrietty**	Feature
1994	**Pom Poko**	Feature		Mr. Dough and the Egg Princess	Short
1995	**Whisper of the Heart**	Feature		A Sumo Wrestler's Tail	Short
1997	**Princess Mononoke**	Feature	2011	**From Up on Poppy Hill**	Feature
2001	**Spirited Away**	Feature	2013	Treasure Hunting	Short
	The Whale Hunt	Short		**The Wind Rises**	Feature
2002	Koro's Big Day Out	Short	2019	Boro the Caterpillar	Short

In some of the films examined within the scope of the study, there are elements of traditional Japanese architecture in a single building, in some of them there are two or three buildings, and in some of them there are elements of traditional Japanese architecture in the silhouette of the settlement. The house where siblings Mei and Satsuki move to in the village in the movie My Neighbor Totoro; In the movie Only Yesterday, Taeko's childhood home and the bathhouse she went to as a child and the house she lived in the countryside, the raccoon Kincho Daimyoji house in the Pom Poko movie, the raccoon house and other houses used to remind traditional houses, Shizuku's family house in Whisper of the Heart, the house in the movie Princess Mononoke Prince Ashitaka's house and the buildings in his village, Yubaba's bathhouse in Spirited Away, Haru's house in The Cat Returns, the minka on the mountain in

The Moving Castle, the god's house in Looking for a Home, Sho's mother's house in The Extremists His childhood home, the buildings in the town in Hill House, the house of Umi's family and Jun's family, the house of Jiro's family in The Wind Rises, the house where he lived while working, and the house where he and Naoko stayed after their marriage contain elements of traditional Japanese architecture.

METHOD OF THE RESEARCH
In the first step of the study, some headings were determined as a result of the literature review regarding the facade structure, building elements, reinforcement and material use specific to traditional Japanese architecture. These headings were created in line with the architectural elements, components, spaces and equipment that make up a traditional Japanese house. In addition, since films were watched in the previous step to determine the sample boundaries, architectural elements, elements or places that were not included in the films were not included in the evaluation. In this context, a total of 4 groups were created, including building elements, spaces, interior elements and equipment from traditional Japanese architecture. Building elements are wall (kaaba), roof (koyagumi), ceiling (tenjo) and floor (yuka) (soil, wood); spaces, life (doma), room (heya), living room (ima), bathroom (furo), kitchen (katte) and veranda (engawa); interior elements include sliding wall (fusuma), sliding paper door/window (shoji), screen (byobu), stove (irori), chest (oshiire), railing (koushi) and shoe removal board/stone (kutsunugi); Interior equipment consists of table (chabudai), cushion (zabuton), wicker curtain (sudare), ladder (hakokaidan) and wicker floor cover (tatami) (Table 2).

Table 2. Architectural elements, spaces and their equipment identified from traditional Japanese architecture

Structural elements	Wall (Kabe)	Roof (Koyagumi)
	Ceiling (Tenjo)	Ground (Yuka) (soil, wood)
Spaces	Life (Doma)	Room (Heya)
	Living room (İma)	Bath (Furo)
	Kitchen (Katte)	Veranda (Engawa)
Interior Elements	Sliding wall (Fusuma)	Sliding paper door/window (Shoji)
	Folding screen (Byobu)	Stove (İrori)
	Wardrobe (Oshiire)	Railing (Koushi)
	Shoe removal board/stone (Kutsunugi)	
Indoor Equipment	Table (Chabudai)	Cushion (Zabuton)
	Wicker Curtain (Sudare)	Ladder (Hakokaidan)
	Wicker ground cover (tatami)	

THEORETICAL FRAMEWORK
When it comes to anime movies, the first country that comes to mind is Japan. In Japan, anime is known as a manga culture. Manga is a name given to Japanese comics. Mangas differ from comics due to their difference in style. Animation is a moving image created by showing pictures sequentially in a rapid manner (Lamarre, 2009: 12; Siegel et al., 2004: 12). While anime expresses transnational issues, they also bear traces of Japanese history and traditional arts. Animes are an important tool in expressing global problems such as society's anxiety as a result of rapidly developing technology, human loneliness and adolescence problems (Telci, 2012: 204). Hayao Miyazaki, the most important representative of the anime genre in Japan today, was born in Tokyo in 1941 as the second of his family's four sons. In Miyazaki's memories of his childhood, his mother's long illness, airplanes due to his father and uncle's work, and the destruction caused by atomic bombs are elements that can be found in all of the director's works (Greenberg, 2012: 96; Mc Chartey, 1999: 30; Şen, 2014: 251). Miyazaki stated that films and directors from the 1950s were a major factor in shaping himself and the anime directors of his generation and said that he watched a lot of films in that period (Şen, 2014: 251; Mes, 2023). Miyazaki was

influenced by Marxism at Gakushuin University, which he started in 1962, and there he joined the children's literature study group, which would direct his animation career (Mc Chartey, 1999: 30; Şen, 2014: 251). Miyazaki primarily aims to make a film entirely his own (Mc Chartey, 1999: 31-40). His journey, which started in 1979 with the animated film Castle of Cagliostro, which he wrote and directed, continued with numerous films. Miyazaki's films are considered the best examples of their genre because they bring a different perspective to existing ones (Tutal Cheviron, 2010: 93). Its success, which started with the Movie of the Year award in 1997 with the movie Princess Mononoke, continued with the Oscar Award in 2002.

Although there are differences in subject matter in Miyazaki's films, the intensity of use of similar elements reveals itself to the audience. The illness he experienced in his personal life, war and technological developments are the main events in the general plot of the films. In addition, traditional Japanese architecture was frequently included in the films because they were about Japan's culture and family structure. While Miyazaki's films include topics such as innocence and purity in childhood, nature-human relations, human-machine relationship, maturity and the hero's journey, they also contain basic information about Japanese culture and daily life (Bigelow, 2009: 60-61; Chan, 2015: 104; Gossin, 2015:209; Lamarre, 2009:59; Öztat & Arıkan, 2020:128). The place of traditional Japanese architecture in Asian culture attracts attention with its unique features. In this context, it is thought that an examination of traditional Japanese architecture through Miyazaki's animated films is necessary to understand the place of traditional architecture in the film industry. Japan has an intricate structure that has been renewed many times over the centuries, offering different interpretations and sensitivities to its relationship with this stratification. In Japan, the roots of architecture's enduring relationship with nature date back to the Heian period, the last period of classical Japanese history spanning AD 794-1185. Shinden style house models, which are an interpretation of Japanese sensitivity to nature, have determined the general lines of future architecture in harmony with nature (Liotta, 2017:172). From the late 19th century until the Second World War, artists, architects and historians paid attention to the historical background on which the traditions were based. In the 1950s, when the effects of modernism could be observed all over the world, architecture was the area where the issue of tradition was most hotly discussed in Japan (Kajiya, 2015:34-35).

Although the concept of modern emerged towards the end of the 16th century as a term approximately synonymous with *"now"*; there has been a retroactive effect, especially for cultural movements and moments since the 1950s (Williams, 1989: 31-33). Japanese traditions exposed to these cultural movements have been interpreted in various ways and incorporated into daily life. These were seen as phenomena that needed to be overcome in the Westernization process; Sometimes it represented the roots of the Japanese people that should be remembered in the age of modernity, and sometimes it was thought of as a sophisticated aesthetic that challenged Western modernism. In this process, war experience became a decisive factor in the debate on tradition. It is interested not only in tradition in the face of modernity but also in the history of how tradition is understood in modern Japan. Therefore, the debate on tradition meant a new movement in the post-war period and caused an important debate in the following period. It has created alarms and historical consciousness movements. However, postwar Japanese architects did not attach importance to such historical lineages. The tradition to which they have been best regarded as post-historical (Kajiya, 2015:34-35). Due to the fact that traditional influences in fields such as architecture, art, painting, sculpture and music are especially in contact with adults; In order for the society's organic bond with tradition to continue, children and young people must also be included in this stratification. Therefore, introducing elements such as traditional space, nature, culture, national unity and morality to the interests and contact areas of such a mass in a natural way undoubtedly creates an important awareness.

"Minka", which is the rural housing representation of traditional Japanese architecture, provides information about the emotions, behaviors and daily lives of nature and the communities living in rural areas intertwined with nature. Minkas had been built to house many rice farmers and their families'

outdoors on futon mattresses spread out on wicker tatami. Although its interiors are cold, dark and damp; It has a roof so steep that it requires two floors above the ground floor, which is the main place where daily life takes place. These steep roofs of the Minkas are the most distinctive element of their unique building design (Roderick, 2008:11-45; Güleç, 2022:17-24). Traditional Japanese houses are all made of wood. They are generally seen to be single-layered and unpainted. A house; it is rarely specially highlighted, painted, and looks better than neighboring buildings. Such banality is especially true of the long rows of houses that line village roads; only their carefully crafted ridges and heavy and cumbersome picturesque roofs made of thatch save these houses from becoming monotonous. More than a shelter from the weather, country houses are larger and more durable than city houses (Morse, 2016: 46-47). The frame system, which is one of the most characteristic features of modern architecture; While providing a space with a more holistic and flexible structure, it eliminates the necessary need for solid and bulky walls (Curtis, 1996: 339; Çırak Yılmaz, 2022:63-64). Similarly, by providing flexible use between spaces with these frame systems, which are also used in traditional Japanese architecture, it has been possible to "achieve the simplest, most economical and most functional result with the least number of materials", thus observing the simple and pure effects of Minimalist thought (Islakoğlu, 2005:14). Traditional Japanese architecture; ensuring continuity between indoor and outdoor spaces, using movable partitions between spaces and creating spaces that can grow and shrink according to need, opening the interior space directly to the garden and integrating it with nature, protecting the interior space from climatic effects such as snow/rain/sun/wind with wide eaves and protruding roofs. It has played an active role in many spatial solutions such as especially the veranda, as the connection point of continuity between the interior and the garden, stands out as one of the striking structural parts of the traditional Japanese house (Curtis, 1996: 339; Çırak Yılmaz, 2022:63-64). The "traditional Japanese house" has a characteristic, unique design with a very simple structure, non-classical structural elements and original interior elements, as a reflection of the minimalist lifestyle adopted under the influence of Zen Buddhism (Özcan and Güngör, 2019:647). A traditional Japanese house; wall (kaaba), roof (koyagumi), ceiling (tenjo), floor (yuka) building elements as well as shoe removal board/stone (kutsunugi), threshold (kamachi), translucent paper sliding door/window (shoji), life (doma).), loam (tataki), raised ground (agarikamachi), veranda (engawa), earthen landing (dobisashi), canopy (hisashi), garden (niwa), trellis/railings (koushi), wicker curtain (Sudare), opaque paper sliding door (fusuma), barbecue stove (irori), living room (ima), kitchen (katte), room (heya), guest room with display case (tokonoma), closet (oshiire), bathroom (furo), toilet (benjo), It consists of plan elements that can be listed as cellar (kura) and barn (naya). In the interior spaces of the houses, there are furniture listed as stairs, cabinets (hakokaidan), dressers (tansu), coffee tables and cushions (chabudai and zabuton) (Cram, 2010: 85-95; Güleç, 2022: 94-121).

To put it more succinctly, the traditional Japanese house; it is considered a light, airy structure usually made of wood, with sliding opaque paper walls (Fusuma), framed translucent paper doors, windows or room dividers (Shoji), wicker floor mats (Tatami) and elaborate and decorated niches (Tokonoma). (Cornell, 1997:21). In addition, *"Engawa"* are external corridors that connect different parts of the buildings and are used as verandas on sunny days, "Fusama"s that enable spaces to be enlarged or reduced, *"Byobu/screens"* used to provide privacy, *"Tatami"*s used to modulate the space of the space. ; Not only because of the industrialization movement brought by Modernism or the flexibility provided by the Minimalist lifestyle; They are built by builders as a representation of the ongoing and preserved cultural characteristics of traditional Japanese building art. Ultimately; this modular order in traditional Japanese architecture is expressed as *"Kiwari"*, which means the *"grammatical"* determination of components for space layout and design (Curtis, 1996: 339; Çırak Yılmaz, 2022:63-64).

To this day, many Western critics and architectural researchers try to explore the concepts of space in Japanese architecture. Because traditional Japanese architecture is an introvert style that still has an important place in the minds of the Japanese. It is a reflection of its characteristics (Zgheib & Katano, 2000: 4). A culture (Japanese) and that culture's understanding of space; It is also used effectively on animated films that contain the most basic elements and symbols of traditional Japanese architecture

and culture, especially those created as objects of representation for the growing children of that society and future generations.

RESULTS

The findings of the study consist of the data detected in the films examined in line with the 4 headings determined in the method section. In this context, first of all, the films that make up the sample were sorted according to their release years and two determination tables were created. Table 3 shows the building elements and spaces identified in movies about traditional Japanese houses. In this regard, examples of building elements such as walls, roofs and ceilings in the films My Neighbor Totoro, Only Yesterday, Pom Poko, Spirited Away, Looking for A Home, From Up on Poppy Hill and The Wind Rises; It has been determined that there are wall and roof examples in The Moving Castle and The Extremists, roof and wall examples in Princess Mononoke, and only wall examples in Whisper of the Heart. In the movies, wood was generally used as a flooring material (except The Cat Returnsand Looking for A Home). While there was only wooden flooring in The Walking Castle and The Extremists, an example of a dirt floor was only found in Looking for A Home. Additionally, it has been observed that there are no examples of building elements in The Cat Returns. When we look at the places in the movies, all the places examined in My Neighbor Totoro are included, in the movies Only Yesterday, Pom Poko and The Wind Rises there are places other than the kitchen and bathroom, in Spirited Away there is no kitchen, in Hill House there is no bathroom, in Princess Mononoke there is only an It was determined that there was a veranda. No spaces specific to traditional Japanese architecture were identified in the films Whisper of the Heart, The Cat Returns, The Moving Castle, Looking for a Home and The Extremists (Table 3).

Table 3. Identification of structural elements and spaces of traditional Japanese houses in movies

Name of the Animation Movie	Structural elements			Ground (Yuka)		Spaces					
	Wall (Kabe)	Roof (Koyagumi)	Ceiling (Tenjo)	Soil	Wood	Life (Doma)	Living room (Ima)	Kitchen (Katte)	Room (Heya)	Bath (Furo)	Veranda (Engawa)
My Neighbor Totoro	▨	▨	▨		▨	▨	▨	▨	▨	▨	▨
Only Yesterday	▨	▨	▨		▨	▨	▨		▨		▨
Pom Poko	▨	▨	▨		▨	▨	▨		▨		▨
Whisper of the Heart	▨				▨						
Princess Mononoke	▨	▨			▨						▨
Spirited Away	▨	▨	▨		▨	▨	▨		▨	▨	▨
The Cat Returns											
Howl's Moving Castle	▨	▨			▨						
Looking for a Home	▨			▨							
The Secret World of Arrietty	▨	▨			▨				▨		▨
From Up on Poppy Hill	▨	▨	▨		▨	▨	▨	▨	▨		▨
The Wind Rises	▨	▨	▨		▨	▨	▨		▨		▨

Sliding wall (fusuma) and sliding paper door/window (shoji) applications were found in the films My Neighbor Totoro, Only Yesterday, Pom Poko, Whisper of the Heart, Spirited Away, House on the Hill and The Wind Rises. The chest (Oshiire) used to store items such as pillows and quilts in the houses in

Research Article - This article was checked by iThenticate

the movies is featured in Spirited Away, From Up on Poppy Hill and The Wind Rises. Wooden railings called railings (Koushi) were seen in My Neighbor Totoro, Only Yesterday, Looking for a Home, From Up on Poppy Hill and The Wind is Rising. The shoe removal board/stone (kutsunugi) from which shoes are removed before entering the house has been identified in houses in other movies except Whisper of the Heart, The Moving Castle and Looking for a Home. From interior elements to screen (byobu) only in the movie The Cat Returns; The hearth (irori) was seen in the movie Spirited Away (Table 4). In the houses in the movies, the interior equipment used is a table (chabudai) for eating (except for the films The Cat Returns, The Moving Castle, Looking for a Home and The Extremists) and a cushion (zabuton) for sitting (except for the films The Moving Castle, Looking for a Home and The Extremists). Wicker curtains (sudare) as a dividing element between rooms in the interior were featured in the films My Neighbor Totoro, Only Yesterday and The Wind is Rising. Wooden stairs with closed bottoms to go from the main floor of the houses to the upper floor or attic were seen in the movies My Neighbor Totoro and The Wind Rises. The wicker floor cover (tatami), which acts as a kind of carpet on the floor indoors, has been seen in other films except The Cat Returns and Looking for A Home (Table 4).

Table 4. Identification of interior elements and equipment of traditional Japanese houses in movies

Name of the Animation Movie	Interior Elements							Indoor Equipment				
	Sliding wall (Fusuma)	Sliding paper door/window (Shoji)	Folding screen (Byobu)	Stove (İrori)	Wardrobe (Oshiire)	Railing (Koushi)	Shoe removal board/stone (Kutsunugi)	Table (Chabudai)	Cushion (Zabuton)	Wicker Curtain (Sudare)	Ladder (Hakokaidan)	Wicker ground cover (Tatami)
My Neighbor Totoro	■	■				■	■	■	■	■	■	■
Only Yesterday	■	■				■	■	■	■	■		■
Pom Poko	■	■					■	■	■			■
Whisper of the Heart	■	■						■	■			■
Princess Mononoke	■	■					■	■	■			■
Spirited Away	■	■		■			■	■	■			■
The Cat Returns			■				■		■			
Howl's Moving Castle												■
Looking for a Home	■	■				■						
The Secret World of Arrietty		■					■					■
From Up on Poppy Hill	■	■				■	■	■	■			■
The Wind Rises	■	■				■	■	■	■	■	■	■

DISCUSSION

The movie My Neighbor Totoro tells the story of siblings Mei and Satsuki, who move to a village to be closer to their mother who is being treated in the hospital, and meet magical beings and Totoro in the forest. The film generally takes place in the house and forest where siblings Mei and Satsuki move, which contain elements specific to traditional Japanese architecture. The wall (kaaba) and roof (koyagumi) arrangement on the facade of the house, which has ruins at the front, attracts attention. By entering the house through the sliding paper door (shoji) (NT-2 and NT-9), you can go to the shoe

452

removal board (kutsunugi) section in NT-6. A room with sliding walls (fusuma) divided by a wicker curtain (sudare) shown in NT-3 and a room accessed by a sliding paper door (shoji) containing the table (chabudai) and cushion (zabuton) used for family meals and conversations (NT-5). Another room, where people sleep with a mat (tatami) on the wicker floor, is one of the focal points of the house. The kitchen (katte) (NT-4), where the family's meals were prepared by the father and Satsuki when the father was not at home, was one of the places where water was drawn from the pump and food was cooked on a wood fire in the old times. In the bathroom (furo) (NT-7), which has an important place in the Japanese family, girls bathe with their fathers in a bathtub filled with water heated by a wood fire. The first place where the girls see magical beings is the attic, which they climb up using the stairs (hakokaidan) (NT-8) (Table 5).

Table 5. Elements from traditional japanese architecture in the movie My Neighbor Totoro

NT-1	NT-2	NT-3
NT-4	NT-5	NT-6
NT-7	NT-8	NT-9

The movie Only Yesterday tells the story of twenty-seven-year-old Taeko, who goes to the countryside for research and remembers his childhood memories. Taeko's disappointments and excitements as the youngest of a family of three daughters in the 1960s, and the house where she spent her adolescence and the house where she lived in the countryside contain elements of traditional Japanese architecture. It was seen that there was a sliding wall (fusuma), a sliding paper door (shoji), a table (chabudai) and a cushion (zabuton) in the room (OY-4 and OY-5) where Taeko lived in her childhood and watched television and had a snack. The rooms in the bathhouse where Taeko goes with her grandmother during the holidays also have sliding walls (fusuma) and wicker floors (tatami). His brother-in-law's family house, where he stays as a guest in the countryside, has a façade consisting of a traditional roof (koyagumi), a sliding wall (fusuma) and a sliding paper door (shoji). At the entrance of this house, a shoe removal stone (kutsunugi) was used to separate the floor between the interior and exterior spaces. During the movie, time is spent in the living room of the house (implied). An attempt was made to disconnect this room from the outside using railings (koushi) (OY-3) and wicker curtains (sudare) (OY-3). Additionally, in the living room (ima)(OY-3), there is a table (chabudai), cushion (zabuton) and a wicker floor (tatami) (Table 6).

453

Table 6. Elements from traditional japanese architecture in the movie Only Yesterday

OY-1	OY-2	OY-3
OY-4	OY-5	OY-6
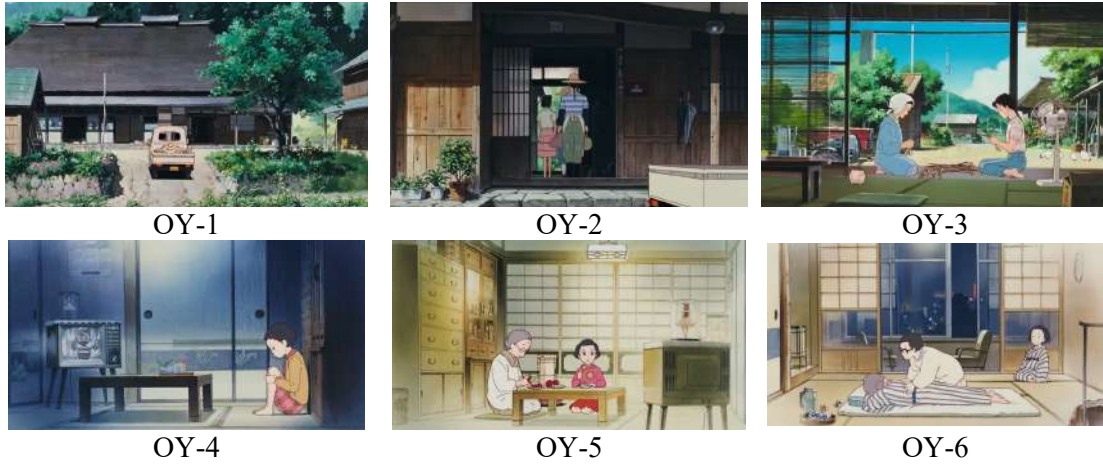
The movie Pom Poko draws attention to the war of raccoons living in rural areas and forests against high-rise concrete structures that emerged with modernism and human beings who adopted the capitalist order. While the film emphasizes how modernism threatens natural life, rural architecture, people and animals, it also underlines that traditional Japanese houses are becoming isolated and gradually disappearing in this concrete structure. Therefore, the fact that rural architecture is about to disappear is tried to be reflected in the PP-1, PP-2, PP-3 film frames, with the raccoon's house, one of the main locations of the film, being a broken and abandoned minka. However, in the PP-7 and PP-8 film frames, the rural architecture being left alone among the public housing, the fact that it is still their surprises people, and eventually being demolished by a bulldozer, are the basic images that the film wants to reflect. In the evening, the raccoons go to the traditional Japanese house that has not yet disappeared, located in square PP-4, and have the opportunity to see the life and culture there and remember their memories of these places. When houses with traditional Japanese architecture are examined through PP-1, PP-7, PP-8 photographs, wall (kaaba), roof (koyagumi), ceiling (tenjo) and wooden and wicker floor (yuka) structural elements are observed. In the film frames in photographs PP-3, PP-4, PP-5, PP-6, space elements of life (doma), living room (ima), room (heya) and veranda (engawa) were identified. In the PP-4 and PP-5 photographs, interior elements can be listed as sliding wall (fusuma), sliding paper door-window (shoji), wicker floor cover (tatami), shoe removal board-stone (kutsunugi) and table (chabudai), cushion. (zabuton) equipment is seen to be included. The film ends with the PP-9 photograph showing the opportunities that rural architecture offers and will offer to human beings. It is ironically reflected that humans are against raccoons fighting for the protection of traditional architecture, where animals, humans and natural life are intertwined (Table 7).

Table 7. Elements from traditional japanese architecture in the movie Pom Poko

PP-1	PP-2	PP-3
PP-4	PP-5	PP-6
PP-7	PP-8	PP-9
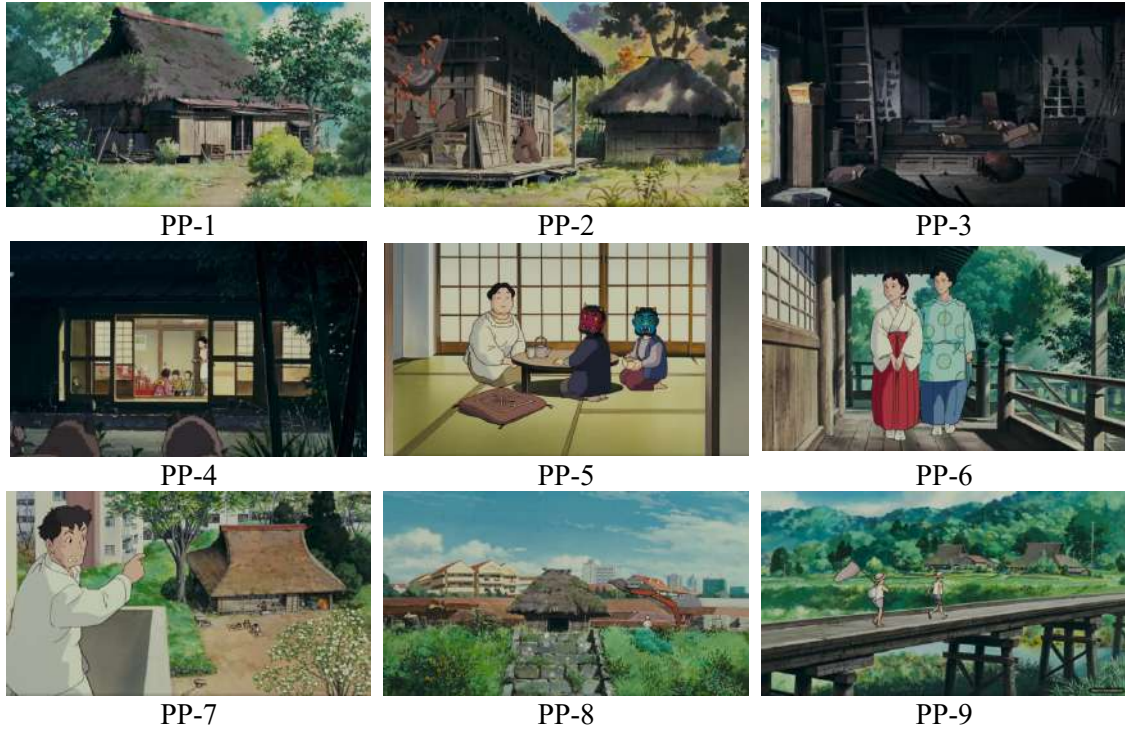
14-year-old Shizuku, who is just at the beginning of her life, lives in an apartment with her family. Although the places where the film takes place are places built under the influence of modernism, symbolic elements of traditional Japanese architecture are included. In the WH-2 and WH-5 frames of the film, it is seen that the wall (kaaba), wood and wicker floor (upper) are used as structural elements. In the interior, sliding wall (fusuma) and sliding paper door-window (shojiye), which are important symbolic space elements of traditional Japanese architecture, are included in the movie frames WH-1, WH-2 and WH-3. In the WH-4 movie frame, it is seen that Shizuku's father uses table (chabudai) and cushion (zabuton) accessories in his work area. Traces of sliding systems, which have an important place in traditional Japanese architecture, are also reflected in modern architecture. The detail of the sliding window opening from Shizuku's room to the street is included in the WH-6 movie frame. Although modernism played an effective role in shaping building masses and forms, Japanese culture and lifestyle were tried to be kept alive in the interior with fusuma, shoji and tatami (Table 8).

Table 8. Elements from traditional japanese architecture in the movie Whisper of the Heart

| WH-1 | WH-2 | WH-3 |
| WH-4 | WH-5 | WH-6 |

The movie Princess Mononoke tells the struggle of Prince Ashitaka, who was cursed by the God of the Forest, and a young girl named San, who was raised by a she-wolf, to protect nature from humans. Generally, in the movie, the roofs (koyagumi) of the few houses surrounded by trees in Ashitaka's village are seen (PM-1). In the house where Ashitaka meets with the village elders, the wicker floor cover (tatami) (PM-3) makes a reference to traditional Japanese architecture. In addition, in the area where people spend time in the village, a shoe removal board (kutsunugi) is used to go up to the sitting area with a table (chabudai) (PM-2) and cushions (zabuton) (Table 9).

Table 9. Elements from traditional japanese architecture in the movie Princess Mononoke

| PM-1 | PM-2 | PM-3 |

The movie Spirited Away is about the process between Chihiro, who passes from the real world to a fantastic world through a mysterious tunnel, and her family, who turn into pigs after eating, until they return to the real world. Haku tells him that he must stay in this town until he saves his parents and find a job at Yubaba's bathhouse, where the souls are cleansed and rested, so that he will not be recognized, and for this reason he sends him to Kamaji. The bath is a complex structure consisting of quite different parts; although it is designed in a fantasy world, it contains many symbolic elements of traditional Japanese architecture. Wall (kaaba) in frames SA-1 and SA-10 of the movie; picturesque type roof (koyagumi) in square SA-1; ceiling (tenjo) in squares SA-3 and SA-4; The use of wooden floor (yuka) structural elements can be seen in the movie frames SA-2, SA-3, SA-4, SA-5, SA-9, SA-10 and SA-12. Space elements named living room (ima) in square SA-4, room (heya) in square SA-5, bathroom (furo) in square SA-12 and veranda (engawa) in square SA-2 were identified. Sliding wall (fusuma) in the interior of SA-3 and SA-4 film frames; sliding paper door-window (shoji) designed as completely transparent with glass material or translucent with paper material, with wooden frame in SA-2 and SA-5 frames; The screen (byobu) located right behind Yubaba and Chihiro in frame SA-10; In square SA-11, there is a hearth (irori) containing ashes and around which cushions are arranged to sit on; In frame SA-6, the chest (oshiire) where Lin placed the quilts; There are wooden elements in the SA-12 square,

and shoe removal stone (kutsunugi) elements in the SA-7 and SA-10 squares. In the SA-7 frame, a railing (koushi) is used right behind the shoe removal stone. Table (chabudai) and cushion (zabuton) props are used in the room in the SA-5 movie frame. In the SA-5 and SA-8 movie frames of the same room, it was observed that the mat floor covering (tatami) equipment was used as a carpet during the day and as an insulation surface on which the beds were laid at night (Table 10).

Table 10. Elements from traditional japanese architecture in the movie Spirited Away

SA-1	SA-2	SA-3
SA-4	SA -5	SA-6
SA-7	SA-8	SA-9
SA-10	SA -11	SA-12
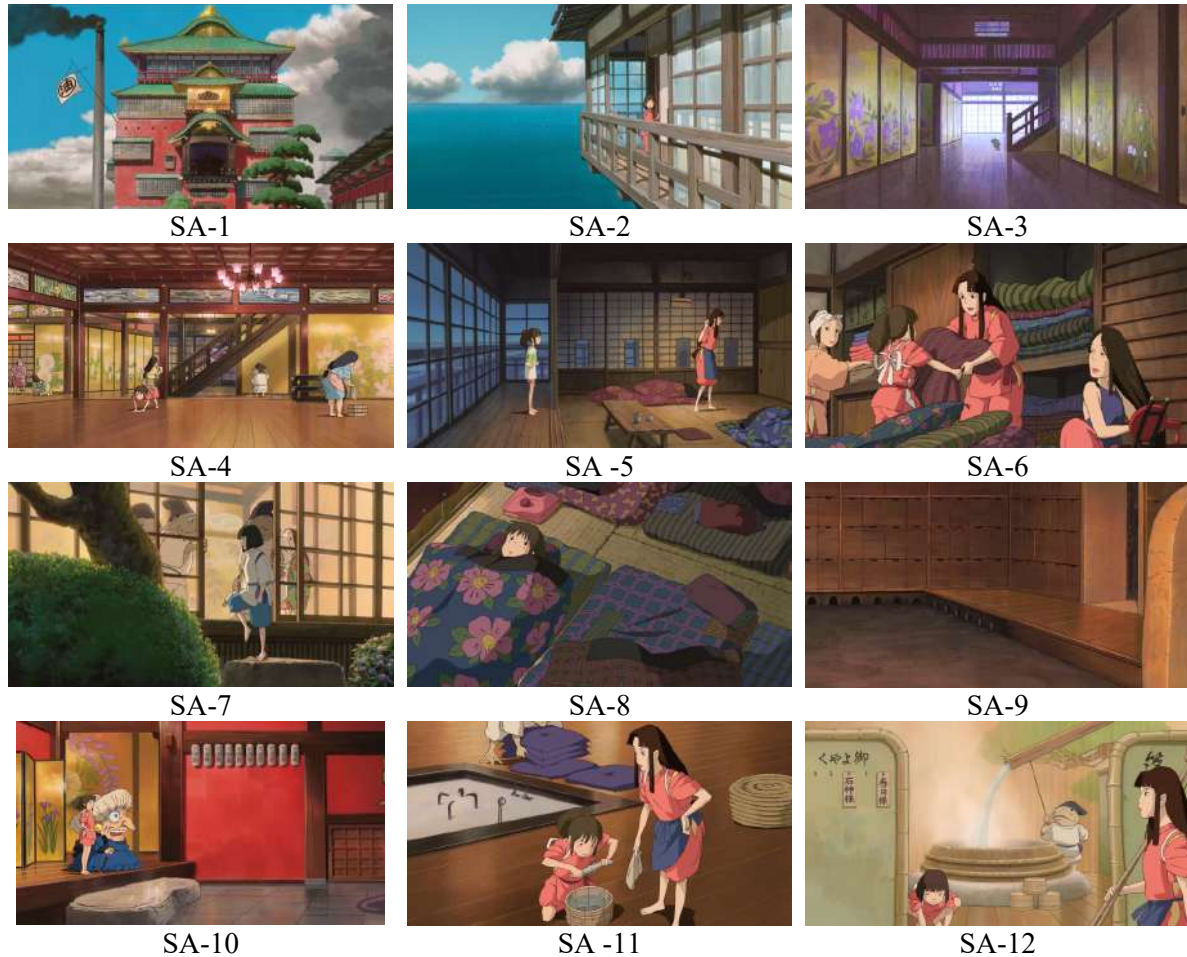
Haru, a 17-year-old young girl, saves a cat from being crushed under a truck on the way to school early in the morning. The next day, Prince Lune, the cat Haru saved, and his father, the Cat King, come to visit Haru. King Cat wants Haru to marry his son, Prince Lune, and become a princess. In frame CT-2 of the movie, the interior element of the shoe removal board-stone (kutsunugi) located at the entrance of Haru's house is seen. In square CT-1, it is seen that the screen (byobu) interior element and its elements and the cushion (zabuton) space equipment are included (Table 11). Sophie, a young girl, begins to live in the wizard Howl's moving castle after she leaves her hometown because she turns into an old woman under the influence of the spell cast on her. After leaving the place where she lives, Sophie finds the walking castle in the mountains, where the minka with a roof (koyagumi) is seen in the shot in HMC-1. While Sophie is looking for ways to get rid of the spell, she gets caught in the middle of the war in the country with Howl, the fire demon Calcifer and his entourage (Table 11).

457

Table 11. Elements from traditional japanese architecture in the movie The Cat Returns ve Howl's Moving Castle

| CT-1 | CT-2 | HMC-1 |

Looking for a new home, Fuji goes on a backpacking trip. Fuji, who was caught in the rain during this journey, went to a house with walls (kaaba), roof (koyagumi), ceiling (tenjo), dirt floor (yuka) and railings (koushi) seen in LF-1, LF-2 and LF-3, which he thought was abandoned in the forest. takes shelter. When Fuji wakes up in the morning, he sees the god who owns the house and leaves the house (Table 12).

Table 12. Elements from traditional japanese architecture in the movie Looking for A Home

| LF-1 | LF-2 | LF-3 |

The 10 cm tall extremists live in people's homes, hiding under the floorboards. Sho, who starts living in his mother's childhood home, meets an extremist named Arrietty. The frame in SW-1 shows the walls (kaaba) and roof (koyagumi) of the house where Sho is staying; In the square in SW-2, where the servant and the worker who do not want the extremists at home are located, the wooden floor (yuka), shoe removal stone (kutsunugi) and sliding paper door/window (shoji) can be seen (Table 13).

Table 13. Elements from traditional japanese architecture in the movie The Secret World of Arrietty

| SW-1 | SW-2 |

The main character of the film, Umi, is the eldest daughter of a family of five. He keeps his hope alive that his father, who disappeared in the Korean War, will return by hoisting a double pennant on the flagpole in the garden of their house overlooking the sea every morning. In the PH-1 and PH-2 frames of the film, the wall (kaaba) and picturesque roof (koyagumi) used in traditional Japanese architecture; In the PH-9 movie frame, the ceiling (tenjo) structural element in Jun's room can be seen. In film frames PH-2, PH-3, PH-5 and PH-8, there is a wicker floor cover (tatami) on the wooden floor (yuka) structural element. The use of space elements can be found in the living room (ima) in PH-2 and PH-3 squares, the living room (doma) and veranda (engawa) in PH-4 square, the room (heya) in PH-7 square, and the

458

kitchen (katte) in PH-4 square. In the interior, a sliding wall (fusuma) is observed in the PH-2 and PH-6 film frames, a shoe removal stone (kutsunugi) in the PH-2 frames, a sliding paper door-window (shoji) in the PH-3 frame, and a chest of drawers (oshiire) in the PH-7 frame. It is seen that table (chabudai) and cushion (zabuton) space accessories are included in the PH-2, PH-3, PH-6 and PH-8 movie frames (Table 14).

Table 14. Elements from traditional japanese architecture in the movie From Up on Poppy Hill

PH-1	PH-2	PH-3
PH-4	PH-5	PH-6
PH-7	PH-8	PH -9

The Wind Rises movie tells the life story of Jiro, an aircraft engineer who has been interested in airplanes since childhood. Jiro paints his dreams about airplanes in the sky while lying on the roof of the traditional house where he spent his childhood. Jiro's family house with garden (niwa) and veranda (engawa) is entered through sliding paper doors (shoji) consisting of a shoe removal stone (kutsunugi) and a transparent surface. In the room (heya) seen in WR-5 and WR-6, there is a chest (oshiire), railings (koushi) and a mat floor (tatami). There is a staircase (hakokaidan) in the house to reach this room. The table (chabudai), cushion (zabuton), straw floor (tatami), sliding wall (fusuma) and sliding paper door/window (shoji) in the room where Jiro kept while working can be seen in WR-4. The house where Jiro lived with his wife for a short time after his marriage is entered with a shoe removal stone (kutsunugi), sliding wall (fusuma) and wooden floor (yuka) seen in WR-8. In this house, Jiro and his wife have a room (WR-3) where they both eat and sleep. In this room, separated from the veranda by railings (Koushi), there is a table (chabudai), cushion (zabuton) and a mat floor (tatami) (Table 15).

Table 15. Elements from traditional japanese architecture in the movie The Wind Rises

WR-1	WR-2	WR-3
WR-4	WR-5	WR-6
WR-7	WR-8	WR-9
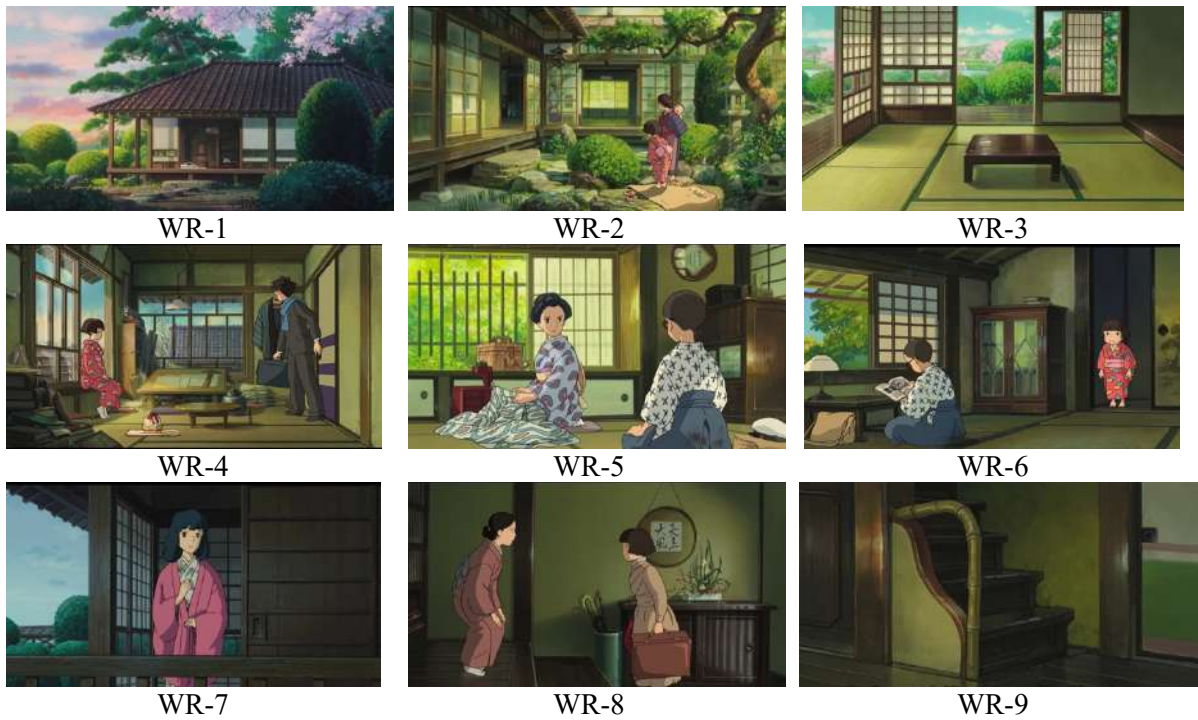
CONCLUSION AND RECOMMENDATIONS

Hayao Miyazaki's films, which are among the best representatives of Japanese animation art, are very successful in reflecting traditional Japanese culture and architectural tradition. Miyazaki; in these films, in which he meticulously deals with human-human, human-machine, human-nature, human-architecture and nature-human-architecture relationships, he addresses social problems as well as war and climate problems that concern the whole world. By drawing attention to the humanist attitude created by humans and architecture in harmony with nature, it underlines that humans should re-question their relationships with the world and all living things. Images such as urban and rural life, the conflict between traditional and modern, war and migration, technology and industrialization, traditional family life, traditional Japanese culture and national unity awareness stand out as the main representation objects of Miyazaki's films. In his films The Moving Castle, From Up on Poppy Hill and The Wind Rises, Miyazaki reflected his family's ownership of an aircraft manufacturing company and the difficulties Japan experienced during the war. His inclusion of his mother's illness, which lasted for many years, in the films My Neighbor Totoro and The Wind Rises; The fact that creatures with supernatural powers are the main characters in the films My Neighbor Totoro, Pom Poko, Princess Mononoke, Spirited Away, The Cat Returns, The Moving Castle and Looking for a Home is an indication that Miyazaki reflects his inner world in his films. While describing Japanese culture in his animated films, Miyazaki often included structures and elements from traditional Japanese architecture. His devotion and importance to traditional architecture is evident in the films.

It has been observed that the walls (kaaba) and roof (koyagumi), which are the elements that make up the building, are used more than the ceiling (tenjo), wood is widely used as the floor (yuka) material, but earth floor is rarely used. Among the spaces in traditional Japanese houses, living room (doma), living room (ima), room (heya) and veranda (engawa) are shown more frequently than the kitchen (katte) and bathroom (furo) in the houses in the movies. Sliding wall (fusuma), sliding paper door/window (shoji) and shoe removal board/stone (kutsunugi) are among the interior elements in traditional Japanese architecture in houses and public spaces in the movies; Among the interior fittings, the most commonly used items are tables (chabudai), cushions (zabuton) and wicker floor mats (tatami). Considering the

460

characteristics of the areas used as locations in the movies, it is expected that the interior equipment used will be for basic needs. The traditional architectural equivalents of movable elements and equipment that enable flexible organization in spaces are included.

Animated films have audiences from all age groups. But animated films have a special importance for children. This is because it is an additional source of learning for children who are exposed to media products every day. In this context, the presence of traditional Japanese culture and architecture in Miyazaki's films informs both children and adults on these issues. Animated films containing local images serve as a tool for societies to learn about each other. In addition, featuring in long or short feature films that are globally accessible contributes to the survival and sustainability of the society's own culture and therefore local architecture. To draw attention to social and global issues; readings/analyses can be made through genres such as series, movies, animations and television programs that are appropriate in terms of content that media tools can use to provide information about local cultural elements and architecture or to ensure their sustainability.

REFERENCES
Bigelow, S.J. (2009). *Technologies of Perception: Miyazaki in Theory and Practice.* Animation, 4, 55-75.

Chan, M. (2015). *Environmentalism in Nausicaä of the Valley of the Wind and Princess Mononoke.* The Animated Landscape History, Form and Function. Edited by C. Pallant. Bloomsbury, 93-108.

Cram, R. A. (2010). *Impressions of Japanese Architecture.* Rutland, Tuttle Publication, pp:85-95.

Çırak Yilmaz, M. (2022). *Mimarlıkta Modern Harekette Japon Geleneksel Mimarisi Etkilerinin Sorgulanması: 'Mies Van Der Rohe' Örneği.* Akdeniz University Journal of the Faculty of Architecture, 60-80, s:63-64.

Curtis, W. J. R. (1996). *Modern Architecture Since 1900.* 3rd revised edition, Phaidon Press.

Çırak Yılmaz, M. (2022). *Mimarlıkta Modern Harekette Japon Geleneksel Mimarisi Etkilerinin Sorgulanması: 'Mies Van Der Rohe' Örneği.* Akdeniz University Journal of the Faculty of Architecture, 60-80, 63-64.

Gossin, R. (2015). *Animated Nature: Aesthetics, Ethics, and Empathy in Miyazaki Hayao's Ecophilosophy.* Mechademia: Second Arc, 10, 209–234.

Greenberg, R. (2012). *Giri and Ninjo: the roots of Hayao Miyazaki's My Neighbor Totoro in animated adaptations of classic children's literature.* Literature-Film Quarterly, 40(2), 96+.

Güleç, F. E. (2022). *Japon Halk Mimarisinde Köy Evi (Minka).* Hassa Mimarlık, s.17-24, 94-121.

Islakoğlu, P. M. (2005). *Mimarlıkta Minimalizm.* Ege Mimarlık, 3, 13-18.

Kajiya, K. (2015). *Posthistorical Traditions In Art, Design, And Architecture in 1950s Japan.* World Art, v.5:1, DOI: 10.1080/21500894.2015.1066419, s:34-35.

Lamarre, T. (2009). *The Anime Machine: A Media Theory of Animation.* U of Minnesota Press.

Liotta, S. J. A. (2017). *Architecture And Nature in Japan: Nishizawa, Kuma And Fujimoto.* AGATHÓN International Journal of Architecture, Art and Design, v:02, 165-172, pp:172.

Mc Chartey, H. (1999). *Hayao Miyazaki: Masters of Japanese Animation*. Berkeley: Stone Bridge Press, pp:30.

Mes, T. (2023, 26 February). *Hayao Miyazaki*, bit.ly/3tXicSU.

Morse, E. S. (2016). *Japanese Homes and their Surroundings*. Gutenberg Ebook, pp: 46-47.

Özcan, U. & Güngör, S. (2019). *Geleneksel Türk Evi ile Geleneksel Japon Evi'nin Yapısal Açıdan Karşılaştırılması.* Avrupa Bilim ve Teknoloji Dergisi, 16, 646-661.

Öztat, F. & Arıkan, A. (2020). *Göstergebilimsel Açıdan Hayao Miyazaki Film Afişlerinde Kız Çocuğu İmgesi.* Medeniyet Sanat Dergisi, 6(2), 127-144.

Roderick, J. (2008). *Minka: My Farmhouse in Japan*. Princeton Architectural Press.

Siegel, S., Siegel, B., Erskine, T. L. & Welsh J. M. (2004). *The Encyclopedia of Hollywood.* (2. ed.). New York: Facts on File, pp.12.

Şen, A. (2014). *Kayıp Keşif Yolculuk Japon Sineması Manga ve Anime*. Doğu Kitabevi.

Tarçın Turgay, Z. & Ünlü, A. (2017). *Yere Bağlılık ile Mekân İlişkisinin Bina Ölçeğinde İrdelenmesi: İstanbul Erkek Lisesi Örneği.* MTD, 12, s:66-67.

Telci, A., (2012). *Walter Benjamin'in Kavramlarıyla "Hikâye Anlatıcısı" Nın Görsel Temsilcisi: Hayao Miyazaki*. Uluslararası Görsel Kültür Kongresi İletişimde, Sanatta ve Tasarımda Yeni Yaklaşımlar "Dijitalleşme" Bildiri Kitabı, s. 202-211.

Tutal Cheviron, N. (2010*). Cadılar Sevimli Olabilir. Dişillik, Güzellik ve Şiddet Sarmalında Kadın ve Bedeni.* Der. Yasemin İnceoğlu ve Altan Kar, Ayrıntı Yayınları.

Williams, R. (1989). *The Politics of Modernism: Against the New Conformists*, Verso, pp: 31-33.

Zgheib, H. & Katano, H. (2000). *Evolution of Critics in Western Magazines on Contemporary Japanese Architecture*. Japanese Architecture Planning Environment, Architectural Institute of Japan, No: 538, 259-267, pp: 265.

ART MARKETING TECHNIQUES AND THE DEVELOPMENT OF ART MARKETING WITH DIGITAL TRANSFORMATION

Sevgi AYDIN
İstanbul Beykent University, Türkiye
sevgiaydin@beykent.edu.tr
https://orcid.org/0000-0002-9507-5448

ABSTRACT

The art marketing field is now undergoing active development towards its maximum potential. The aim of this study is to examine several topics, such as art marketing, the characteristics of art marketing, art marketing methodologies, the importance of art marketing, art marketing tactics, the relationship between digital art and art marketing, and the influence of digital transformation on art marketing. The primary objective of this study is to address the existing deficiency in the literature and encourage writers to conduct research on this topic. Despite the little research on art marketing and digital art, the main aim of this study is to fill this knowledge gap. This part of the inquiry receives considerable emphasis. It has been suggested that technologies such as virtual reality, augmented reality (AR), artificial intelligence, and the metaverse, which are crucial for the advancement of digital art and digital art marketing, should be prioritized in art marketing. This conclusion was derived from the determination that these technologies warrant significance in the realm of art marketing.

Keywords: Art Marketing, Digital Art, Digital Marketing, Metaverse, Non-fungible Tokens.

SANAT PAZARLAMA TEKNİKLERİ VE DİJİTAL DÖNÜŞÜM İLE SANAT PAZARLAMASININ GELİŞİMİ

ÖZ

Sanat pazarlama alanı şu anda maksimum potansiyeline doğru aktif bir gelişim sürecinden geçiyor. Bu çalışmanın amacı sanat pazarlaması, sanat pazarlamasının özellikleri, sanat pazarlaması metodolojileri, sanat pazarlamasının önemi, sanat pazarlaması stratejileri, dijital sanat ve sanat pazarlaması arasındaki ilişki ve sanat pazarlamasında dijital dönüşümün etkisi gibi çeşitli konuları incelemektir. Bu çalışmanın temel amacı literatürdeki mevcut eksikliği gidermek ve yazarları bu konuda araştırma yapmaya teşvik etmektir. Sanat pazarlaması ve dijital sanat üzerine çok az araştırma olmasına rağmen bu çalışmanın temel amacı bu bilgi boşluğunu doldurmaktır. Araştırmanın bu kısmı önemli ölçüde vurgulanmaktadır. Dijital sanatın ve dijital sanat pazarlamasının ilerlemesi için hayati önem taşıyan sanal gerçeklik, artırılmış gerçeklik, yapay zekâ ve metaverse gibi teknolojilere sanat pazarlamasında öncelik verilmesi önerildi. Bu sonuç, bu teknolojilerin sanat pazarlaması alanında önem taşıdığının belirlenmesinden türetilmiştir.

Anahtar Kelimeler: Sanat Pazarlaması, Dijital Sanat, Dijital Pazarlama, Metaverse, Nitelikli Fikri Tapu.

INTRODUCTION

Marketing in the arts industry has transformed over the past few decades, shifting from being a practical tool to being a fundamental business concept. Simultaneously, modern art philosophy has introduced a relational perspective on art, emphasizing the involvement of art consumers in both the production and reception of art. Arts consumers now hold a significant role in the artistic purpose of arts organizations, which presents new problems for arts marketing as both a practice and an academic field (Boorsma & Chiaravalloti, 2010). Consumer goods markets have different relationships between *"producers"* and *"consumers"* than artistic markets (Lehman & Wickham, 2014). Experiential marketing has become a fundamental aspect of recent progress in commerce, branding, and event marketing. However, there is room for enhancing and expanding its use in arts marketing (Petkus Jr, 2004).

The contemporary art market comprises several key participants, including artists, art enthusiasts, art purchasers, art appraisers, art advisors, art galleries, auction houses, and museums, along with art fairs and biennials. The viability of art intermediaries, such as art galleries and auction houses, hinges on their ability to generate revenues equivalent to those of conventional commercial enterprises. As a result of this need, the social sciences have shown a growing interest in art and culture, leading to the emergence of new fields such as cultural economy, cultural sociology, and art marketing. Marketing researchers promptly recognized the necessity of marketing in the arts. However, they also acknowledged that marketing strategies and principles that have demonstrated effectiveness in other domains may not always be appropriate or effective when applied to the cultural and creative industries (Kerrigan et al., 2009; Aglargoz & Ozturk, 2015).

Throughout history, the question of whether marketing is a scientific discipline, or an artistic endeavor has been a topic of significant debate. While there may be varying viewpoints in the literature on the scientific nature of marketing, it is evident that marketing possesses both scientific and creative elements, setting it apart from other scientific disciplines. The creative dimension of marketing serves as a catalyst and enhancer for the cerebral dimension. The fluctuations and advancements in the competitive landscape, particularly in relation to customers, due to their interactions with their own surroundings, have prompted marketing to undergo varying cognitive processes, resulting in shifts in marketing tactics (Odemis & Hassan, 2019).

Given the advancements in technology and the increasing interconnectedness of the globe, it is imperative for organizations to possess a malleable organizational framework that enables them to swiftly adjust to fast transformations. Businesses are always faced with fast change due to the emergence of new concepts and the rise of trends. The transformation and innovation in question are applicable not only to enterprises but also to other domains. It also pertains to clients with whom firms have an inherent connection. It is necessary for the organization or corporation to take these aspects into consideration to sustain its effectiveness (Tekin et al., 2014).

The advent of technology and the Internet has revolutionized the field of marketing, and this trajectory is expected to persist. Hence, marketers must take initiative in comprehending and embracing novel technologies for the sake of advertising, branding, consumer engagement, and customer assistance. Marketers are facing challenges in adjusting their strategies due to the transition to the metaverse, often known as Internet 3.0. Several inquiries remain unresolved within this context. Prior to implementation, marketers must ascertain segmentation tactics that yield advantages for both their firm and customers. Hospitality and tourism researchers are required to offer a clear plan and strategic models to assist industry participants in classifying and focusing on certain client segments (Aydin & Nalbant, 2023).

There is a scarcity of research on art marketing and art markets in the existing literature. Meyer & Even (1998) focused on the fine arts market, examining its definition and unique characteristics from both a marketing perspective and via empirical and theoretical analysis. Boorsma (2006) contended that art marketing should mainly focus on supporting and strengthening the creative integrity of artworks.

Additionally, he believed that art consumers should be co-producers in the art process and that arts marketing should highlight the creative experience. Geissler et al. (2006) used a new service convenience model to study important art museum services and convenience factors. Their model was used to guide our investigation. The visitors to the art museum participated in four different facilitated focus group conversations.

Dickman (2009) aimed to help arts organizations and artists identify and tackle their marketing requirements. His project was undertaken jointly by the Australian Council and the Centre for Professional Development (CPD). Bradshaw (2010) aimed to examine the fundamental principles of alternative arts marketing studies, to investigate the dialogue between arts and marketing that they introduce, and to delve into the resulting conceptual challenges to reassess arts marketing approaches. Lemel (2010) elaborated on the synergistic potential of the various social networking platforms accessible to visual artists to increase the artist's market visibility. The purpose of his discourse is to cultivate an awareness and comprehension of the manifold applications that social networking offers as an instrument for interactive marketing.

Cho et al. (2011) showcased a unique and successful marketing plan by utilizing the artistic communication method of storytelling. Applying art to marketing is beneficial because it enhances the brand's image with sophistication and visual appeal, ultimately resulting in higher revenue and consumer loyalty. Fillis (2011) conducted an in-depth analysis of arts marketing studies across time and examined the beginnings of arts marketing research, pinpointing the first areas of focus and tracking its evolution into a recognized research field. Hausmann & Poellmann, (2013) investigated the utilization and significance of social media for German performing arts groups. Secondly, they sought to get a deeper understanding of how performing arts organizations may utilize social media for their marketing efforts. Akoren (2015) studied how digital art applications are used in virtual or actual public settings for innovative byte-based advertising.

Erdogan (2015) examined the ideological connection between globalization and art. Neo-liberal policies form the basis and operational methods of globalization. Also, he analyzed the connections, conflicts, and impact of globalization on art, focusing on how art reflects the dynamics and perspectives of globalization. Alagoz & Ekici (2016) sought to clarify the players' perspectives on each other by analyzing the production and consumption of art from a marketing standpoint. They offered insights into the future by addressing the complex history of the interaction between creative creation and marketing as contentious partnerships. Patsiaouras et al. (2018) focused on how protestors utilized public space to creatively engage, involve, and collaborate with audiences in creating artwork, as well as media art initiatives that attempted to further their collective goals and educate citizens. They proposed potential areas for future study on the artwork of social movements that may emphasize the creative and political elements of arts marketing theory. Walmsley (2019) intended to show how scholars in arts marketing are moving away from traditional marketing concepts to adapt to new ways of engaging with audiences.

Nadini et al. (2021) examined the predictability of NFT sales using basic machine learning algorithms and discovered that sales history and, to a lesser extent, visual characteristics are reliable indicators of pricing. They expected that these findings would encourage more study on NFT creation, acceptance, and trading in various settings. Belk et al. (2022) aimed to comprehend the reasons behind why certain buyers are willing to pay exorbitant rates for digital art that has basic and often whimsical designs with restricted ownership rights. They identified several, albeit occasionally intersecting, reasons that drive buyers in the complex realm of crypto art as they supposedly progress towards the metaverse.

The primary objective of this inquiry is to address the current gap in the literature and motivate other writers to do research specifically on this topic matter. The main aim of this study is to fill the existing knowledge void, despite the limited amount of research conducted on art marketing and digital art.

ART MARKETING AND ITS KEY FEATURES

The field of arts marketing has experienced significant growth and development in recent decades. The realm of culture and the arts is defined by a distinctive social and experiential component, where consumption plays a significant role (Colbert & St-James, 2014). Culture, arts management, and arts marketing are connected. Cognitive advancements affect the arts, which reflect society's ideologies. The modern cultural industry meets consumer needs in industry, politics, economics, and globalization. Modern arts marketing should respect its marketing mix heritage. However, it must grow freely, emphasizing market orientation and formation within a framework. Popular, classical, theatre, film, dance, opera, jazz, visual art, museum and gallery marketing, audience expansion, and social arts marketing influence worldwide consumer behavior, branding, and aesthetics. The combination of creativity and entrepreneurship has created an arts marketing strategy that boosts the arts business and influences marketing in and out of the creative industries. Arts marketers must now balance creative and commercial risks to succeed. Marketing and art should play a larger part in establishing more successful ways to meet artist, audience, and societal demands (Fillis, 2011).

The key topics in generic arts marketing management include arts organizations, entrepreneurship, strategy, arts management, and marketing (O'Reilly, 2011). In the art market, private information affects prior pricing, causing weak and strong efficiency to collapse (David et al., 2013). Although arts marketing has fostered much study, its practical and contextual aspects have resulted in a lack of agreement over its scope and subject matter. The proliferation of study topics in arts marketing is mostly attributed to the potential for many interpretations of the phrase *"arts marketing."* Variations in the direction of study and the themes of investigation arise from the many implications of arts marketing (Lee & Lee, 2017).

Sellers set a minimum transaction price for unique artworks. Bidding determines hammer pricing; thus, there is no maximum. Thus, using present prices to predict future prices is unreliable. Thus, art market inefficiency stems from its trading technique architecture (David et al., 2013). The art market exhibits several characteristics. The organization acquires funding from a combination of private and public sources, encompasses a wide range of both support and opposition, and acknowledges and responds to critiques regarding the influence of different perspectives on art. The funds that resource arts organizations use to engage with art and artists come from state arts bodies, donations, and corporate sponsorships. The heterogeneity of participants leads to variations in the marketing of art. An instance of this is the display of a depiction of Jerusalem at Walt Disney World in Florida, which caused conflict between Israeli and Muslim authorities. The contentious issue culminated in the Arab world implementing a boycott of the show. The evolution of art relies not only on the quality of the creative activity but also on the caliber of the players involved in it. Although art criticism plays a crucial role in fostering artistic progress, it may occasionally pose significant challenges for artists. The significance of criticisms offered by a specific group of critics or persons outweighs the impact of word-of-mouth communication by participants on creative goods in this domain. These critiques, which are very influential in shaping strategic choices for art institutions, play a significant role in influencing preference and popularity within the art market (Izmir, 2017).

ART MARKETING ACTIVITIES AND APPLICATIONS

Various techniques are employed in the field of film marketing, but the most notable approaches include the use of posters, banners, and trailers; highlighting awards and Oscars; advertising on TV, radio, newspapers, and magazines; spreading information through word of mouth; organizing gala screenings; incorporating product placement; implementing sales promotions; and offering licensed products. In the field of cinema marketing, it is feasible to entice cinemagoers by providing hints about the film's genre and the actors involved through posters and banners. Additionally, it is also viable to market posters and banners of films that garner attention and admiration post-screening and are regarded as cult classics (Alagoz, & Ekici, 2016). In artistic disciplines such as painting, sculpture, and ceramics, the value of the artwork increases over time. The exceptional quality of the product enables its utilization in

marketing visual arts and consumer communication through various channels such as antique markets, auctions, collections, art fairs, biennials, museums, and art galleries. Galleries and gallery owners are pivotal figures in facilitating the dissemination of art to a broad audience and influencing the development of art history (Meyer & Even, 1998).

To distinguish itself from other conventional productions in the theater, a staged play must consistently deliver performances that are innovative, original, and novel. Furthermore, to ensure worldwide dissemination, the play must be exhibited at significant venues. The membership and combination systems are crucial determinants in setting the pricing of the product (Argan, 2007). Significant advancements have occurred in the marketing of musical compositions. The advent of downloading free content or inexpensive downloads via the internet has necessitated a reevaluation of marketing techniques for musical compositions. Due to the digitization trend in the music business, several aspects of the music industry, including production, pricing, marketing, and distribution, have had to adapt to this transformation. Given the present state of the music industry, there is increased emphasis on marketing communication and promotional activities (Alagoz & Ekici, 2016). The computer plays an important role in the marketing of media arts, particularly in the fields of design and as a medium for advertising and promoting various art items. People from all sectors of society dedicate a substantial portion of their time to using computers. In recent times, the rise of social sharing platforms and the emergence of customers who can generate content and voice their thoughts about it have created a novel avenue for marketing. Within this framework, it is fitting for institutions such as artists, producers, theaters, galleries, museums, workshops, etc. to avail themselves of computer-based marketing solutions and social media platforms. One may establish a dynamic and efficient marketing presence on many social media platforms, including blogs, Twitter, Facebook, Flickr, and Delicious, without paying expenses for media purchases. This can be achieved through the utilization of artists' personal profiles, art community profiles, and websites (Lemel, 2010).

Art museums provide a distinct combination of instruction and amusement. Exploring an art museum is a pleasurable and enjoyable experience. That is, the activity is frequently pursued for its intrinsic value and the enjoyment it provides. Appreciating art may be solo or communal. Art museum management may improve visitor experiences by offering self-guided tours and hosting charity dinners and art and wine activities after hours (Geissler et al., 2006). In the digital era, technical advancements have opened new options in the market. Online sales have emerged as a prominent tool, allowing artists to directly sell their products from their websites to customers worldwide. Additionally, conventional tools are also being enhanced and improved. Furthermore, the dissemination of artistic works and the mobility of artists have significantly increased. Galleries, local fairs, international fairs, the internet, special sales, and auctions are used to market and sell artwork globally. Dealers operate within a geographical framework, focusing on specific art disciplines and conducting distinct business operations (Erdogan, 2015).

New-age applications are extensively utilized in infrared and Bluetooth devices. These interactive applications are mostly utilized by governmental entities for personal applications, as well as in healthcare and urban planning across extensive regions. 3D project mapping is a technique that involves projecting two-dimensional films onto three-dimensional surfaces to create the illusion of depth. Next-generation interactive apps can showcase new city furniture in the form of touch screens. Touch screens are manufactured using durable and bulletproof glass to withstand outside environmental conditions. City Furniture is a collection of engaging and practical advertising tools that effectively convey messages without the use of slogans. Industrial and graphical designs are employed to enhance the functionality and utility of city furniture, leaving a lasting impression on consumers. The QR (quick response) code was developed in 1994 under the name *"fast response"* code. Denso, a Japanese company, initially developed this code for the automotive sector. However, it has since expanded its application areas to several other industries. Currently, QR codes are predominantly utilized in several domains, such as official documentation, healthcare, insurance, newspapers, printed and digital

advertising, museums, and urban planning (Akoren, 2015). Google Analytics provides insight into how the QR codes were utilized. The QR codes' usage in the exhibition was monitored from autumn 2014 until the present day. QR codes at an art display demonstrate a cultural change towards a seamless transition between physical and virtual domains (Dressler & Kan, 2018). The fast advancement of intelligent mobile phone technology has led to the widespread adoption and popularization of QR codes using mobile phones equipped with barcode readers. In today's culture, the widespread use of smartphones has made communication between individuals convenient and rapid. The reliance of city dwellers on mobile phones is evident in all facets of daily life. Scanning QR codes has become an essential talent for today's youth, utilized in several aspects of life (Dou, 2018). By the latter part of the 2010s, numerous apps and services had widely adopted the QR code, making it a common component of Chinese daily life. Social media, payments, customer memberships, food delivery, transportation, and other services were available. Platforms now provide services using QR codes. These rare QR code interactions influenced this machine-readable data encoding standard worldwide. Early in 2023, three years into the COVID-19 pandemic, QR codes were utilized globally for contactless social interactions, including ordering meals, boarding planes, and verifying vaccination status (de Seta, 2023).

Art auction houses, galleries, dealers, artists, collectors, and investors have been affected by NFT sales. The NFT and OpenSea auction platforms offer non-art collectible markets. Multi-trillion-dollar digital activity offers profit opportunities for Wall Street, other financial markets, and private investors. Decentraland, Roblox, Fortnite, and Metaverses are being developed by Meta, Microsoft, Apple, Tencent, Alibaba, Sony, and Nintendo. Gaming, commerce, and social media may use the metaverse; therefore, 2D platforms must adapt to 3D and mixed reality. That is a significant condition, as we will soon see (Belk et al., 2022). Architectural drawings, renderings, photos, 3D models, movies, and blueprints may all be considered art. Major NFT marketplaces do not have a designated architecture segment, but certain architectural pieces have been created and exchanged on platforms like Opensea. Real-world real estate is now being offered as NFTs. These works primarily aim to expand the real estate market and facilitate tradeability, but they are not related to art or architecture as artistic expressions (Fischer, 2022).

Digital art is a new visual style that may reunite humans with nature, making it humanistic art. Digital art is an open system with strong production, innovation, and coherence that helps build a harmonious, sturdy, and respectful society. Digital art relies on artificial intelligence (AI) technology for its development and advancement, which in turn contributes to the progress of AI technology. The advancement of digital art is highly important and has vast potential (Yu, 2016). Examine the compositions of *"AIVA,"* an AI composer that creates symphonies with the ability to deeply touch human emotions. DALL-E is an AI that generates bizarre and intriguing visuals based on textual descriptions, stimulating the imagination in unprecedented ways. AI-generated artworks challenge our preconceptions of what is possible in the field of art. They prompt us to consider if the person controlling the brush or the one pressing the keys is as significant as the creative drive itself. NFTs have led to the commercialization of AI-generated art, a development that some traditional critics believe diminishes the artistic value by turning it into digital assets for trading (Aris et al., 2023). Artists may use virtual reality (VR) glasses to create images and sculptures that are only visible in the virtual world, as seen in Fig. 1 (Nalbant et al., 2023).

Research Article - This article was checked by iThenticate

Figure 1. "Mona Lisa Beyond the Glass": The Louvre's First Virtual Reality Experience
(Louvre, 2019).

IMPORTANCE OF ART MARKETING

The increasing significance of art as a valuable commodity in contemporary society motivates several organizations and collections to allocate resources towards significant art-related events, thereby facilitating the further progression of art. Additionally, the practicality of strategic and tactical components and economic demands shape the cultural framework of advanced capitalism. Hence, several techniques and tactics have been recognized and formulated to maximize profitability and acquisition, extending their applicability beyond the realm of art to encompass all aspects of life (Cildir & Fettahlioglu, 2019).

The topic of art frequently becomes the focus of societal discourse. Receiving both positive and negative evaluations, this practice may effectively enhance a city's tourism industry. The art director's responsibility to generate publicity for urban development can elevate the artist's prominence in society, occasionally even including controversies. While there may be differing opinions on the ethicality of an art director promoting an artist through both positive and negative criticism, the reality is that the final artwork must be pushed to get recognition in the art market. Nevertheless, throughout the execution of this role, the curator is required to design a marketing plan that adheres to the guidelines established by the artwork itself (Vargun, 2015).

Although arts marketing has fostered much study, its practical and contextual aspects have resulted in a lack of agreement over its scope and substance. The proliferation of study topics in arts marketing is mostly attributed to the potential for many interpretations of the phrase *"arts marketing."* (Lee & Lee, 2017). Arts-based initiatives offer several advantages for organizations, managers, and workers. However, there is a limited understanding of how marketing may integrate art to enhance value for customers (Estes et al., 2018).

ART MARKETING STRATEGIES

Quesenberry & Sykes (2008) conducted research on the utilization of the Internet to enhance the sales of fine art items. They identified four key aspects that influence consumer preference: product perception, purchase experience, customer service, and customer risk. According to their assertion, consumers, having acquired knowledge from their visits to galleries, showed a preference for purchasing the things they like directly from the gallery's website. As a result, the purchasers achieved a heightened degree of pleasure. According to Stoddard et al. (2012), art and handcrafted objects are considered

hedonic products. Hence, buyers require an extended duration and firsthand exposure to the product to ascertain its worth. Rather than making direct online purchases of art objects, many choose to buy via festivals and galleries that operate with a retail mindset. When considering marketing strategy, it is important to carefully evaluate the appropriateness of following the distribution trend through e-commerce or exclusively relying on traditional distribution channels for the art market. Erdogan (2015) contends that the ideas of *"contemporary"* and *"global"* elicit an electronic relationship and that, with the assistance of the liberal market, the electronic distribution technique facilitates the introduction of items to the worldwide market.

Advertising is a crucial factor for firms to sustain their market presence in contemporary times. In today's globalized market, establishing a robust brand image and earning customer trust have become crucial. In our modern day, advertising that is present throughout a diverse array of platforms, spanning from old forms of media to more current ones, results in us being constantly exposed to various businesses. Advertisements serve several purposes, including providing information about the business, introducing its products, enhancing the company's image, and convincing people. They empower the consumer to select the advertised product over comparable offerings from competing brands. Presently, advertising has reached a stage where it greatly relies on art, and certain commercials are nearly regarded as masterpieces. This scenario heightens the rivalry among brands in the market (Karabacak, 2013). Numerous firms employ machine learning algorithms to uncover latent insights in consumer data and enhance their company operations. This enables them to deliver superior customer experiences and achieve operational efficiency by increasing speed, reducing costs, and enhancing precision. These tools are being increasingly utilized in the marketing industry to analyze data, get insights into clients, and optimize marketing operations. Marketers utilize machine learning's capacity to establish connections between data pieces to obtain insights about their clients and analyze crucial data for future predictions. Many firms are utilizing machine learning techniques due to their ability to evaluate vast amounts of data and provide comprehensible insights that assist marketers in optimizing their marketing tactics and focusing on other areas of specialization (Bayoude et al., 2018).

Artificial intelligence and metaverse are crucial technologies in the field of art marketing. Expanding the utilization of these technologies in the realm of art marketing will provide a benefit. In the realm of AI marketing, firms may reap several advantages, such as improved decision-making capabilities, increased productivity, and efficiency, and streamlined, more sustainable use of energy or resources. Consequently, nations must allocate substantial resources towards sectors that play a pivotal role in artificial intelligence and digital transformation, in accordance with their domestic policies (Aydin et al., 2023). Metaverse is poised to assume a significant role in our future existence. Consequently, numerous investments are made. Currently, since the corporate world strives to rapidly adjust, it is anticipated that several industries will participate in the metaverse in the next few years. Computer vision will drive the development of extended reality (XR) and augmented reality (AR) technological goods, leading to the emergence of new products in the future (Nalbant & Uyanik, 2021).

GANs are a form of artificial neural network that enables users to acquire profound representations without requiring much labeled training data. Due to the impacts of COVID-19 accelerating digital transformation and online interactions, there has been an increase in the number of individuals utilizing Roblox, Zepeto, Minecraft, and Fortnite for gaming and socializing. Individuals, particularly younger generations used to internet activities, are increasingly utilizing metaverse platforms. Rapid growth is anticipated in the market for these platforms. Businesses across all industries are increasingly utilizing the metaverse for purposes like advertising, education, events, and performances. Research on the metaverse is being conducted in several fields due to its rapid rise in popularity globally. The word "metaverse" has expanded in significance with the introduction of blockchain technology, NFTs, and various platforms. The increasing integration of the metaverse and real life is impacting society, the economy, and culture (Nalbant et al., 2023).

RELATIONSHIP BETWEEN DIGITAL ART AND DIGITAL MARKETING

Digital art encompasses any kind of artistic expression created or displayed using computers or other digital technologies. Various forms of digital art include illustration, animation, video, photography, music, and digital painting. For a product to be classified as digital art, it must undergo aesthetic modifications within a computer or technical device setting, transforming it into a work of art. Various forms of digital art exist. Virtual reality (VR), AR, and AI have a significant impact on the current understanding of digital art. The incorporation of AI technology enhances digital art by introducing a remarkable dimension. Artificial intelligence employs diverse algorithms to generate significant artistic creations. Artists may produce a wide array of artworks using software that employs a Generative Adversarial Network (GAN) algorithm as its fundamental component. By utilizing the GAN method and providing it with data, AI has the capability to generate innovative and artistic creations. Artificial intelligence has created a new domain in digital art (Nalbant et al., 2023).

Art is regarded as a commodity that is vulnerable to marketing efforts. The advancements in technology and digitization have opened fresh prospects, particularly for museums. Tablet computers are utilized to enhance the pleasure and understanding of museum patrons, as well as to provide explanations of artworks without the assistance of a guide. Digitalization provides artists and art organizations with the chance to enhance the client experience by utilizing websites (Gursen, 2020).

THE DIGITAL TRANSFORMATION OF THE ART MARKET

In contemporary times, art markets have become networked, technology-driven, and characterized by a diverse range of styles and influences, owing to factors like the proliferation of the internet and the process of globalization. Due to globalization and digitization, several boundaries have vanished, including those in the realm of art, making it more readily available. Art, once exclusive to affluent families, has now been accessible to a wider audience, providing a platform for easy participation. The market has experienced growth and increased significance due to the participation of China and Middle Eastern nations. With the expansion of the art market, there has been a rise in the number of participants. The art being created nowadays is unconventional, and so are the consumers. Consequently, the methods of acquiring art have also become non-traditional. The multifaceted nature of engagement seen in postmodern marketing is similarly observed in art markets. Some merchants alter their identities and fail to tailor their art to meet client expectations, while others possess a wealth of technological expertise. The experience economy is characterized by the provision of technical information and intelligence, which are then encountered in virtual worlds. In the NFT system, the buyer and seller balances are established on the digital foundations. This transforms the process of exchanging and marketing into places where "passwords" serve as the means of access. Artificial intermediates, such as passwords, might be seen as novel participants in *"marketplaces*." (Saygin & Findikli, 2021).

Audience digital engagement in the arts is undergoing a major transition. Even though the arts industry is seeing a rise in digital engagement programs, the academic community still doesn't grasp their processes, advantages, and drawbacks. Although theories are emerging on how pre-performance background may improve audiences' anticipation and enjoyment of a live artistic event, they are still evolving (Brown & Novak, 2008; Walmsley, 2016). An NFT, or non-fungible token, can be considered a form of cryptocurrency that represents a unique and asset, unlike other cryptocurrencies that deviate from conventional notions of *"money."* An instance of a non-financial investment might be any intangible asset exclusively existing in the digital domain and owned by an individual. This encompasses non-fungible tokens (NFTs) such as Bitcoin and Ethereum, which utilize blockchains (Nalbant & Aydin, 2023).

While the conventional art industry remains stagnant, the digital art sector is seeing significant growth, partly because of its association with NFTs, which enable the representation of unique assets in a digital setting (Horky et al., 2022). A burgeoning industry that verifies the authenticity of digital artworks, such as NFTs, through the utilization of blockchain technology. NFTs make it possible to trade digital

artworks as assets. Because of this, the value of digital artworks is determined through the process of exchanging or auctioning them, with due consideration given to market values and the utilization of digital money. Digital artists have the possibility to make revenue by earning a share of the proceeds from the sale of their digital artwork whenever it is purchased and sold online. This is a potentially lucrative opportunity for digital artists (Wang & Wang, 2021).

The recent occurrences related to NFT artworks have garnered significant financial attention, owing to sales that have broken previous records. The advent of digital art has already exerted a significant influence on the market. Emerging technology gives birth to novel types of supply and demand in conjunction with online platforms. The emergence of NFTs, along with cryptocurrencies, is anticipated to have a significant influence on the longstanding practices within the art sector (Sahni, 2022). The emergence of new technologies presents a significant challenge to conventional art and historical academic research. This challenge arises from the direct confrontation between the philosophical principles of aesthetics and various aspects of art, such as its uniqueness (including criteria and conditions for creativity), the identity of the artist (including the ongoing debate regarding human versus artificial intelligence), the definition of taste (including the certification of art through blockchain technology), and the quantification of art's value (Sidorova, 2019).

Culture and the arts are aggressively exploiting the metaverse to engage the public because of its prevalence in developing new relationships with minimal face-to-face involvement. Performers study spatiality and presence. Roblox, Zepeto, Minecraft, and Fortnite have gained popularity owing to COVID-19 and the fast digital change in online interactions. Young, online-savvy consumers are joining metaverse sites. Thus, these platforms' marketplaces should grow significantly. Thus, corporations across sectors have used the metaverse for advertising, performances, events, and education. Due to the metaverse's worldwide importance, research spans fields. As blockchain, NFTs, and other platforms emerge, the metaverse grows. The metaverse's merging with reality affects the culture, economy, and society (Hwang & Koo, 2023).

The headline of the February 21, 2021 edition of The Art Newspaper podcast is *"Why crypto is dominating the art market."* It highlights the influence of NFTs on the art industry and their newness to the majority of people. The change extends beyond the art market. NFT usage in gaming has advanced significantly, particularly in trading in-game items. Other businesses, particularly those creating digital content like music and film, are now exploring the concept. Between January and April 2021, the NFT trading volume surpassed 2 billion USD, which is 10 times more than the whole NFT trading volume of 2020 (Nadini et al., 2021). The use of NFTs in art was showcased through the *"Burned Picasso"* project in a unique manner. The individuals responsible for this *"transformation"* defended their initiative by explaining that burning the artwork and creating an NFT of it converts it into an asset, shifting the piece's essence from the physical to the web 3.0 version. In 2018, the utilization of blockchain technology in the art industry experienced significant growth, with the creation of experimental software focusing particularly on the contemporary art sector. Blockchain, NFT, and smart contract technologies offer increased agility, security, integrity, and authenticity in international art trading. Technological resources have shown that instruments and methods in the international art trade are widely employed, leading to high yearly sales volumes. It is important to consider the effects of market changes resulting from the usage of digital technology in the art market and social sphere (de Sousa, 2022).

The onset of the pandemic caused by COVID-19 is leading to significant changes across all sectors, including individuals, organizations, society, and the nation. Limitations on interregional and international human mobility as well as social segregation policies led to a crisis in the art market. This situation has led to changes in artworks, trading methods, and the preferences and traits of buyers. The calls for change in the art market are driving the emergence of new opportunities through the adoption of digital technologies, such as expanding the online art market, utilizing VR and AR technology to broaden virtual space, and extending the trading platform for digital works through NFTs based on

blockchain technology. The study identifies the contents of digital acceptance in the art market by summarizing different forms of digital transformations in the art market and surveying attitudes after the introduction of digital transformation and NFTs (Roh, 2022).

The NFT gained significant attention in the digital art world during the past year. NFT artworks have attracted considerable financial interest in recent months because of their record-breaking sales. Novel technologies give rise to new supply-and-demand models alongside online platforms. The advancements in NFT artworks, blockchain technology, and cryptocurrencies are expected to have a substantial influence on the traditional dynamics of the art industry in recent decades. The digital art market is becoming more democratic in the realm of NFT art. Emerging gatekeepers, such as internet platforms and social networks, are gaining more power. The latter are essential for exchanging information and are highly valuable to artists, their communities, and collectors (Bsteh & Vermeylen, 2021).

Utilizing Public Relations Activities as a Promotional Tool in Art Institutions
Upon closer scrutiny, advertising may be shown to be misleading as it contains commercial particulars such as timing and pricing. Public relations (PR) are a multifaceted process that encompasses elements such as ambiance, enthusiasm, and ingenuity. Moreover, it involves the transmission of information. Moreover, it serves to interact with those who are resistant to and unsatisfied with advertising efforts. The press release is a crucial instrument utilized in the field of public relations. Public relations professionals draft news releases to facilitate the work of journalists. When crafting press releases for the media, it is crucial to prioritize newsworthy content above promotional information to provide impactful messages and narratives. The components encompassed under news value consist of attributes such as occurrences, discussions, and viewpoints; originality; public appeal; and timeliness. When disseminating information to the media, it is advisable to use unambiguous photos and visuals that effectively highlight the intended message and enhance the event or subject being discussed (Betes, 2016).

All cultural businesses involve the artist playing a significant role and focusing on the outcome of a creative process. Consumers desire to purchase this creative deed. Typically, this creative endeavor is carried out autonomously, particularly in fields like visual arts or literature, where artists tend to work independently while others handle the task of marketing their creations. Cultural enterprises can have several functions in relation to the product, such as designing, creating, replicating, distributing, or maintaining it (Colbert, 2014). History and the arts have received little attention in public relations research, which is heavily positivist. Although the scientific nature of public relations may be debated, most researchers agree that PR is an art form. The arts' ability to crystallize has been a valuable but underutilized resource for the development of theories in communication studies throughout history. Intellectual history provides several examples that demonstrate the crucial role of art in shaping and advancing public relations. PR textbooks often focus on the historiography of public relations, including photo opportunities, publicity, unusual events, and museum displays (Brown, 2004).

Public art sometimes helps revitalize old industrial areas and mining regions by improving the appearance of damaged landscapes. This technique is a significant component of corporate PR efforts. Public art has a significant role in generating beneficial impacts for local places, providing a form of restitution to communities impacted by industrial activity. Assessing the advantages that public art brings to communities and understanding the impact of altering financing policies on those communities is still difficult (Chambers & Baines, 2015). Universities have always been centers for creating and enjoying the arts, with music schools, art studios, and theaters being regular features on campus. Initially centered on academia, this quest has evolved to benefit both academic and local community groups (Keeney, 2018). Art organizations are generally considered lacking in marketing and administration, although it is uncertain if this is a deliberate choice due to their unique atmosphere or simply due to a lack of skills and resources (McDonald & Harrison, 2002).

CONCLUSION

In the realm of art, the importance of marketing and promotion has consistently increased over the years. The advancement of technology and the broad integration of digitalization are the main factors driving the growth and improvement of promotional and marketing tools in the field of marketing and promotion. To create virtual worlds that are incredibly lifelike, augmented reality and virtual reality technology should be combined with artificial intelligence. These technologies are very necessary for the creation of virtual worlds that are realistic. A number of businesses are now using chatbots and virtual assistants that are artificial intelligence-driven. As a result of this technology, digital entities will manifest themselves in the metaverse. It is anticipated that advancements in artificial intelligence will result in the development of digital people in the not-too-distant future. They can make use of a variety of skills, such as facial expressions, body language, emotional expressions, and physical involvement in virtual environments. It is crucial to invest resources in implementing and advancing emerging digital technologies, including the metaverse, AI, blockchain, digital twins, VR, and AR.

The metaverse notion is becoming increasingly popular in academic research due to recent developments in the field. Integrating digital channels is essential for organizations in the metaverse to enhance the effectiveness of their advertising, marketing, and sales strategies. Artificial intelligence-generated artworks are drawing significant attention. It is obvious the importance of the work that artificial intelligence will produce in the future. The potential creative output of these fast-advancing applications is intriguing. New technologies are emerging and gaining popularity, causing art and the concept of artwork to shift towards digital formats. The fast advancement of GAN technology sparks interest in how future creative works and art will be influenced. Digital artists and marketers rely on the GAN as a crucial tool. GAN can automate and customize content development in marketing. GAN can produce engaging pictures and videos for certain consumer categories. GAN-based content can boost social media engagement and conversions. GAN technology helps digital marketers build closer relationships with their target consumers and promote their companies.

Artists may now utilize social media and the digital sphere to promote and perhaps commercialize their art. Previous generations have been unable to match this significant advancement. In contemporary times, marketing and promotional endeavors are vital for both organizations and artists as they enable them to create their brand, generate sales for their products, and get sponsors who offer further financial assistance. Digital technology improves access to and distribution of created and transmitted information, facilitating open innovation processes. Digital technologies help open innovation processes by improving information and knowledge access, sharing, and use. Developing a framework for innovation processes with an open viewpoint is crucial for understanding how digital technologies might assist organizations in overseeing open innovation processes. Moreover, digital technologies may be applied in other marketing areas, including precise targeting, consumer relationship management, and data analysis.

In addition to bridging a knowledge gap in the existing body of literature, the main objective of this research is to inspire more authors to investigate the same subject matter. Despite the limited amount of published material on art marketing and digital art, the purpose of this study is to bridge the knowledge gap that exists. The objective of this study is to investigate a variety of aspects that are associated with art marketing. These aspects include what art marketing is, how it operates, what factors contribute to its success, which strategies are the most effective, how digital art and art marketing are related to one another, and how the digital transformation has impacted art marketing.

The utilization of digital technology to create innovative designs is highly important for these marketing strategies. Technology such as AI, VR, AR, and the metaverse are indispensable to the art marketing industry. Expansion of the utilization of these technologies within the marketing sector would yield advantageous outcomes. Making investments in these technological advancements is of the utmost importance.

REFERENCES

Aglargoz, F. & Ozturk, S. A. (2015). *Sanat ve Pazarlamanın "Sıra Dışı" Birlikteliği. xxxx*

Akoren, A. N. (2015). *Interaction Of Outdoor Advertising Improved By Innovative Methods With Digital Art.* Procedia-Social and Behavioral Sciences*, 195*, 799-805.

Alagoz, S. B., & Ekici, N. (2016). *Tartışmalı Bir Konu Olarak Sanat Pazarlama: Kavramsal Bir Değerlendirme*. Kahramanmaraş Sütçü İmam Üniversitesi İktisadi ve İdari Bilimler Fakültesi Dergisi, *6*(2), 189-202.

Argan, M. (2007). *Eğlence Pazarlaması*. Detay Yayıncılık.

Aris, S., Aeini, B. & Nosrati, S. (2023). *A Digital Aesthetics? Artificial Intelligence And The Future Of The Art*. Journal of Cyberspace Studies, *7*(2), 204-216.

Aydin, S. & Nalbant, K. G. (2023). *The Significance Of Artificial Intelligence In The Realms Of Marketing, Advertising, And Branding Inside The Metaverse*. Joeep: Journal of Emerging Economies and Policy, *8*(2), 301-316.

Aydin, S., Nalbant, K. G. & Altuntas, C. (2023). *Dijital Dönüşümde Yapay Zeka Ve Avrupa Yeşil Mutabakatı Sürecinde Sürdürülebilir Yeşil Pazarlama Stratejileri*. İmgelem*, 7*(13), 467-492.

Bayoude, K., Ouassit, Y., Ardchir, S. & Azouazi, M. (2018). *How Machine Learning Potentials Are Transforming The Practice Of Digital Marketing: State Of The Art*. Periodicals of Engineering and Natural Sciences, *6*(2), 373-379.

Belk, R., Humayun, M. & Brouard, M. (2022). *Money, Possessions, And Ownership In The Metaverse: Nfts, Cryptocurrencies, Web3 And Wild Markets*. Journal of Business Research, 153, 198-205.

Betes, F. (2016). *Günümüz Sanat Piyasası İçerisinde Pazarlama Ve Tanıtım Faaliyetlerinin Önemi*. Medeniyet Sanat Dergisi*, 2*(1).

Boorsma, M. (2006). *A Strategic Logic For Arts Marketing: Integrating Customer Value And Artistic Objectives*. International Journal of Cultural Policy, *12*(1), 73-92.

Boorsma, M. & Chiaravalloti, F. (2010). *Arts Marketing Performance: An Artistic-Mission-Led Approach To Evaluation.* The Journal of Arts Management, Law, and Society, *40*(4), 297-317.

Bradshaw, A. (2010). *Before Method: Axiomatic Review Of Arts Marketing*. International Journal of Culture. Tourism and Hospitality Research*, 4*(1), 8-19.

Brown, R. E. (2004). *The Propagation Of Awe: Public Relations, Art And Belief In Reformation Europe*. Public Relations Review*, 30*(4), 381-389.

Brown, A. S. & Novak, J. L. (2008). *Assessing The Intrinsic Impacts Of A Live Performance.* XXX

Bsteh, S. & Vermeylen, F. (2021). *From Painting to Pixel: Understanding NFT Artworks*. Rotterdam: Universidad Erasmo. Disponible en formato digital aquí.

Chambers, D. & Baines, D. (2015). *A Gift To The Community? Public Relations, Public Art And The News Media*. European Journal of Cultural Studies*, 18*(6), 639-655.

Cho, H. D., Hwang, J. K. & Lee, S. Y. (2011). *A Study On The Aesthetic Art Marketing Communication Of Luxury Brand Using Storytelling*. Journal of Distribution Science, *9*(3), 73-82.

Cildir, C. & Fettahlioglu, H. S. (2019). *Sanat ve Pazarlama İlişkisi*. Kahramanmaraş Sütçü İmam Üniversitesi İktisadi ve İdari Bilimler Fakültesi Dergisi, *9*(2), 47-61.

Colbert, F. (2014). *The Arts Sector: A Marketing Definition*. Psychology & Marketing, *31*(8), 563-565.

Colbert, F. & St-James, Y. (2014). *Research In Arts Marketing: Evolution And Future Directions.* Psychology & Marketing, *31*(8), 566-575.

David, G., Oosterlinck, K. & Szafarz, A. (2013). *Art Market Inefficiency*. Economics Letters, *121*(1), 23-25.

de Seta, G. (2023). *QR Code: The Global Making Of An Infrastructural Gateway.* Global Media and China, *8*(3), 362-380.

de Sousa, F. M. (2022). *Token-Art System And The New International Art Market: The Impacts Of NFT Technology And The Legal Aspects Involved. Journal of Law, Market & Innovation, 1*(1), 97-115.

Dickman, S. (2009). *Arts Marketing: The Pocket Guide*. XXX

Dou, D. (2018). *The Application Of QR Code In Improving Participants' Acceptance For Art Works*. In *3rd International Conference on Contemporary Education, Social Sciences and Humanities* (*ICCESSH 2018*) (pp. 691-693). Atlantis Press.

Dressler, V. A. & Kan, K. H. (2018). *Mediating Museum Display And Technology: A Case Study Of An International Exhibition Incorporating QR Codes. Journal Of Museum Education, 43(2), 159-170.*

Erdogan, M. (2015). *Küresel Çağda Çağdaş Sanat Ve Küresel Sanat Pazarı.* Anadolu Üniversitesi Sosyal Bilimler Dergisi, 15(1).

Estes, Z., Brotto, L. & Busacca, B. (2018). *The Value Of Art In Marketing: An Emotion-Based Model Of How Artworks In Ads Improve Product Evaluations*. Journal of Business Research, *85*, 396-405.

Fillis, I. (2011). *The Evolution And Development Of Arts Marketing Research*. Arts Marketing: An International Journal*, 1*(1), 11-25.

Fischer, A. (2022). *Architecture As Art In Metaverse*. Executive Master in Art Market Studies, University of Zurich.

Geissler, G. L., Rucks, C. T. & Edison, S. W. (2006). *Understanding The Role Of Service Convenience In Art Museum Marketing: An Exploratory Study*. Journal of Hospitality & Leisure Marketing, *14*(4), 69-87.

Gursen, A. E. (2020*). Art Marketing As An Emerging Area In An Emerging Market*. Arts and the Market, 10(1), 34-52.

Hausmann, A. & Poellmann, L. (2013). *Using Social Media For Arts Marketing: Theoretical Analysis And Empirical Insights For Performing Arts Organizations*. International Review on Public and Nonprofit Marketing, *10*, 143-161.

Horky, F., Rachel, C. & Fidrmuc, J. (2022). *Price Determinants Of Non-Fungible Tokens In The Digital Art Market.* Finance Research Letters, *48*, 103007.

Hwang, S. & Koo, G. (2023). *Art Marketing In The Metaverse World: Evidence From South Korea.* Cogent Social Sciences, *9*(1), 2175429.

Izmir, O. (2017). *Sanat Pazarlaması Kavramı, Kapsamı ve Boyutları*. Global Journal of Economics and Business Studies*, 6*(11), 31-42.

Karabacak, Z. İ. (2013). *Reklam ve Sanat İlişkisi*. Karadeniz Teknik Üniversitesi İletişim Araştırmaları Dergisi*, 3*(1), 64-76.

Keeney, K. P. (2018). *Public Higher Education Institutions' Investment in Performing Arts Centers*. The Journal of Arts Management, Law, and Society, *48*(1), 44-56.

Kerrigan, F., O'Reilly, D. & vom Lehn, D. (2009). *Producing And Consuming Arts: A Marketing Perspective.* Consumption Markets & Culture*, 12*(3), 203- 207.

Lee, J. W. & Lee, S. H. (2017). *"Marketing From The Art World": A Critical Review Of American Research In Arts Marketing.* The Journal of Arts Management, Law, and Society*, 47*(1), 17-33.

Lehman, K. & Wickham, M. (2014). *Marketing Orientation And Activities In The Arts-Marketing Context: Introducing A Visual Artists' Marketing Trajectory Model.* Journal of Marketing Management, *30*(7-8), 664-696.

Lemel, R. (2010). *Social Networking Tools For Marketing Fine Art*. In Allied Academies International Conference. Academy of Marketing Studies. Proceeding*s* (Vol. 15, No. 2, pp. 31). Jordan Whitney Enterprises, Inc.

Louvre (2019, 23 October). *Mona Lisa Beyond The Glass: The Louvre's First Virtual Reality Experience*, https://www.louvre.fr/en/what-s-on/life-at-the-museum/mona-lisa-beyond-the-glass-the-louvre-s-first-virtual-reality-experience.

McDonald, H. & Harrison, P. (2002). *The Marketing And Public Relations Practices Of Australian Performing Arts Presenters*. International Journal of Nonprofit and Voluntary Sector Marketing*, 7*(2), 105-117.

Meyer, J. A. & Even, R. (1998). *Marketing And The Fine Arts – Inventory Of A Controversial Relationship.* Journal of Cultural Economics*, 22*, 271–283.

Nadini, M., Alessandretti, L., Di Giacinto, F., Martino, M., Aiello, L. M. & Baronchelli, A. (2021). *Mapping The NFT Revolution: Market Trends, Trade Networks, And Visual Features*. Scientific Reports, 11(1), 20902.

Nalbant, K. G. & Uyanik, S. (2021). *Computer Vision In The Metaverse*. Journal of Metaverse*, 1*(1), 9-12.

Nalbant, K. G. & Aydin, S. (2023). *Development And Transformation In Digital Marketing And Branding With Artificial Intelligence And Digital Technologies Dynamics In The Metaverse Univer*se. Journal Of Metaverse, 3(1), 9-18.

Nalbant, K. G., Aydin, S. & Uyanik, Ş. (2023). *Generative Adversarial Network And Digital Art Interactions With Metaverse Marketing*. Trakya Üniversitesi Sosyal Bilimler Dergisi, *25*(2), 375-396.

O'Reilly, D. (2011). *Mapping The Arts Marketing Literature*. Arts Marketing: An International Journal, *1*(1), 26-38.

Odemis, M. & Hassan, A. (2019). *Pazarlama Felsefelerinin Tarihsel Gelişimine Yönelik Bir İnceleme*. Gümüşhane Üniversitesi Sosyal Bilimler Enstitüsü Elektronik Dergisi, *10*(1), 128-139.

Patsiaouras, G., Veneti, A. & Green, W. (2018). *Marketing, Art And Voices Of Dissent: Promotional Methods Of Protest Art By The 2014 Hong Kong's Umbrella Movement*. Marketing Theory, *18*(1), 75-100.

Petkus Jr, E. (2004). *Enhancing The Application Of Experiential Marketing In The Arts*. International Journal of Nonprofit and Voluntary Sector Marketing, *9*(1), 49-56.

Quesenberry, L. & Sykes, B. W. (2008). *Leveraging The Internet To Promote Fine Art: Perspectives Of Art Patrons*. The Journal of Arts Management, Law, and Society, *38*(2), 121–138.

Roh, T. H. (2022). *Digital Transformation And Introduction Of NFT In The Art Market*. The Journal of the Convergence on Culture Technology, *8*(1), 261-269.

Sahni, S. (2022). *How Are NFTS Affecting The Art Market?*. International Journal of Mechanical Engineering, *7*(5).

Saygin, E. P. & Findikli, S. (2021). *Tuvalden Tuşa: Sanat Pazarındaki Dijital Dönüşümde NFT'lerin Rolü*. Business & Management Studies: An International Journal, *9*(4), 1452-1466.

Sidorova, E. (2019). *The Cyber Turn Of The Contemporary Art Market*. Arts, 8(3), 84.

Stoddard, J. E., Evans, M. R. & Shao, X. (2012). *Marketing Arts And Crafts: Exploring The Connection Between Hedonic Consumption, Distribution Channels, And Tourism*. International Journal of Hospitality & Tourism Administration, *13*(2), 95-108.

Tekin, M., Sahin, E. & Gobenez, Y. (2014). *Postmodern Pazarlama Yaklaşımıyla Modern Pazarlama Yöntemleri: Güncel Şirket Uygulamaları*. Selçuk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, (31.1), 225-232.

Vargun, O. (2015). *Sanat Yönetimi ve Küratörlük*. Yıldız Journal of Art and Design, *2*(2), 27-51.

Walmsley, B. (2016). *From Arts Marketing To Audience Enrichment: How Digital Engagement Can Deepen And Democratize Artistic Exchange With Audiences*. Poetics, *58*, 66-78.

Walmsley, B. (2019). *The Death Of Arts Marketing: A Paradigm Shift From Consumption To Enrichment*. Arts and the Market, *9*(1), 32-49.

Wang, V. & Wang, D. (2021). *The Impact Of The Increasing Popularity Of Digital Art On The Current Job Market For Artists*. Art and Design Review, *9*(3), 242-253.

Yu, Y. (2016). *Research On Digital Art Creation Based On Artificial Intelligence*. Revista Ibérica de Sistemas e Tecnologias de Informação, (18B), 116.

478

VISUAL IDENTITY DESIGN IN ANIMATION PRODUCTIONS: EXAMPLE OF THE BATMAN SERIES (1992-1995)

Şadi KARAŞAHİNOĞLU
Kırıkkale University, Türkiye
sadirasa@yahoo.com
https://orcid.org/0000-0001-8616-1996

Ahmet DÖNMEZ
Çankırı Karatekin University, Türkiye
ahmetdonmez79@gmail.com
https://orcid.org/0000-0003-1010-3516

ABSTRACT
Animated series for television have a long history. The first animation experiments began with short cartoons produced for the cinema in the 1920s and 1930s. However, it took a little longer for animation to become widespread and popular in the television environment. The 1950s and 1960s were the periods when animation became widespread on the television platform as television entered homes. During this period, Walt Disney, Warner Bros. Studios such as Hanna-Barbera and Hanna-Barbera began to present various animated series to television audiences; Especially the series produced by the Hanna-Barbera studio attracted great attention from television viewers, and many classic productions appeared during this period. It is also seen that the first visual identity designs for animation series were produced during this process. Visual identity has the power to leave a lasting impact on popular culture and is thought to play a key role in the success of animated series. From this perspective, research constitutes an important issue. Within the scope of the limitations of the study, only milestone animation series produced in the United States were discussed, and the aim was to analyze samples and convey expert opinions within the framework of the descriptive analysis method. Batman: The Animated Series (1992-1995), which constitutes the sample of the research, was examined in terms of visual identity elements such as logo, typography, episode covers, and color palette. It has been concluded that visual identity elements are also important in the branding process of animation series, in addition to technical details such as story, scenario, fiction and graphics; In addition, it is aimed to create a Turkish resource for relevant stakeholders.

Keywords: Animation, Animation Series, Visual Identity, Graphic Design.

ANİMASYON YAPIMLARDA GÖRSEL KİMLİK TASARIMI: BATMAN SERİSİ ÖRNEĞİ (1992-1995)

ÖZ
Televizyona yönelik animasyon serilerinin geçmişi oldukça uzun bir tarihe sahiptir. İlk animasyon denemeleri, 1920'lerde ve 1930'larda, sinema için üretilen kısa çizgi filmlerle başlamıştır. Ancak televizyon ortamında animasyonun yaygınlaşması ve popülerlik kazanması biraz daha zaman almıştır.

479

1950'ler ve 1960'lar, televizyonun evlere girmesiyle birlikte animasyonun televizyon platformunda da yaygınlaştığı dönemler olmuştur. Walt Disney, Warner Bros. ve Hanna-Barbera gibi stüdyolar, çeşitli animasyon serilerini televizyon izleyicilerine sunmaya başlamış; özellikle Hanna-Barbera stüdyosunun ürettiği seriler, televizyon izleyicilerinin büyük ilgisini çekmiş ve birçok klasikleşmiş yapım bu dönemde ortaya çıkmıştır. Bu süreçte animasyon serileri için ilk görsel kimlik tasarımlarının üretildiği de görülmektedir. Görsel kimlik, popüler kültürde kalıcı bir etki bırakma gücüne sahiptir ve animasyon serilerinin başarısında önemli bir rol oynadığı düşünülmektedir. Çalışmanın sınırlılıkları kapsamında yalnızca Amerika Birleşik Devletleri'nde üretilmiş kilometre taşı sayılabilecek animasyon serileri ele alınmış, betimsel analiz yöntemi çerçevesinde örnek incelemesi ve uzman görüşlerinin aktarılması amaçlanmıştır. Araştırmanın örneklemini oluşturan Batman: Animasyon Serisi (1992-1995) logo, tipografi, bölüm kapakları, renk paleti gibi görsel kimlik elemanları açısından irdelenmiştir. Animasyon serilerinin markalaşma sürecinde öykü, senaryo, kurgu, grafik benzeri teknik detayların yanında görsel kimlik unsurlarının da önemli olduğu sonucuna varılmış; bunlara ek olarak konuyla ilgili paydaşlara bir Türkçe kaynak oluşturulması hedeflenmiştir.

Anahtar Kelimeler: *Animasyon, Animasyon Serileri, Görsel Kimlik, Grafik Tasarım.*

INTRODUCTION

Animated series are one of the television productions that have the potential to create a unique world and draw the audience into an impressive experience. It can be said that the success of these series depends on the characters and the created world being visually striking, familiar and unforgettable. In the visual identity designs used in these series, many design elements are used, from the physical features of the characters to the atmosphere around them, thus, contributing to the deepening of the story. Color palettes, character designs, logo-like design products, different drawing styles and backgrounds constitute the art elements that determine the originality and recognizability of an animation series. The totality of these visual identity designs facilitates the emotional connection of the audience and can play a critical role in the success of the animation. For this reason, the creative teams of animated series carefully consider other visual elements in the design of their visual identity, skillfully combining various elements to create an unforgettable work for the audience. From all these perspectives, it is seen how important the visual identity design in animation series is.

Based on 24 frames of hand-drawn drawings rather than photographs, the historical roots of traditional animation are naturally closely related to the art of painting. Evolutionarily, animation can be considered as the predecessor of cinema. Because of this interaction, cinema, painting and photography are directly related to the aesthetics of animation. There are also different techniques of animation such as puppet, model, stop motion. Animation, which emerged as an art form in the USA, is a series of sequentially positioned drawing frames to give movement to inanimate drawings of people, objects or animal figures (Blair, 2018: 9). In parallel with the developing technology, animations are now prepared in a computer-aided digital environment. Thus, the possibilities of expression have expanded, production has accelerated and it has become widespread.

According to many film historians, Émile Cohl was the pioneer of animated film in its current sense. Cohl made dozens of films for the Gaumont and Pathé film companies (Barrier, 1999: 11). In the early 1900s, there were many studios for animation production, especially in the USA and France. Animated films, which have developed rapidly, have become an important part of Hollywood studios. Many movies and characters produced during this period have gone down in history as important products of popular culture. Many films and characters produced during this period have gone down in history as important products of popular culture. Especially the productions of Walt Disney Studios, which still continues its activities, have an important place in the history of animated films. The Disney Company, founded by Walter Elias Disney, is one of the pioneers and most important in the American animation industry. His productions have won Academy Awards many times.

The emergence of the first TV channels after the commercial production of television (TV) brought along the broadcasting of content for children. Initially, short animations prepared for movie screenings, which attracted great interest, were shown on television channels, but over time, the process evolved into the regular broadcasting of animated series. In the following period, productions that could appeal to children as well as young and adult audiences emerged. The expansion of the audience it addresses has led to increased investments in this field and further growth of the sector.

In the 1950s, there were six million televisions in the United States (Bendazzi, 2015: 23). This means that approximately twenty-six million people watched it. This figure indicates a very large audience for that period. Thanks to new programs and formats designed and produced on TV, the entertainment industry is undergoing major changes (Bendazzi, 2015: 23). New and interesting content needs to be produced for the increasing number of viewers every day. Animation productions stand out as an important candidate among these contents. The structure and evolution of television animation in America is inextricably linked to its predecessor, cinema animation. In turn, cinema animation has been greatly influenced by the artistic endeavours that preceded and influenced it. For this reason, the aesthetic perception inherited by animation artists positively reflected on the development of cinema and later television animation (Perlmutter, 2014: 9). There are artists trained in cinema animation who can contribute to the field. Thus, the development of animation in terms of television has been fully opened.

In the early years of the process, television channels needed a lot of content to be broadcast and the use of animations was welcomed in this process. However, due to the extremely low budgets of television shows, films shown in cinemas in order to fill the broadcast time cheaply were found more suitable for broadcasting short animations waiting to rot in studio vaults (Furniss, 2016: 220). Early children's television shows, developed to fill the morning and afternoon time slots, were generally relatively cheap and easy to produce. Puppets often appeared alongside the programme presenter in these shows. In the following period, animated series became an indispensable element of children's programmes due to the interest they attracted. Thus, the production of animated films exclusively for television began to be considered. The fact that television increased its production of animation in the 1950s enabled it to transfer many talented and trained artists with the power of the developing economy. The fact that animations for television were more commercially successful led to the closure of studios producing cartoons for cinema in the 1960s (Moritz, 2008: 317). Thus, the whole animation method evolved into a more limited animation technique. The main reason for this is that production for television can be consumed more quickly and therefore can be made more easily (Sevindi, 2022: 25).

Figure 1. The opening and closing scenes and logo images of the animated series The Crusader Rabbit (Anderson & Ward, 1949) (Youtube, 2024).

The first animated series for television was called Crusader Rabbit and was broadcast in the United States (Gitlin & Wos, 2018: 110). Crusader Rabbit was the first major television animation product to

be seen as a weekly or daily series. It is considered to be the first animated series due to its continuing characters, plot lines and being part of a regular broadcast programme (Perlmutter, 2014: 35). The concept of the series was produced by Alexander Anderson, the nephew of the famous animator Paul Terry, who worked as an animator at Terrytoons, and his friend Jay Ward, who received an MBA degree from Harvard University. The duo opened a company called Television Arts Productions and together produced The Wandering Hare, which was broadcast on NBC stations (1949-55) (Furniss, 2016: 222). The character of the Travelling Rabbit was inspired by figures such as Don Quixote and the Knights of the Round Table who were "strong", "honourable" and fought for "justice", and was designed as a hero who fought against injustice in America and, when necessary, abroad (Gitlin and Wos, 2018: 110). It is also seen that the series frequently uses humorous elements along with the heroic theme. It is difficult to say that the logo, which is the most important visual identity element of the series, has been carefully designed (Figure 1). On the opening cover and throughout the series, a hand-drawn logo design evoking western typographic elements is used, while the closing cover uses the Balloon typeface designed by Max R. Kaufmann for American Type Founders in 1939.

It can be said that animation series developed from the success of animated films in the first half of the 20th century. The perspective on animation changed significantly in the thirty-year period starting with the widespread use of television after World War II. In this period, which is regarded as the golden age of animation, studios gave up big-budget short animations and started to produce animations for television.

The 1960s and 1970s are an important period in the historical process of animated series for television. During this period, animation became widespread on the television platform and began to appeal to a large audience. In the early 1960s, animated series began to attract the attention of television viewers, especially the productions produced by the Hanna-Barbera Studio attracted the attention of television viewers. The Flintstones has achieved great success by combining modern American family life with the Stone Age period and presenting it in a humorous way (Furniss, 2016: 226). There have been changes in the visual identity of the series in the process. In the first two seasons of the series, a rounded logo was used, and then it evolved towards a logo with more up-to-date and sharp lines according to its period (Figure 2). Then, The Jetsons series, this time about a family in the space age, dealt with fantasy and science fiction themes. Both series have created a large fan base with their entertaining content for children and adults. The power and influence of Hanna-Barbera Studios grew with these successful productions. The productions were shown in many countries due to the interest they attracted.

Figure 2. The current logo and character set image of the The Flintstones animation series (Measimer, 2022).

In the same period, superhero-themed animated series started to gain popularity, and series based on Marvel characters such as Spider-Man and Fantastic Four gained the admiration of children and adults (Perlmutter, 2014: 164). In addition, youth drama-themed productions such as The Archie Show also attracted the attention of television viewers. In the 1970s, animated series became more diversified, and

Hanna-Barbera Studio's Scooby-Doo, Where Are You! series was a popular production for young viewers with its themes of horror and mystery. In addition, music-themed series such as Josie and the Pussycats were among the successful productions released during this period (Perlmutter, 2014: 152-153).

In the 1980s and 1990s, animation underwent a major evolution with a variety of genres and more complex storylines to appeal to a wider audience. In the 1980s, cartoon series were met with a great deal of interest, especially in animation produced to promote sales of toys and spinoffs. For example, series such as Transformers and G. I. Joe: A Real American Hero were produced in close connection with the toy industry and at the same time attracted a significant audience on television. In addition, playing cards and various textiles associated with the productions began to appear. These series attracted the attention of children and young people with their simple action-packed stories, superficial but colorful characters and exciting battle/fight scenes (Furniss, 2016: 230).

Around the same time, animated series began to incorporate fantasy themes. He-Man and the Masters of the Universe told the story of a powerful hero fighting against evil with his friends, while the ThunderCats series told the adventures of anthropomorphic cats. The productions have built a huge fan base with their impressive visual effects, action-packed scenes and memorable characters. The DuckTales series produced by Disney Studios in the late eighties was also highly acclaimed and gained a dedicated following. The adventures of Scrooge McDuck and his nephews in the hunt for treasure and the pursuit of money were of great interest. From an ideological perspective, the production, which is a celebration of capitalism, has been scrutinized by critics with the implication that it has a different agenda. The production had the chance to be broadcast in many countries globally and attracted attention. The logo of the series emulates the Indiana Jones series, one of the popular films of the period with a similar theme (Figure 3).
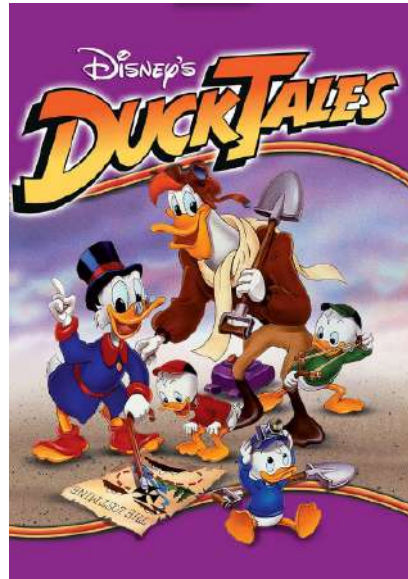
Figure 3. Poster and logo image of DuckTales animation series (IMDb, n.d.).

The 1990s was a period of further diversification and expansion of animated series. In this period, animated series appealing to young people and adults gained importance. For example, Batman: The Animated Series attracted mostly young and adult audiences with its dark atmosphere and chaotic stories. In the same period, The Simpsons became a phenomenon in television history with its critical and humorous take on American daily life and family life. The logo used in the first seasons of The Simpsons series has undergone some changes and is still used today. The classic animated series of the nineties have created a nostalgic atmosphere and have been a part of the childhood of a generation. The

483

Pokemon animated series, which we can count among the main ones, has gained a large fan base by successfully dealing with the themes of friendship and adventure, as well as entertaining the audience with its colorful world and fun characters. The X-Men series is a successful adaptation of the comic book world into the animated format, drawing superhero fans to the screen. SpongeBob SquarePants, with its undersea adventures, funny characters and humorous elements, has fascinated both children and adults, and remains popular to this day. The 1980s and 1990s are remembered as a period when animated series for television diversified and expanded their audience. The classics produced during this period are still considered an important part of the animation world.

Visual Identity
Visual identity can be considered as a part of brand identity that covers more graphic design discipline. It encompasses many of the visual elements that represent an organization, a production, a commercial venture. From this point of view, brand identity refers to more "internal aspects" such as brand personality, mission and brand voice, while visual identity covers "external or physical" aspects such as logo, logotype designs, typography and brand colors. According to Slade, visual identity can be summarized as the sum of the brand's visual aesthetics, logo, logotype, symbol, colors, etc. (2016: 156). Visual identity consists of graphic components that together provide a system for identifying and representing a brand. The basic elements of a brand's visual identity can be logotype, symbols, colors, fonts (Allen and Simmons, 2003: 113). Thus, the identity elements of a brand can be created and the meaning that the visual identity wants to create can be revealed by analyzing these elements. On the other hand, visual identity can be summarized as a collection of visual elements that serve to differentiate and represent a brand. More specifically, it refers to visible components such as logos, logotypes, typefaces or brand colors that help customers recognize a brand. These elements enhance brand recognition by blending each brand asset into an appropriate aesthetic (Benzeray, 2021). Brand awareness and recognition is facilitated by a visual identity that is simple to remember and immediately recognizable. Visual identity triggers brand perception and unlocks associations. More than any other sense, vision provides information about the world (Wheeler, 2018: 24).

> Visual identity can be defined as the part of a brand that leaves a lasting impression and creates an impact on perception. This part is considered important for several reasons: **Differentiation:** Creating a distinctive and unique visual identity makes brands unique and promotes differentiation. **Relatability:** If your target audience finds your brand interesting and easy to understand, they will easily connect with it. **Consistency:** Consistency is critical in all aspects of branding, but when it comes to your visual identity, it's even more important. Having a consistent visual identity will contribute to a reliable customer experience, ultimately leading to increased brand loyalty. Even if your visual identity evolves over time and undergoes minor changes, having a solid infrastructure creates recognition and creates the power to prevent confusion in customers. **Loyalty:** A strong, well-defined visual identity makes it easier for consumers to stick with a brand. The more consumers recognize the product or service and feel close to it, the stronger their bond with it becomes (Benzeray, 2021).

The visual identity of an organization or company requires a comprehensive design plan. After the visual identity is designed, it is aimed to establish mandatory standards with visual identity manuals. The aim here is to ensure coordination between all design elements and to create a positive and memorable impression of the organization (Becer, 2013: 199). Visual identity, which has an important role in recognizing a business and keeping the brand in the consumer's memory effectively, is seen as an important part of corporate identity (Özodaşık, 2018: 218). A well-thought-out visual identity work increases memorability and distinctiveness as well as creating a positive impression about the institution, brand and business.

Visual identity now stands out as one of the important elements in motion pictures and animated productions. The design and production processes of all graphic elements used in animated films (credits/introductory texts, typography, color palettes and elements, etc.) require a subtle work in harmony with the overall aesthetic structure of the film. Thus, the aesthetic integrity of the films is ensured.

Critical Approaches to Animation Productions
Today, there is an even wider range of animated series for television. Appealing to different genres and target audiences, they continue to impress audiences with their original stories, visual effects and in-depth characters. The boundaries of animation have expanded with technological advances, offering greater potential for creativity and quality in television. However, its effects as a means of communication and a transmitter of culture have also been discussed for a long time. Productions produced by developed countries, especially American films and animations, are broadcast globally in many countries of the world. This situation has made animation productions stand out as an important cultural transmitter and disseminator like other mass media. It is obvious that these productions, whose primary purpose is commercial in nature, cannot be independent of ideology. Because no artistic or cultural creation can be independent of ideology. However, there may be a more intense production in terms of ideological content. According to Herbert Schiller's view, especially American productions are exported to relatively less developed countries to promote and spread American cultural values, lifestyle, brands and industrial products (cited in Yaylagül, 2006: 140). Societies in other countries that are culturally exposed to the influence will be less resistant to products they have just been introduced to.

> America's free market economy, with its doctrine of "free flow of information", penetrates and dominates the economies and cultures of the weaker countries than the powerful American economy and imposes the American lifestyle and value system on these fragile societies. This situation, which Schiller explains with the concept of cultural imperialism, occurs as a result of the one-way flow of material and cultural goods from industrialized countries to underdeveloped countries. (Yaylagül, 2018: 140)

Thus, the market dominance of imperialist cultures over the world is growing and strengthening. Many productions in different genres spread like a network with their intense ideological content. One of the most important examples of ideological influence is the character of Donald Duck, one of Disney's most well-known characters. "How to Read Donald Duck?, Imperialist Ideology in The Disney Comic", co-authored by Ariel Dorfman and Armand Mattelart, analyzes in detail, from a Marxist perspective, the distinct ideological content carried and disseminated by Disney comics (1991). Such productions are powerful tools for the dissemination of dominant life practices. In the case of Uncle Donald Duck, Ariel Dorfman and Armand Mattelart have presented strong arguments on how American ideals and lifestyle are imposed on less developed countries. It is possible to evaluate that the validity of this claim will be quite high in animations with similar content. It is possible to analyze many animations with similar content and features such as The Jetsons, The Flintstones, The Simpsons, G. I. Joe: A Real American Hero, etc. in this context.

Technically, the production stages of animated films often involve long processes requiring different specializations. The stages, which are similar to film production, also differ in some ways. In animation productions, there are many technical steps such as script, character design, concept design, storyboard, cinematography, voice-over and video editing. In addition, visual identity design now stands out as one of the important elements.

Research Methodology
This study is based on the assumption that visual identity design in animated productions is as important as other production elements of the film such as script, editing, cinematography, etc. Within the scope of the limitations of the study, animation series made in the United States of America, which constitute

an important place in the history of animation, were discussed and prominent animated films in the literature were reviewed. Some visuals obtained from digital sources as a result of the scanning are presented in the study for a better perception of the development. Historically, the development process of animation series is presented, and a framework for theoretical approaches is drawn by including critical ideas on the subject. In line with the limitations of the study, Batman: The Animated Series (1992-1995) was selected within the framework of purposive sampling and analyzed within the framework of descriptive analysis method, which is one of the qualitative research methods. Purposive sampling is based on the principle of selecting the sample that is thought to represent the universe within the research universe (Güler et al., 2013: 92). Descriptive analysis includes the sources of information obtained from the formal characteristics of the work with an interpretive approach. However, in descriptive analysis, information obtained from external sources of information in terms of socio-cultural, historical and biographical context is also utilized (Barret, 2014: 89). Thus, it becomes easier to understand the phenomena by revealing the relationships between the works. The visual elements in the film were analyzed and described within the framework of the form, context and related concepts of the work, again within the framework of purposive sampling. In addition, the production was also technically evaluated in terms of visual identity elements such as logo, typography, chapter covers and color palette. The findings were interpreted and the contribution of visual identity design to narrative and cinematography in animated films was evaluated. The lack of studies on this subject in the literature increases the importance of the subject and is thought to contribute to stakeholders in future studies.

Batman: Animated Series Visual Identity Analysis (1992-1995)
Batman is one of the most well-known superhero characters in the comic book world. The creators of the character and the story series are Bob Kane and writer Bill Finger. Starting in 1939 as a comic book, the series was adapted many times to television in the 1960s and then to the movie screen (White, 2019: 2). The basic design of the story reveals that Batman is the son of a wealthy family living in Gotham City. Witnessing the murder of his family in his childhood, young Bruce Wayne devoted himself to justice and the fight against crime. Thus, Batman, the alter ego of Bruce Wayne, emerged. Batman, who identifies himself with the "bat", has prepared a design similar to the bat as a costume. Just like a bat, he fights criminals mostly at night on the streets of Gotham City. Batman is a relatively more realistic character than other superheroes. He does not possess any supernatural powers. His greatest talents are observation, research and athletic skills. Due to his vast financial means, he has developed unique devices and technological equipment. Through this equipment, he defeats his enemies/criminals and ensures justice in his own way. The stories take place in Gotham, a dark and uncanny fictional city with gothic design elements. The cultural and social structure of Gotham, where Batman, an American hero, lives, is copied from the developed cities of America. The fact that the primary target audience of the plot and the character is the American public makes this choice logical in terms of the consistency of the production. However, it has been observed that American productions of Batman and similar superhero mythos have rapidly spread globally. This situation enabled the dominant cultural structure to spread and be adopted globally over time.

It is noteworthy that the visual identity designs of Batman: The Animated Series are the result of detailed work and utmost attention to detail. This series has a unique visual identity that subtly reflects the atmosphere of the dark and unsettling Gotham City and the iconic character of Batman and his unique characteristics. Renowned illustrator-animator Bruce Timm, one of the Co-Creators of the series, used hard and sharp lines in the character modeling of Batman, giving him a strong and muscular build (Gray, 2018). This design is a unique style of simplification that makes the Batman character look strong, powerful and solid. In addition, the designs of other characters such as Joker, Catwoman, Two-Face, Harley Quinn, Poison Ivy and others are enriched with details that reflect their personalities. These details visually convey the mood and complexity of the characters and provide the audience with a deeper connection. Bruce Timm produced various line theories for the simplification of the characters, and these theories were used throughout the entire production process of the animation (Gray, 2018).

Thanks to these theories, a consistent and unique visual identity was created for all characters in the series (Figure 4).
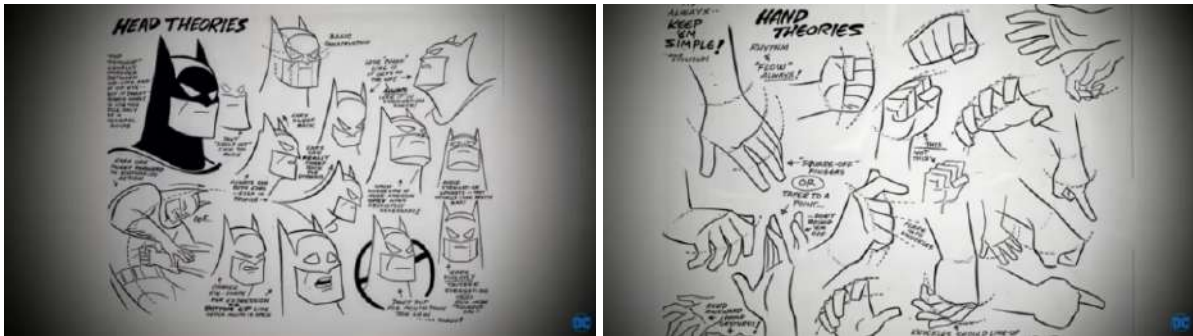
Figure 4. Images of character design theories generated by Bruce Timm, one of the co-creators of Batman: The Animated Series (Gray, 2018).

The series has also created a visually impressive atmosphere in its space and background designs. Gotham City is depicted in a dark, gloomy setting, while narrow streets, tall buildings, distorted perspectives and nighttime atmospheres reinforce the dark and unsettling tone of the series. In addition, the various locations are presented in a striking and focus-enhancing visual style with carefully crafted light and shadow plays. The backgrounds drawn by Eric Radomski, another co-creator of the series, made references to art deco aesthetics and film noir movements, and the final result was reached after the first sketches were designed on black cardboards (Figure 5). The series was inspired by the light and shadow plays and stage designs of classic films such as Citizen Kane, The Cabinet of Dr. Caligari and Metropolis (Gray, 2018). Especially in the cinematography of the animated series, the aesthetic characteristics of German Expressionist films stand out. Distorted perspective designs and camera angles, high-contrast lighting values, pessimistic, uncanny, unsettling spaces and subjects feature prominently in the animated series. All these elements determine the dark and chaotic visual structure of the series.

One of the important influences in establishing the aesthetic structure, space designs and visual identity of animation is the Batman movie directed by Tim Burton in 1989. The movie directed by Burton was criticized as a movie not suitable for children due to its violence, extremely dark atmosphere, cynicism and sadism (Freeman, 2014: 44). However, despite these criticisms, the movie received a great deal of attention. Tim Burton's unique gothic, dark, suspenseful, surreal and at times disturbing visual style played a major role in its success. The intense audience interest led to the production of another movie, Batman Returns, in 1992. The high success of the first movie brought Tim Burton back on board as director. The director's successful and distinctive visual aesthetic in the two films influenced the visual style of the animated series. The similarities in the dark and gothic style in the overall structure of the animation are striking. On the other hand, it can be said that Fleischer Studios' Superman series is still seen as the cornerstone of superhero adaptations. As one of the most popular superheroes, Superman represents a reactionary expression of humanity's weakness in the face of big business and industrial machines after the industrial revolution. The Man of Steel's distinctive strong aesthetic style, which emerged in the 1930s and became more influential in the 1940s, had a major impact on Batman: The Animated Series in the 1990s, as it did on other productions (Cavalier, 2011: 136). It is possible to see the character's muscular, strong and rigid lines and the Art Deco style of architecture in both productions. This situation strengthens the association of Batman: The Animated Series with other productions and contributes to the creation of the aesthetic identity, comprehensibility and memorability of the animation (Figure 5).

Figure 5. Images of background designs produced by Eric Radomski, one of the co-creators of Batman: The Animated Series (Gray, 2018).

The colors and typography used in the visual identity designs also reinforce the atmosphere of the series, generally using dark tones and cold colors to emphasize the threatening and mysterious atmosphere of Gotham City. At the same time, some scenes are contrasted with positive and negative spaces to create interesting moments. On the other hand, special title covers were prepared for each episode in a way that is not common in most animation series, and in these designs, graphical layouts and typographic approaches with Art Deco and retro styles were introduced to contribute to the visual identity (Figure 6).

Figure 6. Cover images of episode titles in Batman: The Animated Series (Gray, 2018).

The Batman logo used in the visual identity design of Batman: The Animated Series is one of the memorable and iconic elements of the series. The logo features a stylized black bat figure on a yellow background. The contrast in colors significantly supports the attractiveness. The logo depicts the most recognizable symbol of the character, the bat figure, in an elegant and powerful way. This iconic logo, which occupies an important place in the memories of Batman viewers, is one of the details that distinguish the Batman Animated Series from other Batman productions and make it memorable (Figure 7). On the other hand, the closing cover coincides with the dark mood of the series, with the dark-toned Batman figure wrapped in his cape in front of a red full moon, creating a graphic poster atmosphere (Figure 7). At the same time, the visual elements on the closing cover are also used in the official poster of the series, and typefaces that refer to the Art Deco graphic design style are chosen in the typography of the poster design. All these details made significant contributions to the visual identity design of the series and contributed to its originality by differentiating it from other productions to a certain extent.

Figure 7. Opening and closing cover images used in Batman: The Animated Series. Batman: The Animated Series, Season 01 Episode 01, Fox Kids.

The color palette used in the visual identity designs of Batman: The Animated Series stands out as an element that significantly supports the atmosphere of the series. In general, dark tones, cold colors and intense shadows constitute the main color palette. Colors such as dark blue, purple, black and gray emphasize the dark, uncanny and threatening atmosphere of Gotham City, and these colors also support the gothic elements of the series and the mysterious identities of the characters. Cool color tones make it easier to feel the dramatic and sad scenes in the series and emphasize the depth of the story. The vibrant colors used in some scenes in the series create dynamic moments, while at the same time creating contrast and determining the focus of the viewer (Figure 8).

Figure 8. Scene images in Batman: The Animated Series that set the focus with vibrant colors. Batman: The Animated Series, Season 01 Episode 09, Fox Kids.

The carefully selected details in the color palette emphasize an important visual identity element that differentiates Batman: The Animated Series from other animated productions and at the same time creates a dark, mysterious and uncanny atmosphere. Throughout the series, it is observed that a highly memorable and iconic visual identity design has emerged by adhering to the color palette as well as other design theories. These visual identity elements are considered to have contributed to the overall success of the series.

CONCLUSION
It is possible to trace the origins of animated films, which have a long history, back to the simple screening machines that emerged in the 19th century. With the advancement of technology, animations first appeared in cinemas and then started to appear on TVs. The ever-expanding audience does not only consist of children, but also attracts the attention of young people and adults. This situation has led to the commercial growth of animated films. As in every field, rapid development and growth has led to the emergence of aesthetically better productions. Especially, the studios originating from the USA have become globally influential actors with their commercial success. The best known of these actors are

big studios such as Walt Disney, Warner Bros. and Hanna-Barbera. On the other hand, it has been observed that animated productions, just like motion pictures, are ideologically important communication tools, culture carriers and disseminators.

Batman, the subject of the study, is one of the most well-known superhero characters in the world, created in the late 1930s. The series, which started as a comic book, has been the subject of many movies, TV series, digital games and animations. While he has influenced many productions, he has also been influenced by other productions in terms of form and content. The visual aesthetics of Batman: The Animated Series, which was made in the 1990s, is influenced by director Tim Burton's Batman Films and cult productions such as Metropolis, Citizen Kane, and The Cabinet of Dr. Caligari. The atmosphere created based on this facilitates the association of the production with other texts.

Visual identity, which is the focus of the study, has a great impact and importance in animated series made for television. The visual identity of an animated series can enable viewers to recognize the series, distinguish it from others, connect with it and make it memorable. Visual aesthetic elements such as the logo, episode covers, color palette, character design, backgrounds and locations can strengthen the atmosphere of the series, facilitating audience identification and drawing them in. At the same time, visual identity can also play a critical role in the industrial branding of a series. A recognizable logo or unique character design can become a distinguishing feature of a series. In summary, it can be said that visual identity is very important for animated series in order to attract and influence the target audience in the right way. A good visual identity contributes to the success of an animated series at least as much as story, script, editing and cinematography and contributes to providing a memorable experience to the audience.

It is possible to say that a very unique, relatable and consistent visual identity design was created in Batman: The Animated Series. It is thought that the well-planned and designed details in the visual identity designs of the series place the series among the memorable classics. The simplified designs of the characters with sharp lines in keeping with the comic book aesthetics, the atmospheric textures of the locations, the choice of color palette according to the locations, and the references to other productions that have left their mark on the visual culture make it easier for the viewers to get involved in this dark, uncanny and iconic world and stay loyal to it. The details, every step of which is meticulously calculated and planned, strengthen the visual identity of the series, helping it to become one of the most important animated series in the history of television. As a result, it is considered that paying due attention to visual identity in animated series for television can be beneficial for the correct positioning of the brand and the and its related productions.

REFERENCES

Allen, T. & Simmons, J. (2013). *Visual And Verbal Identity*. R, Clifton and J, Simmons (Ed.), *Brands And Branding*. (p. 113-126). The Economist in association with Profile Books ltd.

Anderson, A. & Ward, J. (Creators) *Crusader Rabbit*. Season 01 Episode 01. [Animation Series]. Warner Bross. Television Arts Productions.

Barrett, T. (2014). *Sanatı Eleştirmek, Günceli Anlamak* (G. Metin, Trans.). Hayalperest Yayınevi.

Barrier, M. (2009). *Hollywood Cartoons American Animation In Its Golden Age*. Oxford University Press.

Becer, E. (2013). *İletişim Ve Grafik Tasarım* (9th ed.). Dost Kitabevi Yayınları.

Bendazzi, G. (2015). *Animation A World History Volume 2*. Focal Press.

Research Article - This article was checked by iThenticate

Benzeray, S. (2021, 11 Kasım). *Görsel Kimlik Nedir Ve Markanız İçin Neden Önemlidir?*, https://tr.wix.com/blog/makale/gorsel-kimlik

Blair, P. (2018). *Animasyon Yapım Teknikleri.* (M. Kılıç, Trans.). Es Yayınları.

Burnett, A., Radomski, E. & Timm, W. B. (Producers), Kirkland, B. (Director). (1992). *Batman: The Animated Series.* Season 01 Episode 09. Pretty Poison [Animation Series]. Warner Bross.

Cavalier, S. (2011). *The World History Of Animation.* University of California Press.

Dorfman A. & Mattelart A. (1977). *Emperyalist Kültür Sanayii Ve W. Disney - Vakvak Amca Nasıl Okunmalı?.* Gözlem Yayınları.

Freeman, M. (2014). *Transmediating Tim Burton's Gotham City: Brand Convergence, Child Audiences, And Batman: The Animated Series*. Networking Knowledge: Journal of the MeCCSA Postgraduate Network, 7(1). https://doi.org/10.31165/nk.2014.71.329.

Furniss, M. (2016). *A New History Of Animation.* Thammes & Hudson.

Gitlin M. & Wos J. (2018). *A Celebration Of Animation: The 100 Greatest Cartoon Characters In Televison History.* Lyons Press.

Gray, A. (2018). (Producer and Director). *The Story Of Batman The Animated Series The Heart Of Batman.* [Documentary]. United States: DC Entertainment, https://www.youtube.com/watch?v=PIfq88s4lzM

Güler, A., Halıcıoğlu, M. B. & Taşğın, S. (2013). *Sosyal Bilimlerde Nitel Araştırma Yöntemleri.* Seçkin Yayıncılık.

IMDb. (n.d.). *Varyemez Amca: DuckTales TV Series 1987-1990.* https://www.imdb.com/title/tt0092345/

Measimer, J. (2022, 25 Mart). *History Of Hanna-Barbera: "The Flintstones"* (1960). *ReelRundown.* https://reelrundown.com/animation/History-of-Hanna-Barbera-Part-4-The-Flintstones

Moritz, W. (2008). *Canlandırma.* N. S. Geoffrey (Ed.), *Dünya sinema tarihi* (2nd ed.). (A. Fethi, Trans.) (p. 312-321). Kabalcı Yayınları.

Özodaşık, M. (2018). *Halkla İlişkiler Ve İletişim.* Anadolu Üniversitesi Açıköğretim Fakültesi Yayınları.

Perlmutter, D. (2014). *America Toons In A History Of Television Animation.* McFarland & Company, Inc., Publishers.

Sevindi, K. (2022). *Animasyon Sineması Tarih, Kuram, Uygulama.* Urzeni Yayınevi.

Slade, C. (2016). *Creating A Brand Identity.* Laurence King Publishing.

Wheeler, A. (2018). *Designing Brand Identity.* John Wiley & Sons, Inc.

White, M. D. (2019) *Batman And Ethics.* John Wiley & Sons, Ltd.

Yaylagül, L. (2006). *Kitle İletişim Kuramları Egemen Ve Eleştirel Yaklaşımlar.* Dipnot Yayınları.

Yaylagül, L. (2018). *Herbert Schiller'in İletişim Kuram Ve Araştırmalarına Katkısı. Anadolu Üniversitesi İletişim Bilimleri Fakültesi Uluslararası Hakemli Dergisi,* 26 (2), 11-23.

Youtube. (2024, 2 Ocak). *Crusader Rabbit.* Season 01 Episode 02. [Animation Series]. https://www.youtube.com/watch?v=LMyhH81IV9o

INSTAGRAM AND REALITY: INSTAGRAM NARRATIVES OF AMELIA ULMAN AND ABDOU DIOUF

Uğur GÜNAY YAVUZ
Akdeniz University, Türkiye
ugurgunay@gmail.com.tr
https://orcid.org/0000-0002-3111-8277

Mehmet Uluç CEYLANİ
Akdeniz University, Türkiye
ulucceylani@gmail.com.tr
https://orcid.org/0000-0003-1379-3452

ABSTRACT

The use of social media tools with a visual interface has become an integral part of daily life. This has resulted in the rise of selfies, which are personal photographs posted on social media platforms. Instagram is one of the social media platforms where images or selfies from daily life are shared. The authenticity or reality of the personalities, selves and lives portrayed on social media platforms such as Instagram, especially through selfies, has brought about various debates. At the same time, the use of social media in art as a subject or medium due to such features adds a different dimension to this situation. The potential of an artistic project to manipulate reality through selfie photographs reveals the importance of this study. Based on this point, this study aims to question how real the selves and lives presented on social media platforms are, especially in the case of Instagram, one of the most popular social media channels. Two projects produced with two different artistic concerns that allow this were selected as a sample. Among the social media platforms, Amelia Ulman's Excellences and Perfection Project, which highlights the social domination of the female body through the posts made on her Instagram account, and the profile posts opened in the name of Abdou Diouf, which tells the story of a migrant's journey of hope from Africa to Spain, which was created for the promotional film of the Getxophoto Photography Festival. In this research, which is based on the discourses of Jean Baudrillard, Erving Goofman and Hal Niedzviecki together with the samples, it has been found that social media transforms the identities that individuals create or want to create in the online environment into hyperreality by going beyond rational reality.

Keywords: Instagram, Selfie, Social Media, Art.

INSTAGRAM VE GERÇEKLİK: AMELİA ULMAN VE ABDOU DIOUF'UN INSTAGRAM ANLATILARI

ÖZ

Görsel bir arayüze sahip sosyal medya araçlarının kullanımı günlük hayatın ayrılmaz bir parçası haline gelmiştir. Bu durum, sosyal medya platformlarında yayınlanan kişisel fotoğraflar olan selfie yani özçekimlerin yükselişiyle sonuçlanmıştır. Günlük yaşamın içinden görseller ya da özçekimler gibi paylaşımların yapıldığı sosyal medya platformlarından biri de Instagram'dır. Instagram gibi sosyal

medya platformlarında özellikle özçekimler aracılığıyla tasvir edilen kişiliklerin, benliklerin ve hayatların özgünlüğü ya da gerçekliği çeşitli tartışmaları da beraberinde getirmiştir. Aynı zamanda sosyal medyanın bu gibi özellikleri nedeniyle konu olarak veya mecra olarak sanatta kullanılması bu duruma farklı bir boyut kazandırmaktadır. Sanatsal olarak yapılan bir projenin özçekim fotoğrafları aracılığıyla gerçekliği manipüle edebilme potansiyeli bu çalışmanın önemini ortaya koymaktadır. Bu noktadan yola çıkarak yapılan çalışmada en popüler sosyal medya mecraları arasından Instagram ve bu mecra örneğinde özellikle sosyal medya platformlarında sunulan benliklerin ve hayatların ne kadar gerçek olduğunu sorgulamak amaçlanmıştır. Buna imkân tanıyan iki farklı sanatsal kaygı ile üretilen proje örneklem olarak seçilmiştir. Sosyal medya platformları arasından Amelia Ulman'ın Instagram hesabından yapılan paylaşımlar üzerinden kadın bedenine dair toplumsal tahakkümün öne çıkardığı Mükemmellik ve Kusursuzluk Projesi, aynı zamanda da Getxophoto Fotoğraf Festivali'nin tanıtım filmi için kurgulanan bir göçmenin Afrika'dan İspanya'ya umut yolculuğunun hikayesinin anlatıldığı Abdou Diouf adına açılan profil paylaşımları ele alınmıştır. Örneklemler ile birlikte Jean Baudrillard, Erving Goofman ve Hal Niedzvlecki'nin söylemleri de temele alınarak yapılan bu araştırmada sosyal medya tarafından bireylerin çevrimiçi ortamda yarattıkları ya da yaratmak istedikleri kimlikleri rasyonel gerçekliğin ötesine geçirerek hiper gerçekliğe dönüştürdükleri bulgulanmıştır.

Anahtar Kelimeler: Instagram, Özçekim, Sosyal Medya, Sanat.

INTRODUCTION
Communication is one of the most important concepts that have not changed from the first people to the present day. The form of communication, which is defined as the expression of people's spiritual lives or the method and process of influencing and being influenced by each other (Kılıç, 2002: 16), has constantly changed with the process and technology. The point it has reached today can be shown as reaching the end of the limits of its instant and mass dissemination through social media.

From oral culture to the invention of writing and then to the use of the internet, the media, which has gained a great momentum in life with technology, has socialized and gained important roles in the daily life of the person. Social media tools with a visual interface are in the first place in daily life. Basically, and practically, the images that emphasize the visual interface are formed by photography. The German art historian Alfred Lichtwark made a determination in 1907, a date considered to be early for photography, as follows: "In our age, there is no other work of art in which a person is looked at as carefully as a portrait photograph of himself, his closest friends, relatives and loved ones." From this point of view, he moved his research and thoughts from the field of aesthetic distinctions to the field of social functions, that is, to the social dimension of photography (Benjamin, 2013: 30). Photography, which has facilitated expression in the daily life of the individual with this feature from past to present, has changed the quality and quantity of sharing with social media.

In the light of this information, publishing one's own photographs from one's daily life as selfies has brought a new dimension to photography as social media content. In this study, two projects that question the question of how real the personalities, selves and lives put forward as well as the effort to be visible in the field of selfies with social media opportunities are discussed.

CONCEPTUAL FRAMEWORK
Existence On Reality and Identity in Social Media
In the Turkish Language Association dictionary, social media is defined as a communication environment that enables visual and audio material sharing, information transfer and communication between users through social networks created on the general network (TDK, n.d.). Social media is based on surveillance and consumption. In other words, it is possible to describe web-based applications that allow users to share information, emotions and opinions and enable mutual communication.

Many studies have been conducted in the past in this sense, but due to limited opportunities, the first social media was SizDegrees.com, which was established in 1997. Through this platform, users created profiles, listed their friends, had the chance to connect and message with others, but it was closed down in 2000. Since then, there have been new developments in this field and it has become a sector that incorporates many features through new platforms.

In addition to its similar features with traditional mass communication tools, it is also in an important position due to its ability to incorporate all of its written, audio and image-based structure. Even if it is not face-to-face communication with social media, it can go beyond a monologue type of communication as in traditional mass media, and the fact that it allows for feedback makes it interactive. Through social media, everyone has the opportunity to express themselves and their views. However, this feature is sometimes misused and misguided by sharing false information. It enables communication with people who cannot be reached and communicated with in daily life. On the other hand, insulting words that people cannot use against each other in face-to-face communication are easily used on these platforms, which leads to judicial processes, especially with famous people who write comments of this nature. Mobile phones provide the opportunity to connect to social media platforms anytime and anywhere, and although this provides democratization in terms of accessing information and communicating, it also makes the issue of privacy controversial.

On platforms like Twitter or Facebook, these users can share their life experiences and views in text and with visuals; on platforms like YouTube and Vimeo, they can share video-based visual and audio media; and on Instagram, they can share images taken mainly with the combination of mobile phones. All users on social media create their own media content. Moreover, social media allows the realities of the physical world to exist in a virtual environment, creating a new dimension of reality.

The inevitable intervention of social media on lives once again reminds us of Baudrillard's thoughts on reality. Social media and related tools, which produce certain meanings in order to maintain a certain order that exists on a social basis, are increasingly producing literary, linguistic and especially visual content. While examining the nature of social media and related tools, it reveals the reality of the content disseminated from social media and the transformation of this content into hyper-reality. Speaking of a simulation period in which sign and discourse are at the forefront, Baudrillard stated that reality has been replaced by images-symbols, and that the concrete has been replaced by virtual realities. Likewise, he elaborates and defines this situation through simulacrum as the appearance desired to be perceived as reality, that is, the act or idea of simulating, pretending to have what one does not have, or showing something unreal as real. Social media and mass media have a very high power in the foundations of Baudrillard's assumption. The media, which previously had a unilateral effect, has transformed objective and rational reality into simulation with technological innovations in the social media era we are in, and from there it has evolved into hyperreality, which is a media product. In other words, the artificial reality created by social media can reach a hyper-reality that is in a way above rational reality. As a result, the identities created or desired to be created through social media reveal such a reality in the audience (Baudrillard, 2003).

For social media, different identities are constructed and strategies are developed that focus on liking this identity. For most users, beyond communicating with their acquaintances and expressing themselves, it is not as it is, that is, by moving away from rational realities; it is used for the purpose of adapting the bodies and lifestyles that are admired and desired to individuals as they want to be, in a sense, creating their own hyper realities and exhibiting these new fictional images.

Self-presentation in identity construction is a concept that Erving Goffman contributed to the sociology literature. People can present themselves in a new personality, situation or social position in line with the different goals and desires they set. Goffman emphasizes the fact that presenting oneself as having a certain characteristic is as important as actually having the desired characteristic (Hortaçsu, 2012:

270). In his book "The Presentation of Self in Everyday Life", Goffman likens this situation to a theater play and analyzes the presentation of personality through the concept of "performance" as a theatrical effect. He interprets the concept of performance as the actions of individuals that have some effect on the audience and that occur over time throughout the continuity of the person rather than the audience in particular. He states that each actor in theater plays are actors who take on different personalities as a result of different roles for the audience. With reference to this, individuals can adapt different roles in social life to their daily lives according to their social identities. In other words, individuals who take on multiple personalities express their identities that best reflect the situation they are in from the repertoire they have (Goffman, 2020).

The one-to-one equivalent of this situation emphasized by Goffman is experienced especially on social media. In Goffman's theory, it is possible to equate stage and theater actors with Instagram, a social media tool, and its users. In this approach, Instagram is a stage where the individual creates new identities in life. The visual content created in the Instagram profile, that is, on the stage, especially selfie photos, correspond to the performances of actors. They reveal their performances with gestures, facial expressions, body language and physical characteristics such as race, gender and age. Subsequently, the places where they exhibit their performances also correspond to their scenes with carefully selected objects, accessories, physical design and all the content in the background in the visuals they create.

The other major factor in the emergence of all these personalities is the evolution of the phenomenon of surveillance, peeping and audience in the process. The prominence of the concepts of surveillance/peeping in modernism is defined as oppressive and coercive surveillance/peeping with the concept of "Panopticon". It is seen that the change largely emerged with postmodernism. In this section, surveillance/peeping is defined as the surveillance/peeping of the majority on the minority, called "Synopticon", which has spread rapidly with digitalization. It can be exemplified by the viewer in front of the television watching the people in TV shows. Then, as a result of the further advancement of technological developments, surveillance / peeping has evolved into the "Omnipticon" dimension with the dimension of pleasure and entertainment intentionally, even legally (Okmeydan, 2017). At this point, it can be argued that the phenomenon of surveillance / peeping, which has reached the last dimension, is realized with social media. Niedzviecki argues that a "culture of peeping" has emerged for the situation that now makes surveillance and peeping ordinary for the audience. Thanks to social media tools such as Instagram, peeping is now commonplace with viewers. He states that it is actually ironic that users make the personalities they create here watchable, and that all kinds of mutual communication with the audience is actually an ironic situation. However, from this point of view, he interprets the banalization of this situation in terms of the audience and the user as both a necessary consequence of being born in a society living in the age of technology, non-stop shopping and global entertainment, and a reaction against them (Niedzviecki, 2010).

The need for likes and comments on our published lives as a result of the frenzy of sharing every moment of our lives on social media about where we are and with whom we are with has reached the point of addiction. Being present on social media and constantly updating this presence has become a part of the routine of daily life. After the update, the number of likes and comments are followed and these lead to new posts. Thanks to social media, people express themselves and become visible at the same time. At this point, profile photos, added photos and video content are of great importance.

Selfie
Selfie can be defined as taking a photo of oneself alone or with a large number of people by including oneself in the photo via a phone, camera or tablet computer. Selfie is sometimes confused with the concept of self-portrait and the first selfie is the photograph taken by Robert Cornelious in 1839, which is also the first self-portrait in the history of photography. It is possible to define self-portraiture as the artist's artistic production through one of the fine arts mediums such as painting, sculpture, photography,

video, performance by using the artist's body as a tool and material. Self-portrait is an artistic production in which the artist uses his/her body as a tool to express himself/herself as well as the elements he/she wants to explain and criticize in society. Selfies are taken for purely individual purposes. Some of them can be taken anywhere in our daily lives, such as at dinner, at the cinema, on vacation, etc., as well as souvenir photographs taken at special times and places or with people.

The effort to gain likes and followers and thus to be recognized and become famous is also reflected in the posts. At this point, it is necessary to fulfill conditions such as wearing branded clothing, or if not, at least carrying the bag, going to prestigious and exclusive places, eating and drinking there, doing everything necessary to be beautiful or handsome, and generously displaying all physical features. Thanks to the cameras added to cell phones that allow high-resolution photography, photos can be taken anytime and anywhere, and selfies have been on the rise in recent years. Beyond instant selfies, there is an increasing number of artists who prefer selfies as an artistic technique.

Developments in technology have also brought with them transformed communication channels, providing new forms of communication, languages, platforms and new possibilities for artists, to which new ones are added every day. These artistic approaches, which are exemplified across digital arts: net.art, which is diversified as network art, software art, which is created from data from websites or web pages, or new media art, which uses many structures such as video, photography and sound.

Developing technology offers many different technical possibilities to the art of photography. One of these is the ability to take photos with cell phones. In 1999, after the introduction of the 0.11 MP camera added to the phone, which allows cell phones to take photos, it has become an indispensable feature of phones very quickly. There has been an increase in the number of photos taken with cell phones, which can be with us anywhere at any time, and at the same time, photography fields such as mobile photography have also emerged. Today, the quality and features of the camera and lens of the phones are at the point of being one of the most important criteria for purchasing a phone. Post-shooting interventions made in the darkroom in the past can now be done in seconds through computer programs. Many of the results achieved through these programs can also be obtained through applications downloaded to mobile phones.

METHOD
Both social media platforms and the subject of selfies have been the source of many artistic projects. Within the scope of this study, Instagram, one of the most popular social media platforms since its establishment in 2010, has been selected as a sample among social media platforms. Amelia Ulman's Instagram account, which allows us to question once again how real the profiles created on this medium and the selves, personalities and lives presented in the profiles are, and the " Excellences and Perfection " Project, which highlights the social domination of the female body through this account, as well as the account opened in the name of Abdou Diouf, which tells the story of a migrant's journey of hope from Africa to Spain, which was created for the promotional film of the Getxophoto Photography Festival, were taken as two artistic projects. In the study, case study research (Dul & Hak, 2008: 8), which makes it possible to select one or more events from real life, collect data from these events and analyse them with a qualitative approach, was applied.

ANALYSIS/DISCUSSION OF FINDINGS
Amalia Ulman And The Excellence & Perfection Project
She is an actress, director and performance artist born in Argentina in 1989, raised in Spain, educated in London and currently living in the US. With the Perfection and Imperfection Project, she created and shared images suitable for the performance she designed on her personal Instagram and Facebook account between April 19 and September 14 in 2014 (Figure 1). Her first post started with the text "Part 1" and then she created content that coincided with a self-living the life she fictionalized and shared them on her account at regular intervals, and finally she ended her posts with a black and white rose

photograph. When Ulman was asked how much the person in his posts was himself, he made the following statement: *"It was all fiction, I did months of research, there was a beginning, middle and end. I dyed my hair, renewed my wardrobe and acted. That is not me"* (Öncel, 2016).

Figure 1. Amelia Ulman, Excellence and Perfection Project, 2014 (Artwort)

In Ulman's project, Amalia is a young woman who moves from a small town to Los Angeles to become a model. Her posts during this process paint an image of an innocent, childlike and cute young girl dominated by pink and white tones. Pink rose petals on the bed, specially decorated nails, rabbits, plush toys, strawberry cake photos are other shots other than selfies. Then she breaks up with her boyfriend, starts working as an escort after financial difficulties, buys very expensive brand name products, stays in luxury hotels and starts eating food that suits this lifestyle. In this process, she takes selfies with sexier underwear, shopping bags with brand logos, branded products, money and selfies that show her body more in the foreground (Figure 2). During this period, she is accompanied by a gun in her photographs, she poses by kissing the gun in her hand, black and gold colors are in the foreground, sharp clarity and contrast draw attention. During this period, she shows her breast augmentation operation in selfies with bandages and then in underwear. Then she starts to use drugs, depression and then a rehabilitation process follows. And she returns to her family, takes photos with children and babies, makes a new boyfriend, starts eating healthy and doing sports, leaving behind the bad days in her life and focusing on her future, and the project is concluded with posts dominated by green and earth colors.

Figure 2. Amelia Ulman, Perfection and Perfection Project, 2014 (Artwort)

Ulman discussed how power, privilege and prestige are constructed and presented on social media, as well as the beauty standards of the time and the superficial presentation of women on social media. According to Hannah Black: *"Public services have been privatized and private life has become public. Once upon a time, only professional hotties graced all major media outlets; now social media makes anyone a hottie if they want to be"* (Black, 2013).

Through the posts Ulman made on her profile and presented to her followers, she opened the representation of reality and the indicators of representation on social media platforms to discussion, and she performed her performance of the unreal scenario she created, which had nothing to do with her real identity, through her selfies. For months, his followers were unaware that Ulman's posts were part of a performance, until he revealed it with the message in his last post. "Sorry I haven't written to you in a while, I didn't want to break the rhythm of Excellences & Perfections (2014), I wanted you to believe that the collapse was real, I wanted you to believe in the photographs above all else" (Karahan, nd.). At the same time, Ulman did not provide information to his close circle in order not to distort the reality of the image he drew of his life through his profile.

Figure 3. Amelia Ulman, Perfection and Perfection Project, 2014 (Artwort)

Ulman's project depicts the *"cute girl"* period with a body shaped by the ideals of developing sexuality, thinness and youth (Skovedt, 2019: 55), the *"sugar baby"* period reflects a femininity with a more bodily aesthetic, embodied by people like Kim Kardashian (Skovedt, 2019: 55), and the *"goddess of life"* period comes from people like Gwyneth Paltrow who are homely, devoted to healthy living and self-care (Skovedt, 2019: 71) (Figure 3). According to Siri Skotvedt, Ulman's project did not imitate or reproduce women, but reflected the processes through which they were created, emphasising that women are not passive consumers but active producers with their own online personalities (Skovedt, 2019: 86).

The selfies she took within the scope of this project were included in the Electronic Superhighway exhibition, which was opened at the White Chapel Gallery in London on 29 January-15 May 2015, consisting of the works of 100 artists to reveal the impact of computer and internet technology on artists. Between 8 February-12 June 2016, she shared her work with the audience in the exhibition Performing for the Camera. The exhibition included more than 500 artworks, one of which consisted of Amalia Ulman's Instagram posts. The exhibition focused on the relationship between performance art and photography. Ulman's series was included in the archive of the New Museum in New York. In 2018, a book with the same name as the project was published, and the book included the posts as well as some of the comments on the posts. In 2021, the film El Planeta, in which Ulman took part both as an actor and director, was screened at many festivals such as the Sundance Film Festival.

Abidou Diouf Project

In 2015, Spanish filmmaker Tomas Pena fictionalised a person named Abidou Diouf, the name of the former president of Senegal, and on the account abdoudiouf1993 opened for this person, selfies taken by a young Senegalese man during his dangerous journey to Spain via Mauritania and Morocco were shared. Diouf's journey, which started in front of his house in Senegal, was shown through selfies at every point: on the boat, by the fire, while running away, when he was caught, etc. (Figure 4).

Figure 4. Intagram posts of Abidou Diouf, 2015 (Instagram)

On 21 July 2015, he took a selfie in front of his house, which received 839 likes, "Today I am starting a new life. Today I am starting my European journey for a better future for my family. I will tell all my experiences here. Good and beautiful, bad moments. I hope you like it." and selfie, and the number of followers and likes or comments on the posts continued to increase with each passing day (Figure 5).

On 2 August, a news article was published in the Huffington Post newspaper stating that they contacted Abdou upon the posts made from the account and that they were waiting for his response to the photographs and questions about his story (Ridley, 2015). Following the news, the number of followers and interest in the Instagram account increased, Storyful reached the account and then deepened its research, and it was observed that there was no other social media account with the same name and that the account was opened with the first post on 21 July. The Spanish production company shared videos of some of the scenes in the posts made by Manson on Diouf's account, and the banner hanging on the back of the selfie of Manson getting a haircut before the big journey was also shared on the agency's social media. Following these findings, after Manson and Getophoto were asked about Diouf's story, the agency made a press statement. The statement is as follows:

> The creative agency and production company Volga presents the press campaign for this year's GETXOPHOTO photo exhibition. Directed by Barcelona studio Manson, this year's campaign consists of a 60-second video and a linked Instagram account that reflects the way we process and share images of displacement and migration in established media and social networks. It is also a commentary on how the use and significance of photography has changed radically over the last few years, with the image of travel inextricably linked to 'reality'. In this respect, photography is key to the social construction of 'travel' in a globalised society. If this is true of industrial tourism, the endless search and sharing of the 21st century continues. It applies equally to the growing number of people whose travelling is the result of necessity. Migrants and refugees displaced by dictatorial regimes, the horrors of war, and environmental and economic disasters (Mackintosh, 2015).

Figure 5. Intagram posts of Abidou Diouf, 2015 (Instagram)

On 3 August, the Huffington Post published another news article on the subject. It was announced that the account was actually a work of fiction, and that the posts on this account were posed by a handball player living in Spain for a photography festival by a Spanish advertising agency (Ridley, 2015b).

The last selfie shared from the Abidou Diouf account on 4 August received 1966 likes from his followers. The last post read:

> The journey is over. Thank you friends for all the interest, support and discussion. This Instagram experience was based on the real experience of thousands of people who risk their lives for a better future every year. You can see these and other photo proposals related to travel at the International Getxophoto Festival, held in Getxo, Spain, from 3 September to 4 October, to discover how we use social networks as a place to share travel images and experiences depending on who we are and why we travel, to show that other realities exist and are closer than we think[1]. is in the form.

Pena stated that the aim of this project was to make Europeans think about their attitudes towards immigrants from Africa, that they are treated like animals, and that the comments are really racist (Judah, 2015). All of the shots were taken by Pena with a mobile phone in one day around Barcelona. The person in the selfies is a handball player whose real name is Hagi Toure and who has been living in Barcelona for years. The video, which includes the video and selfies he took and the hashtags he used, was shown as a promotional film for the Getxophoto Festival, which was designed as a promotional campaign for the festival organised with the theme of travel[2].

Figure 6. Intagram posts of Abidou Diouf, 2015 (Instagram)

---

[1] www.getxophoto.com ve https://www.instagram.com/p/589kogpMhc/
[2] Festival promotion video https://vimeo.com/134607959

The fact that the photographer in Abdou Diouf's selfies is out of the circuit, and that a refugee himself directly expresses and reflects the difficult conditions and process he is going through, has made the photographs more effective on people (Figure 6), (Figure 7). Many people criticised the fictional nature of the account and its posts, and Damien Glez was one of them. Glez evaluated this campaign as a fraud, stating that while people followed the series with emotion, the emotion was replaced by anger, that more than 2 thousand migrants lost their lives during this journey according to the data of the International Organisation for Migration until the first 8 months of 2015, and that this Instagram account does not make people think about the ordeal of migrants, but is a deception that pretends to be so (Glez, 2015).

David Campbell argued that there is no need for fraud when there is so much quality work visually documenting the migrants' journey, that the global movement of refugees is such an important issue and the politics around it are so morally problematic that it is fundamentally irresponsible to use it as a crutch and to do anything that might make viewers doubt the value of asylum seekers (Shaw, 2015).

Oriol Caba, who led the campaign for the festival, explained the basis of this project as follows:

> In developed countries, there is a use of image that is not common in other parts of the world. We wanted to show how the ordinary handling of self-image can be used to produce self-image, but in a very different context, such as the dangerous and traumatic journeys people go on to achieve a better life. We thought it was strong enough and powerful enough to make a statement and ask a question (Laurent, 2015).

According to Lewis Bush, understanding or sympathizing with the motiviations behind deceptive photographs doesn't necessarily maket he act of decetion less problematic. For those who discover that the narrative is untrue may find that it contaminates their perspective on migration. He argues that it contaminates the view of those who argue that Europeans should be more humane towards people who want to travel here (Ridley, 2015).

Figure 7. Intagram posts of Abidou Diouf, 2015 (Instagram)

In 2016, Light Eye Mind Gallery organised the exhibition "Incomplete Images" curated by Monica Alcazar-Duarte and Lewis Bush. In the exhibition, the works of artists who are themselves refugees, in a sense their own stories, were exhibited. Photographs taken by Tomas Pena and shared on Abdou Diouf's profile were included in the exhibition. Bush, one of the curators, stated that we should look at the internet with an increasingly questioning eye, especially as consumers and producers of news, and that we should not forget that photographs are not only interesting windows into a world that actually exists, but also easily manipulated (Smyth, 2016).

CONCLUSION

Manuela Salazar states that Instagram has become the Schrodinger's cat of social media (Salazar, 2019: 86). Like a cat that is both alive and dead, both the real and the unreal are in the same box, and it is very difficult to distinguish the real from the unreal. The posts of both Amalia Ulman and Abdou Diouf on Instagram, one of the most popular social media channels of our age, are just two of the most striking examples that prove us that everything in social media may not be what it seems. These two projects have opened the issue of the reality of the virtual world and the reality of life to discussion, and have been widely debated due to this feature. Ulman's profile was prepared for the art project she started in 2014 and Abdou Diouf's profile was prepared for the promotion of Getxophoto Photography Festival in 2015.

The hashtags added to Ulman and Diouf's posts were selected among the most popular ones on social media. From time to time, hashtags such as #Istagood, #travelgram, #Justdoit, #Photooftheday, #Photochallenge, #Picoftheday and similar hastags have attracted attention.

While Ulman exists as a living artist, Abdou Diouf is a person created by an advertising agency. For both projects, false identities were created and content supporting this constructed identity was produced in the form of text, photographs and videos. At the same time, it was shared with the most used and most remarkable hashtags.

Diouf's account shared 16 photos and videos in 14 days and the most liked one was his last post with 1966 likes. Amelia Ulman, on the other hand, shared 185 photos and videos for 157 days, and the most liked one among these photos was her selfie, which included her reflection in the mirror, with 260 likes. The most important feature of media art is that it is interactive and the likes, positive or negative comments on both platforms have been included in the artistic process and the work.

For both projects, a scenario was constructed in order to present the fictionalised reality in the most effective way. From the innocent girl child in Ulman's life to the sexy woman who works as an escort, from shopping, showing off, plastic surgery and drug use to the rehabilitation process and the process of connecting to life in a healthy way by meditating again. For Diouf, the plot progressed as his last preparations before the journey, his last meal with his family, his departure, his travelling process, his capture and the start of his new life, and both scenarios ended with a happy ending.

Another common feature of both projects is that they were made with artistic concerns and then both of them left the virtual world and reached art lovers physically through exhibitions or screenings. Both projects focus on the questioning of reality in social media. At the same time, Ulman revealed that there is a point of presenting female identity on social media and objectifying femininity for the sake of appreciation. With the Diouf profile, it was aimed to draw attention to the racist and discriminatory approaches faced by immigrants.

Diouf's posts were encouraging and supportive, wishing him luck and good wishes such as "Good luck brother, I wish you success.", "Congratulations and good luck from Barcelona. I wish you all the best and hope all your dreams come true!", "Stay strong brother", as well as insulting and racist comments. We are tired of millions of people trying to come here. There is no place for you here, no work, no dreams.", "Get out of my country.", "Get out of my country please, what you are doing is illegal and hurts many poor Spanish citizens because they don't get their financial aid."

Ulman's profile received comments such as "Cry right, I get aroused while watching.", and the selfie she took while meditating received comments such as "You are a complete idiot who has nothing to do with reality but has a lot of money.". In addition, many comments were made on the posts about her beauty, and after the breast augmentation operation, "Do what makes you you. By the way, you are sexy as you are. Big fake breasts are not attractive. To be honest, you are more beautiful as you are."

Lives are exhibited through social media, and followers can make ruthless comments on the scene exhibited in front of them without thinking too much, and sometimes they can make sentences up to insults. Both profiles discussed within the scope of the study were criticised mercilessly. Online selves and identities created through social media platforms, and followers observe the lives presented to them and judge and comment according to their own value judgements and perspectives. The comments on the posts of the two profiles considered within the scope of the study have become an important part of the works of art.

In addition to being an artistic study, it can be said in the light of all these data that social media and related tools have brought social reality to a decisive point. In other words: tools such as Instagram, which enable the emergence of this new reality that exists through social media and shape the images that spread massively for certain purposes, can recreate the perception of reality. As a result, they can make the distinction between real and fake indistinguishable.

Ulman and Diouf projects are the reconstruction of the reality in today's world, which is called simulation, with its visuals, stories, and audience interpretation and interaction. The reality presented in the project is a hyperreality that is actually reconstructed in the simulation universe by organising the meaning of economic, cultural and social reality and repeating its image.

Negroponte draws attention to the fact that after being included in the digital world, atoms were replaced by data through "bits". He states that these bits, which turn into data, can be manipulated as desired, are in favour of freedom, and form the basis of the functioning of the world in every field by emphasizing the speed and ease of access (Negroponte, 1996). However, as long as communication in social media continues to be experienced with bits, the reality we think exists will continue with abstract or new realities (Robins, 2013: 38). At this point, the interaction of new identities and audiences that emerged with Instagram has brought a new dimension to the phenomenon of peeping and made it almost a part of daily life as suggested by Niedzviecki. Subsequently, it has become possible to talk about Baudrillard's simulation universe and Goofman's performance theory transforming the whole world into a theatre stage.

REFERENCES

Artwort. (2014). *Amelia Ulman*, https://www.artwort.com/2016/05/18/arte/amalia-ulman-excellencesperfections-instagram-puo-arte.

Baudrillard, J. (2003). *Simülakrlar ve Simülasyon.* Çev. Oğuz Adanır, Doğu Batı Yayınları.

Benjamin, W. (2013). *Fotoğrafın Kısa Tarihi.* Çev. Osman Akınhay, Agora Kitaplığı.

Black, H. (2013, 15 July). *Further Materials Toward a Theory of the Hot Babe,* The New Inquiry, https://thenewinquiry.com/further-materials-toward-a-theory-of-the-hot-babe/.

Getxophoto. (2015*). Getxophoto 2015-Spot* [Video]. https://vimeo.com/134607959.

Glez, D. (2015, 5 August). *Immigration: «Abdou Diouf» Sur Instagram, Vrai Buzz Pour Faux Clandestin.* Jeune Afrique, https://www.jeuneafrique.com/254107/societe/immigration-abdou-diouf-sur-instagram-vrai-buzz-pour-faux-clandestin/.

Goffman, E. (2020). *Günlük Yaşamda Benliğin Sunumu.* Çev. Barış Cezay, Metis Yayınları.

Hortaçsu, N. (2012). *En Güzel Psikoloji Sosyal Psikoloji.* İmge Kitabevi.

Instagram. (2015). *Abidou Diouf,* https://www.instagram.com/abdoudiouf1993/.

Judah, S. (2015, 3 August). *Migrant Hoax: The Selfies That Fooled The Internet,* BBC. https://www.bbc.com/news/blogs-trending-33764636.

Karahan, N. (t.y.). *Sosyal Medya ve Sanat,* https://www.artfulliving.com.tr/project/3735/sosyal-medya-ve-sanat-i-amaliaulman.

Kılıç, V. (2002). *Dilin İşlevleri ve İletişim*, Papatya Yayıncılık.

Laurent, O. (2015, 3 August). *Creators of Fake Instagram Account Showing a Migrant's Journey Speak Out.* Time. https://time.com/3982506/immigrant-instagram-migrant-journey-abdou-diouf/.

Mackintosh, E. (2015, 3 August). *How a Production Company Faked Instagram Migrant Account,* Medium. https://medium.com/1st-draft/production-company-faked-migrant-33842712e221.

Negroponte, N. (1996). *Dijital Dünya.* Çev. Zülfü Dicleli, Türk Henkel Dergisi Yayınları.

Niedzviecki, H. (2011). *Dikizleme Günlüğü Kendimizi ve Komşularımızı Gözetlemeyi Niçin Bu Kadar Sevdik?,* Çev. Gökçe Gündüç, Ayrıntı Yayınları.

Okmeydan Bitirim, S. (2017). *Postmodern Kültürde Gözetim Toplumunun Dönüşümü: 'Panoptikon'dan 'Sinoptikon' ve 'Omniptikon'a*. AJIT-e: Academic Journal of Information Technology, 8 (30), 45-69. doi: 10.5824/1309-1581.2017.5.003.x.

Öncel, Ö. (2016, 28 January). *Sahte Hayatıyla Instagram'da 90 Bin Takipçi Toplayan Sanatçı,* Sosyal Medya.Co, https://sosyalmedya.co/sahte-hayatiyla-instagramda-90-bin-takipci-toplayan-sanatci/.

Ridley, L. (2015, 3 August). *Instagram Migrant' Who Captured His Journey In Photos Turns Out To Be Spanish Handball Player Hagi Toure.* Huffington Post, https://www.huffingtonpost.co.uk/2015/08/03/instagram-migrant-fake-photos-journey-abdou-diouf_n_7925240.html?1438617426.

Ridley, L. (2015 b). *Migrant Instagrams His Perilous Journey By Truck and Rowing Boat To Reach Spain From North Africa.* The Huffington Post UK, HuffPost Us Publish.

Robins, K. (2013). *İmaj: Görmenin Kültür ve Politikası*. Ayrıntı Yayınları.

Salazar, M. (2019). *A Look Into The Picture-Perfect Fake Life Of Amelia Ulman's Excellences and Perfections.* Excersions Journal, Vol 9, No 1, 2019, pp. 76-88.

Shaw, M. (2015, 5 August). *From His Own Perspective: The Seductive Power of the Instagram Migrant.* https://www.readingthepictures.org/2015/08/the-main-thing-the-insta-migrant-had-going-for-it/.

Skotvedt, S. (2019). *Femine Aesthetics as Feminist Critique in Amelia Ulman's Excellences &Perfections*. University of Oslo, Institutt for Filosofi.

Smyth, D. (2016, 25 November). *Light Eye Mind Gallery Takes a Look at Forced Migration.* British Journal of Photography, https://www.1854.photography/2016/11/incomplete-images-at-light-eye-mind-gallery/.

505

TDK. (n.d.). Sosyal Medya in *TDK.* Retrieved November 18, 2023, from http://www.tdk.gov.tr/.

506

TASARIMDA DİJİTALLEŞEN DÖNEMİN ANİMASYON SİNEMASINA ETKİSİ

Serra ERDEM
Ankara Hacı Bayram Veli Üniversitesi, Türkiye
serra.erdem@hbv.edu.tr
https://orcid.org/0000-0002-6689-1913

ÖZ

Dijitalleşme olgusu özellikle 20. yüzyılın son çeyreğinde sanatın her alanında kendini göstermeye başlayan, dijital çağın bir getirisi olarak sıklıkla karşımıza çıkmaktadır. Teknolojik gelişmelere bağlı olarak gelişen ve zaman geçtikçe içi içe giren iki sanat dalı tasarım ve sinema da dijitalleşen bu dönemden doğrudan etkilenmekte ve paralel gelişmeler göstermektedirler. 21. yüzyıla gelindiğinde ise geleneksel tasarım süreçlerinin kendisini gelişen teknoloji ve dijitalleşme ile birlikte bambaşka bir boyuta taşıması ile birlikte, tasarımı kendi bünyesinde barındıran sinemanın da bu gelişim ile birlikte bambaşka bir boyuta taşındığı görülmektedir. Tasarımda gelişmekte olan dijitalleşme olgusunun filmlerin çekim, üretim, dağıtım, gösterim aşamalarına kadar olan bütün süreçlerini değiştirdiğini gözlemlemekteyiz. Bu çalışma, süreç içerisinde gelişen tasarım teknolojisinin ve dijitalleşme olgusunun animasyon sineması üzerindeki etkilerini, bu alanda öncül örnekler üzerinden incelemeyi ve teknoloji ve dijitalleşmenin tasarım sürecine nasıl uyarlandığını ve animasyon sineması üzerindeki etkilerini değerlendirmeyi amaçlamaktadır. Seçilen örnekler üzerinden yapılan değerlendirmeler, tasarım sürecinde dijitalleşmenin nasıl kullanıldığını ve bu kullanımın animasyon sinemasındaki yansımalarını ortaya koyacaktır. Sonuç olarak, tasarımda dijitalleşmenin etkileriyle ilgili bir analiz sunularak, animasyon sinemasında meydana gelen değişikliklerle ilişkilendirilecektir.

Anahtar Kelimeler: Tasarım, Sinema, Dijitalleşme, Animasyon, Teknoloji.

THE EFFECT OF DIGITALIZED ERA IN DESIGN TO ANIMATION CINEMA

ABSTRACT

The phenomenon of digitalisation is frequently encountered as a result of the digital age, which started to manifest itself in every field of art, especially in the last quarter of the 20th century. Design and cinema, two branches of art that develop on technological developments and become intertwined as time passes, are directly affected by this digitalised period and showed parallel developments. When it comes to the 21st century, it is seen that traditional design processes have carried themselves to a completely different dimension with the developing technology and digitalisation, and cinema, which incorporates design within itself, has moved to a completely different dimension with this development. We observe that the digitalisation phenomenon developing in design has changed all the processes of films from shooting, production, distribution and screening. This study aims to examine the effects of design technology and

507

digitalisation phenomenon on animation cinema through pioneering examples in this field and to evaluate how technology and digitalisation are adapted to the design process and their effects on animation cinema. The evaluations made through the selected examples will reveal how digitalisation is used in the design process and the reflections of this use in animation cinema. As a result, an analysis of the effects of digitalisation in design will be presented and related to the changes in animation cinema.

GİRİŞ

İnsanoğlu geçmişten günümüze kendini ifade etme ihtiyacı için değişik yollara başvurmuştur. Bu biçimlerin erken tarihli kanıtları milattan önceki dönemlerde karşımıza çıkmaktadır. İspanya'da bulunan Alta Mira mağarası, Fransa'da bulunan Lascaux mağarası paleolitik dönem duvar resimlemelerine ev sahipliği yapar. Çoğu sanat tarihçisi, arkeolog, davranışbilimci, toplumbilimci, tasarımcı bu resimlerin yapılış amaçları ile ilgili farklı yorumlarda bulunmuş olsalar da kesin olan tek şey bu resimlemelerin insanın kendini ifade etme ihtiyacından ortaya çıktığıdır ve bu ifade biçimi yazıdan önce resimlemeler ile kendini göstermiş olduğudur. Bu resimlemeler uygarlıkların gelişimi ile doğru orantılı olarak değişime uğramış, ama özünde insanın kendini ifade etme ihtiyacı olarak medeniyetlere hizmet etmiştir. Farklı yer ve biçimlerde gelişerek kendini gösteren bu ifade biçimi milattan önceki yıllardan hatta yüzyıllardan içinde bulunduğumuz 21. yüzyıla kadar gelişerek gelmiştir. Bu ifade biçimlerini bünyesinde barındıran görsel sanatlar içerisinde resim ve heykel ile başlayan denemeler, fotoğraf makinesinin icadı gibi buluşlar ile birleşerek, görsel sanatlar alanında bir devrim, yeni bir tarihsel başlangıç yaratmıştır. Örneğin, 19. yüzyıl boyunca fotoğrafçılar, fotoğraflarının temeli için sanatsal bir etki olarak ressamların kompozisyon tekniklerini kullanmışlardır. Bireyler, eylemlerini anlık olarak belgelemek amacıyla teknolojiyi geliştirdikten sonra, fotoğraf, sanatla ilişkilendirilen yeni bir ifade biçimi olarak önem kazanmıştır. 19. yüzyılın ikinci yarısında hızlanan fotoğraf çalışmaları ile hareketli görüntüyü yaratma çabaları hızlanmış, bu çabaların sonucu olarak sinema sanatı doğmuş, hatta kendi içinde farklı türlere ayrılacak kadar ilerleyen teknoloji ile birlikte gelişim göstermiştir. Özellikle 19. yüzyılın son çeyreğinde karşımıza çıkan durağan görüntüleri hareketli görüntülere evirme çabaları hızlanmıştır. Bu çabalar sinema sanatını doğurmuş ve kendi içerisinde farklı türlere ayrılan sinema alanlardan bir tanesi de animasyon sineması olarak karşımıza çıkmıştır. Animasyon sinemasına geçmeden önce animasyonun ne olduğu, nasıl bir gelişim süreci geçirdiği ile ilgili bilgi vermek yerinde olacaktır.

ANİMASYON SİNEMASININ KISA TARİHİ

Animasyon, diğer adıyla canlandırma birkaç resmin arka arkaya hızlı bir şekilde gösterilmesiyle elde edilen hareketli görüntüdür. İlk animasyonlar birkaç kâğıda istenen resimlerin çizilmesi ve kağıtların hızlıca geçirilmesi veya bir çemberin içine konup döndürülmesi ile yapılıyordu (Wikipedia, 2021). Bilinen ilk animasyon aletlerinden biri Fenakistiskop (Phenakistoscope)'tur. Belçikalı Joseph Plateau tarafından 1832 yılında icat edilmiştir. Fenakististop, merkeze yerleştirilmiş bağımsız hareket eden ve üzerinde birbirini takip eden görüntülerin olduğu bir diskten oluşmaktadır. İzleyicinin göreceği yönde diskin üzerine görüntüler çiziliyor ya da resmediliyordu; her görüntü fenakistiskopun dışında ince bir alana yerleştiriliyordu. Bir aynanın önüne oturan izleyici diski döndürüyor ve delikten yansıyan görüntüler kesintisiz bir hareket izlenimi uyandırıyordu. 1834 yılında William George Horner tarafından icat edilen zoetrope, bir mil üzerinde dönen bir silindirdi. Bu silindirin içinde uzun şerit şeklinde bir kâğıda çizilmiş görüntüler yer almaktaydı. Dönme sırasında içeri bakıldığında görüntüler hareket ediyormuş gibi algılanırdı. Praksinoskop (Praxinoscope) zoetrope'a benzer, ancak silindirin içinde boşluk yoktur bunun yerine aletin ortasına aynalar yerleştirilmiştir. Silindir dönerken izleyiciler aynalara bakarak yansıyan görüntüleri izler. Flipbook, dairesel olan fenikistiskop, zoetrope ve praksinoskopun aksine doğrusaldır. Her sayfasında sıralı resimlerin ya da fotoğrafların olduğu mini kitaptır. Sayfalar baştan sona hızlı bir şekilde

açıldığında canlandırma hareketi ortaya çıkar. John Barnes Linet, aynı zamanda kinetograph ve flick book olarak bilinen flipbook'u 1868 yılında icat etmiştir (Furniss, 2006: 126-127).

Şekil 1. Phenakistoscope (Victoria Museum, 2021).

Şekil 2. Zoetrope (Crowquill Studio, 2021).

Şekil 3. Praxinoscope (History of Science Museum, 2021).
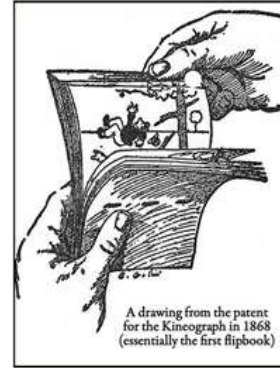
Şekil 4. Flipbook (Fliptomania, 2021).

Her ne kadar Edison 1894'te Kinétoscope ile 35 mm. filmi kullanması ile hareketli görüntünün temelini oluşturmuş, Lumiére Kardeşler, Cinematographe adını verdikleri icat ile 1895 yılında ilk film gösterimini yapmış olsalar da, tüm bu icatlar animasyon sinemasının doğuşunu sağlayan esinlenmelerin çıkış noktası olmuştur.

> İlk olarak 19. yüzyılda phenakistoscope, flipbook ve zoetrope gibi optik oyuncaklar yolu ile farkına varılan hareketli görüntü ve canlandırma sanatı, sonraki yıllarda icat edilen fotoğraf makinesi ve çeşitli sinema aygıtlarının icat edilmesiyle gelişerek günümüze kadar gelmiş ve halkların temel eğlence ve bilgi edinme kaynağı olmuştur. Sinema aygıtlarının gelişmesi ile yönetmenler ve yönetmenlerin işlenilen konuları yorumlamaları ile sinema sanat haline gelir. Çeşitli filmlerin üretilmesi ile de sinema sanatını. İçinde farklı film türleri oluşmuştur. Canlandırma diğer bilinen adıyla animasyon sanatı da sinema sanatı ve gelişen teknoloji ile paralel bir şekilde gelişmiş ve kendi içinde farklı animasyon türlerine ayrılarak bir sanat haline gelmiştir (Göktepe, 2015: 39-40).

"Sinema filmlerinin çekimi için kameraların ve gösterimi için yansıtma (Projection) cihazlarının gelişmeye başladığı süreçte; bu bilgilerden yararlanan Stuart Blackton, Emile Cohl gibi sanatçılar siyah beyaz kısa

canlandırmalar yapmışlardır." (Türker, 2011: 230). *"Canlandırma sinemasında hareket duygusunu verebilmek için farklı tekniklerde denemeler yapılmıştır. İlk yapılan canlandırma, stop-motion olarak bilinen kameranın durdurulup, filmde oynatılması istenen nesnenin hareket ettirilmesiyle oluşan duraklı çekim ya da günümüzdeki adıyla tek kare animasyon tekniğidir. 1907 yılında J. Stuart Blackston'un yarattığı "Humorous Phases of Funny Faces" stop-motion tekniği kullanılarak yapılmış ilk animasyon filmi olarak bilinmektedir."* (Kınam, 2020: 155-156). Emile Cohl tarafından 1908 yılında elle çizilerek oluşturulan animasyon filmi *Fantasmagorie* ilk çizgi film olarak kabul edilmektedir.
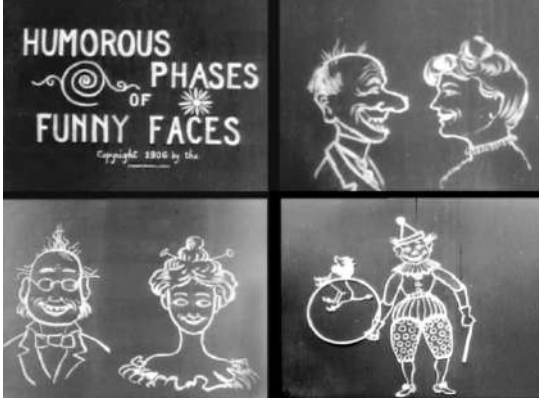
Şekil 5. Humorous Phases of Funny Faces (Fudge Animation, 2021).
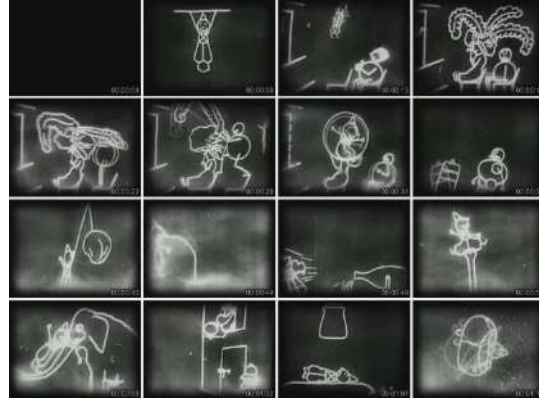
Şekil 6. Fantasmagorie (Pinterest, 2021).

Winsor McCay'ın 1914'te yapmış olduğu *"Gertie The Dinosaur"* filmi 5000 çizimden oluşmaktadır.

Canlandırma filmlerine gösterilen ilgi ve heyecan sonucunda Amerika'da 1900'lü yılların başlarında birçok canlandırma şirketi kurulmuş, Dinky Doodle'in maceraları gibi seri filmler yapılmıştır. 1920'de yapılan Kedi Felik (Felix the Cat) karakteri Otto Messmer tarafından yaratıldı ve canlandırması yapıldı. O yıllarda çok popüler olan Felix ilk *"star"* canlandırma karakteriydi. Felix'i tahtından indirecek olan yeni yıldız 1930'lu yıllarda sadece Amerika'da değil tüm dünyada insanların gönlünde taht kuracaktı. Bu yıldız Walt Disney stüdyolarında doğan ve gelişen Mickey Mouse'dur (Türker, 2011: 231).

Şekil 7. Felix the Cat (National Film and Sound Archive Australia, 2021).
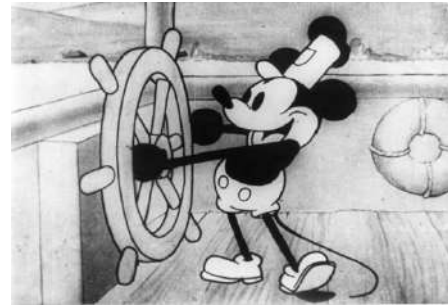
Şekil 8. Mickey Mouse (CNN, 2021).

Disney'in Mickey ile yaptığı ve adını duyurduğu ilk film *"Steamboat Willie"* olmuştur. Film o kadar sevilmiş ki kısa zamanda liste başına oturmuş ve sinema sektörüne damgasını vurmuştur. İşte Disney'in başarılı öyküsü de bu şekilde başlamıştır. 1934 yılında sınırları zorlamak adına Disney, ilk uzun metrajlı filminin çalışmalarına başlamıştır. 3 yıl süren çalışmanın sonunda 1937 Aralık ayında *"Pamuk Prenses ve Yedi Cüceler"* filmi tamamlanmış ve en yüksek hasılat yapan film haline gelmiştir. Bunu *"Pinocchio"* (1940), *"Fantasia"* (1940), *"Dumbo"* (1941) ve *"Bambi"* (1942) izlemiştir (Perspective Dergisi, 2023).

ANİMASYON SİNEMASI'NDA DİJİTALLEŞME

Ülo Pikkov, *Animasophy Theoretical Writings on the Animated Film* (2010) adlı kitabında animasyon filmini bir kategori veya animasyon türü olarak tanımlamakta ve canlandırma kategorilerini ve kullanılan materyallere bağlı olarak gelişen animasyon tekniklerini, en genel düzeyde, 2 boyutlu (2D) ve üç boyutlu (3D) olmak üzere iki türde incelemektedir. 2D animasyon, sırayla elle çizilmiş animasyon, kesikler veya siluetler, kum animasyonu, doğrudan animasyon (doğrudan film üzerine çizilen animasyon filmler) vb. teknikleri içerir. 3D animasyon, model veya kukla animasyonu, 3D bilgisayar animasyonu, pikselleştirme, hızlandırılmış vb. gibi tekniklerden oluşur. Bu türlerin çeşitli kombinasyonları sıklıkla kullanıldığından ve sürekli olarak yeni teknik çözümler geliştirildiğinden, bu kesinlikle kapsamlı bir animasyon teknikleri listesi değildir. Bu liste teknik değil, görsel yönlerden kaynaklanmaktadır, çünkü modern animasyon filmlerinin büyük çoğunluğu, daha küçük veya daha büyük ölçüde bilgisayar görüntüsü kullanır ve bu nedenle bilgisayar animasyonu olarak etiketlenebilir. Bilgisayar animasyonlarının gelişiminde de en önemli nokta gelişen teknolojiler ve dijitalleşmedir. Bu noktada dijitalin ne olduğuna değinilmelidir.

> Türkçe'ye sayısal olarak geçen dijital sözcüğü, Latince kökenlidir ve Latince'de parmak anlamına gelen digitus'dan gelmektedir. Dijital'in İngilizce kelime kökü Digit (Digital) ise ise 0'dan 9'a kadar olan tam sayıları ifade etmektedir. Yani dijital dediğimizde aklımıza sayı ve sayma işlemleri ile ilgili algoritmalar gelmelidir. Bu algoritmalar ise bilgisayarın çalışma sistemi olan *"ikili sayı sistemi"*nin temelleri üzerine kuruludur. Ve sadece 0 ve 1 rakamlarından oluşur (Şentürk & Zengin, 2016: 186).

Kısaca ifade etmek gerekirse dijital modern bilgisayarların bilgiyi işleme biçimidir. İçerik olarak basit olmasına rağmen uygulaması karmaşık olan dijital işleme, görseller de dahil olmak üzere tüm bilgileri 0'lara ve 1'lere indirgemektedir. *"Bilgisayar animasyonda görüntü, filmde olduğu gibi bir nesne olmaktan çok, sürekli sinyalin bir zaman parçasını oluşturur. Bu durumda dönüşümün sözdizimi oluşturulabilir. Analog görüntü işleme yöntemleri bu tür dönüşümler için uygun bir araç oluşturabilmektedirler. Bilgisayarda görüntüler veri tabanında bulundukları için bir kimse binlerce sahneden oluşmuş, aralarında ne kesme ne erime olmadan, her görüntünün bir diğerine dönüşümü ile bir sinema gerçekleştirebilir."* (Sofuoğlu,1995: 142).

> Bilgisayar Destekli Canlandırma, İngilizce'de 'computer-generated imagery'den Türkçe'ye çevrilmiş bir kavram olmakla birlikte kısaltma olarak CGI kullanılmaktadır. CGI, filmler, televizyon programları, reklamlar, videolar, bilgisayar oyunları, eğitim materyalleri, simülatörler veya sanat yapmak gibi daha birçok alana katkıda bulunmak için bilgisayar ortamında yapılan uygulamaların genel kavramıdır. Bilgisayar destekli canlandırma, iki boyutlu (2D) ve üç boyutlu (3D) canlandırma olarak iki başlıkta toplanmaktadır. Ancak, iki uygulama şekli de bilgisayar ortamında gerçekleştirildiği için birbirleri ile ilişkili tekniklerdir. Animatörler, kendi tarzlarına uygun buldukları ya da çalışmanın yapısına bağlı kalarak her iki teknikten de faydalanmaktadırlar (Arı, 2015: 32).

Bu sayede istenilen görüntü, ses, efekt, animasyon her ne ise yapılması olanaklı hale gelmektedir. Artık gerçek görüntülerin sınırından çıkıp, düş dünyamızın istediği her şey ulaşılabilir olmuştur. James Monaco'nun da *Bir Film Nasıl Okunur?* kitabında belirttiği üzere, görüntüler, sesler ve metinler bir kez sayısallaştırıldığında, her şey olanaklıdır. İletişim aracımızın bizim için yapmasını istediklerimiz ile bunların işleyişlerinin kapasitesi arasındaki mücadele sona ermiştir. *"Dijital ortamlarda oluşturulan animasyonlar, animatör ve çizerlere geleneksel yöntemlere kıyasla önemli kolaylıklar sunmaktadır. Aynı zamanda animasyon endüstrisinin altın çağının dijital animasyonlarla başladığını söylemek mümkündür."* (Çakmak & Karoğlu, 2020: 519). 1980'lerde dijitalleşme ve teknolojideki hızlı gelişmeler, bu alana bağlı olarak gelişen tasarım ve sinema alanlarında büyük gelişmelerin ve değişimlerin görülmesine sebep olmuştur. Özellikle bilgisayar teknolojilerinde kullanılan bu yeni gelişmeler animasyon alanına ve animasyon sinemasına bambaşka bir boyut kazandırmıştır. Daha önce de bahsedildiği üzere animasyon sinemasını 2D ve 3D olarak irdelemek mümkündür.

> Teknik açıdan animasyonlar geleneksel, stop-motion ve bilgisayar tabanlı olarak 2 ve 3 boyutlu olarak oluşturulurlar. Günümüzde ise en sık kullanılmakta olan yöntem bilgisayar tabanlı dijital animasyonlardır. Bilgisayar destekli tasarım günümüzde animasyonda dahil bir çok alanda boy göstermeye devam eden en önemli araçlardandır. Bilgisayar desteğinin animasyona getirdiği yenilik ise geliştirilen yazılım teknolojileri sayesinde tasarımların geleneksel yönde olduğu gibi artık tek tek elde hazırlanması şeklinde değil, yazılım ürünleri ile tasarlanması şeklindedir. Yapılacak animasyonun üç boyutlu bir şekilde sanal ortamlarda hayat bulup geliştirilmesi, çeşitli efektlerle süslenmesi ve bir bütün olarak baştan sona bilgisayar ortamında oluşturulması, değişimin en büyük göstergesi olarak karşımıza çıkmaktadır (Karaçeper, 2018: 77).

Walt Disney'in desteğiyle 1980'li yılların ortasında dijital animasyon endüstrisine giren Pixar, 90'lı yıllara girildiğinde uzun metraj bilgisayarlı animasyon filmlerinin yapımında önemli bir dönüm noktası olmuştur. Şenler'in (2005) belirttiği gibi, Pixar'ın bu alanda devrim niteliğindeki projeleri, animasyon endüstrisinde büyük bir etki yaratmıştır. Aydın ve Gülçür'ün (2018) çalışması da bu noktayı desteklemekte, özellikle Pixar'ın uzun metraj bilgisayar destekli animasyon yapımlarıyla Amerikan film endüstrisinde lider konuma yükseldiğini vurgulamaktadır. Dolayısıyla, Pixar'ın dijital animasyon endüstrisine katkıları, bu alanda devrimin anahtar oyuncularından biri olarak kabul edilmektedir. Disney ve Pixar tarafından 1995 yılında üretilen *Toy Story (Oyuncak Hikayesi)* tamamen bilgisayar ortamında tasarlanmış ilk 3D uzun metraj animasyon filmidir.

Şekil 9. Animatör Pete Docter (Time, 2021).

Şekil 10. Yönetmen John Lasseter Joe Ranft, Pete Docter ve Andrew Stanton ile birlikte (Time, 2021).

Review Article - This article was checked by iThenticate

"Bendazzi'nin de belirtmiş olduğu üzere Toy Story ticari bir hit olmuş ve bilgisayar animasyonu estetiğinin yayılmasına da yardımcı olmuştur." (Bendazzi, 2017: 16). Toy Story'nin yönetmeni John Lasseter, Toy Story ile belirlenen önceliklerin son 20 yıldır devam ettiğini söylemiştir. Toy Story'den bu yana dünya çapında 250'den fazla bilgisayar animasyon filmi yayınlanmıştır (Time, 2021).

Şekil 11. Toy Story, 1995 (Pera Müzesi, 2021).

"Toy Story, 2005 yılında Kongre Kütüphanesi tarafından "kültürel, tarihi ve estetik olarak önemli" filmler arasına seçilerek ABD Ulusal Film Arşivi'nde muhafaza edilmesine karar verilmiştir." (Wikipedia, 2021). Konusu Andy adında oyuncaklarını çok seven bir çocuğun, onların yanında olmadığı zaman canlanmaları ve aralarında geçen olayları ele alan Toy Story izleyici tarafından çok beğenilmiş, bunun üzerine Pixar bu filmin seri olarak üretimine karar vermiştir. 1995 yılındaki filmden sonra sırasıyla Toy Story 2 (1999), Toy Story 3 (2010), ve son olarak Toy Story 4 (2019) filmleri hayata geçirilmiştir.

"Toy Story filminin başarısından sonra Pixar yine Disney ile 1998 yılı ortak yapımı olan "A Bugs Life" (Bir Böceğin Yaşamı) adlı filmi hayata geçirmiştir. A Bug's Life için, Lasseter ve ekibi CGI'a çok uygun sert dış iskeletli karakterler seçmişlerdir. A Bug's Life kalabalık sahneler, yapraklar arasından parlayan güneş ışığı ve böceğin bakış açısından dünyanın inandırıcı bir çağrışımına sahiptir." (Bendazzi, 2017: 19-20).

Yine aynı yıl vizyona giren Eric Darnell ve Tim Johnson'ın yönetmenliğini yaptığı *"Ants"* (Karıncalar) 3D animasyon filmi, ikinci uzun metrajlı 3D animasyon filmidir. Filmin yapım sürecinde PDI (Pasific Data Images) şirketinin geliştirdiği yazılımlar büyük rol oynamıştır. Özellikle anatomi tabanlı yazılımın ürettiği çok detaylı modellerin yaratılması ve bu modellerin yüzey opsiyonlarının birbiriyle uyumlu ışıklandırılmasını sağlayan sistemlerin çözüm üretmesi filmdeki güçlü etkiyi sağlayabilmiştir (Kınık ve Kozan, 2015: 304). A Bug's Life (Disney / PIXAR) ve Antz (DreamWorks / PDI) arasındaki karşılaştırmalar kaçınılmazdır, çünkü bunlar şimdiye kadar yapılmış ikinci ve üçüncü bilgisayar animasyonlu filmlerdir ve rakip stüdyolar tarafından yaratılmışlardır. Yine de konu bakımından birbirleriyle benzer özellikler göstermektedirler. Her iki hikâye de karınca kolonilerinde geçmektedir ve her ikisi de koloniyi kurtaran ve birbirini bulan bir Prenses ve saf bir karakter üzerine kuruludur (Animation World Magazine, 2021).

Yine de Antz filmi A Bug's Life filmi karşısında istemiş olduğu başarıyı gösterememiştir.

Review Article - This article was checked by iThenticate

Şekil 12. A Bug's Life, 1998 (USA TODAY, 2021).   **Şekil 13.** Antz, 1998 (BBC, 2021).

2000'li yıllar, tamamen bilgisayar animasyonu kullanılarak 3 boyutlu olarak üretilen filmlerin çoğalmaya başladığı yıllardır. Ancak her tezin bir anti-tezi olduğu gibi, bilgisayar animasyonu ve/veya CGI destekli imgelerin yaratıldığı teknikleri kullanmayı seçmeyen Oscar ödüllü İngiliz yönetmen Nick Park 2000'li yıllarda stop-motion tekniğiyle üretilen son animasyon filmlerinden biri olan ilk uzun metraj denemesini Chicken Run (Tavuklar Firarda) ile yapmıştır. Film kısaca yumurtadan kesilene kadar çiftliklerinde mutlu yaşayan tavukların yavaş yavaş kesilmeye başlamasıyla çiftlikten kaçma hikayesini konu alır.

> Filmin yapımcı şirketi olan Aardman şirketinin yetkilileri bilgisayarla üretilmiş imgelerle (CGI) film yapılasına karşıdırlar. Karşı oluşlarının nedeni, üç boyutlu cisimlerle çalışmanın yaratılan film karakterini daha iyi canlandırdığına inanmalarıdır. Filmin kahramanının maketi sanal bir görüntüden daha fazla olanaklar sunmaktadır. Örneğin yüz ifadesini değiştirmek için maketin kaşını biraz kaldırmak yetmekte ve gerçek bir görüntü yakalanmaktadır. Oysa, bilgisayarda üretilmiş bir imgede böylesine gerçek bir görüntü elde etme olanağı yoktur. Tavuklar Firarda'nın yönetmenliğine Park'ın getirilmesinin ana gerekçesi de onun, bilgisayarla üretilmiş imgelerle değil, maketlerle (ve dolayısıyla stop-motion tekniğiyle) çalışan bir yönetmen oluşudur (Şenyapılı, 2003: 97).
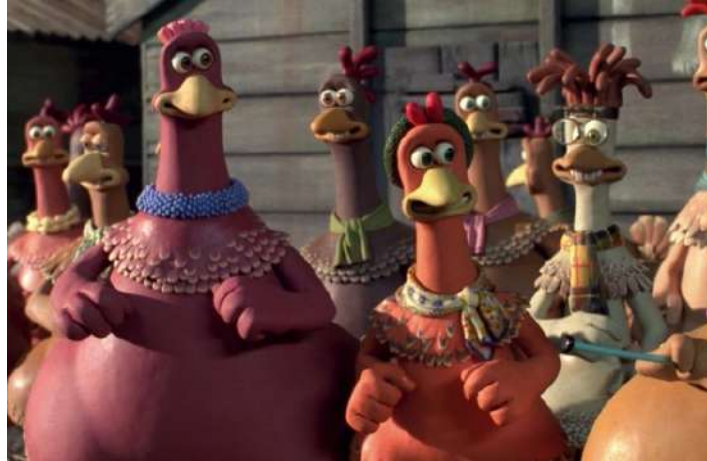
Şekil 14. Chicken Run, 2000 (European Film Awards, 2021).

514

2000'li yıllarda animasyon filmlerindeki artış neticesinde Oscar ödülleri En İyi Canlandırma (animasyon) Filmi dalında ödüller vermeye başlamıştır.

Yönetmenliğini Andrew Adamson ve Vicky Jenson'un yaptığı 3D animasyon türündeki Shrek filmi 2001 yılında Amerikan merkezli Dreamworks şirketi tarafından yaklaşık 60 milyon dolarlık bir bütçeyle vizyona sokulmuştur. Film, William Steig'in 1990'da yazdığı Shrek isimli kitabından esinlenerek yapılmıştır. Senaristleri Ted Elliott, Terry Rossio, Joe Stillman ve Roger S.H. Schulman'dır. Shrek, vizyona girdiği 2001 yılında 'En İyi Uzun Metrajlı Animasyon' dalında BAFTA ödülünün sahibi olurken 2002 yılında aynı dalda akademi ödülünü ve en iyi uyarlama senaryo dalında BAFTA ödülünü kazanmıştır. Bunların yanında 35 farklı ödül ve 60 farklı adaylık kazanmıştır. Dünya çapında 484 milyon doları aşan bir gişe hasılatı ile uzun yıllar zirvedeki yerini korumuştur (Çon, 2018).

Yeşil bir devin, şatoda hapsolmuş prensesi kurtarmasını farklı bir yorum ile aktaran ve peri masallarında gördüğümüz karakterlerin farklı yorumlanmasıyla oluşturulmuş ve büyük başarı kazanmış bu 3D animasyon filmi ileriki yıllarda seri filmleriyle üretilmeye devam etmiştir.

Şekil 15. Shrek, 2001 (Netflix, 2021).

Şekil 16. Shrek Karakterler, 2001 (The Week, 2021).

2003 yılında yine büyük başarı kazanan Disney ve Pixar ortak yapımı Finding Nemo (Kayıp Balık Nemo) filmi karşımıza çıkmaktadır. Yönetmenliğini Andrew Stanton'ın yaptığı film kısaca, meraklı yavru palyaço balığı Nemo'nun okyanusta kaybolmasını ve babasının onu bulmak için geçirdikleri maceraları konu alır. *"Finding Nemo, ilk üç günde 70 milyon dolar hasılat yaparak, o zamana dek bir canlandırma filmi için en iyi açılış rekorunu kırmıştır. Kasım 2003'te ABD ve Kanada'da piyasaya verilen DVD'si de 28 milyon kopya satarak bir başka rekor getirmiştir. 2004'te En İyi Canlandırma (animasyon) Filmi Oscar'ını da kazanmıştır"* (Wikipedia, 2021). Bundan 2 yıl önce Shrek net bir şekilde oluşturduğu mekanları, yeniden yorumlanmış ve bir ağırlığı olan karakterleri ile animasyon sinemasına yepyeni olanaklar sunarken, Finding Nemo tüm bu olanakları bir üst seviyeye taşıyarak tam anlamıyla gerçekleştirmeyi başarmıştır. Yaratılan su altı dünyası, katmanlar, dokular, su altında ışığın yansıması ve renkleri hala günümüz animasyon sinemasında yaratılacak düzeyde bir dünyayı izleyiciye sunmuştur. Filmdeki görsel tasarımın birçok detayı, titizlikle her karede yerleştirilmiştir. Bahsedilen bu detaylar, filmin kazandığı ödüllerde temel rol oynamıştır.

Şekil 17. Finding Nemo, 2003

Bunu takip eden yıllarda animasyon sineması gelişen son teknoloji ve dijitalleşmenin etkisinde yaratımlarına devam etmiştir. Animasyon sinema sektörü özellikle 2000'lerden sonra ciddi bir gelişim yaşamıştır. Toy Story (1995), A Bug's Life (1998), Shrek (2001), Nemo (2003) gibi filmlerden sonra Incredibles (2004), Madagascar (2005), Wall E (2008), Up (2009), Brave (2012), Rio (2011), Inside Out (2015), Onward (2020) gibi animasyon filmleri (ve daha niceleri) büyük hasılatlar elde etmiş ve sektörün daha da genişlemesine olanak sağlamıştır.

SONUÇ
19. yüzyılın son çeyreğindeki optik oyuncaklardan, düş dünyamızın sınırsız yaratım gücünün görselleştirildiği bir çağa kadar gelinmiştir. Teknolojinin gelişmesi ile tüm sanat dallarını etkileyen dijital çağ, teknoloji ve dijitalleşmeye bağlı olarak gelişen tasarım ve sinema alanlarını doğrudan etkisi altına almıştır. Özellikle tasarımda dijitalleşmenin getirmiş olduğu büyük etkileri animasyon sinemasında görmemiz mümkündür.

1990'ların başından beri animasyon sinemasında şahit olduğumuz gelişmeler ve animasyon sinemasının dinamizmi, hareketin büyüleyici gücüyle ne kadar yaratıcılık, düşünce, çaba ve tutku üretilebileceğinin canlı bir örneğidir. Bilgisayar teknolojisi ve dijitalleşme, düş dünyamızın soyut sınırlarını zorlarken, yapım şirketleri, canlandırma film ödülleri gibi gelişmeleri de somut olarak hayatımıza sokmuştur.

1995 yılında tamamen bilgisayar animasyonu kullanılarak yapılan ilk uzun metrajlı animasyon filmi Toy Story ile başlayan bu süreç, bu makalede bahsi geçen filmler, bahsedemediğimiz sayıdaki filmler ile devam etmiş ve etmeye de devam edecektir. *"Bu filmlerin dijital öncesi animasyonlardan önemli farkı, dijitalleşme teknolojisinin olanaklarıyla daha gerçekçi sonuçlara ulaşılmış olmasıdır. Özellikle bilgisayar ortamında dijital kurgu, dijital 2D ve 3D yazılımlar, animasyonların yapımında bir çok kolaylıklar sunmuş, gerçeğe çok yakın sonuçların ortaya çıkmasını sağlamışlardır."* (Zengin, 2018: 851). Dolayısıyla tasarımda dijitalleşen dönemin animasyon sinemasına yansımalarını değerlendirdiğimiz zaman her biri diğerinin önüne geçen filmlerin yapıldığını görmekteyiz. Bu filmlerden her biri bir diğerinden daha heyecanlandırıcı, eğlendirici, düşündürücü, hayal gücümüzü zorlayıcı deneyimler yaşama imkânı sunmaktadır.

KAYNAKÇA
Animation World Magazine. (2021, 19 Nisan). *A bug's Life: PIXAR Does It Again*, https://www.awn.com/mag/issue3.9/3.9pages/3.9solomonbug.html.

Arı, N. (2015). *Sinematografik Anlatımda Stop Motion Canlandırmanın Bir Tekniği "Pixilation" ile Uygulama Projesi*. Yüksek Lisans Tezi, Hacettepe Üniversitesi.

BBC. (2021, 20 Nisan). *Antz*, https://www.bbc.co.uk/programmes/b007bxd2.

Bendazzi, G. (2017). *Animation A World History Volume 3*. Routhledge.

Çakmak, S. & Karoğlu, A. (2020). *Dijital Sanat Bağlamında Animasyon Film Karakter Tasarımları Üzerine Bir İnceleme*. İdil Sanat ve Dil Dergisi, Mart 2020, Sayı: 67.

Çon, G. B. (2018). *Animasyon Sinemasında Postmodern Anlatı: Shrek Filmi Analizi*. ECİDER – Elektronik Cumhuriyet İletişim Dergisi, Sayı: 1.

European Film Awards. (2021, 20 Nisan). *Chicken Run*, https://www.europeanfilmawards.eu/en_EN/film/chicken-run.5566

Furniss, M. (2006). *Animasyon'un Kutsal Kitabı*. Çev. Çelenk, S. & Maral N. C. Karakalem Kitabevi Yayınları.

Göktepe, E. (2015). *Geçmişten Günümüze Hareketli Görüntü ve Türkiye'de Animasyonun Gelişimi*. Yüksek Lisans Tezi. İstanbul Ticaret Üniversitesi.

Karaçeper, S. (2018). *Dijital Teknoloji ve Grafik Tasarımda Yenilikler*. Aydın Sanat, Sayı: 8.

Kınam, B. (2020). *Görsel İletişim Tasarımında Bir İfade Biçimi Olarak Çekoslovak Kukla Animasyonu*. İnönü Üniversitesi Kültür ve Sanat Dergisi Cilt: 6 , Sayı: 1.

Kınık, A. M. & Kozan, E. (2015). *Üç Boyutlu (3D) Dijital Animasyon Teknolojisinin TV Yayıncılığında Kullanımı*. The Journal of Academic Social Science, Yıl: 3, Sayı: 13.

Monaco, J. (2006). *Bir Film Nasıl Okunur?*. Çev. E. Yılmaz. Oğlak Yayıncılık ve Reklamcılık Ltd. Şti.

Netflix. (2021, 20 Nisan). *Shrek*, https://www.netflix.com/tr-en/title/60020686.

Pera Müzesi. (2021, 20 Nisan). *Oyuncak Hikayesi*, https://www.peramuzesi.org.tr/film/oyuncak-hikayesi/1747/301.

Perspective Dergisi. (2021, 16 Nisan). *Sinemanın Animasyon Devi: Disney*, https://www.perspectivedergisi.com/single-post/2020/10/24/sineman%C4%B1n-animasyon-devi-disney

Pikkov, İ. (2010). *Animasophy: Theoretical Writings on the Animated Film*. Talin: Estonian Academy of Arts.

Sofuoğlu, H. (1995). *Sinemaya Katkıları Açısından Bilgisayar Animasyon*. Anadolu Sanat, Sayı: 3.

Şentürk, R. & Zengin, F. (2016). *Dijital Sinema Kuramdan Tekniğe*. İnsan Yayınları.

Şenyapılı, Ö. (2003). *Sinema ve Tasarım*. Boyut Yayınları.

517

The Week. (2021, 20 Nisan). *The Lost Art of the DVD Menu*, https://theweek.com/articles/852110/lost-art-dvd-menu.

The Public Library of Brookline. (2021, 20 Nisan). *After School Movie Finding Nemo*, https://www.brooklinelibrary.org/events/event/tgif-afterschool-movie-finding-nemo/.

TIME. (2021, 21 Nisan). *How Toy Story Changed Movie History*, https://time.com/4118006/20-years-toy-story-pixar/.

Türker, H. İ. (2011). *Canlandırmanın Tarihçesi ve İlk Türk Canlandırma Sanatı*. İnönü Üniversitesi Sanat ve Tasarım Dergisi, Cilt: 1 Sayı: 2.

USA Today. (2021, 20 Nisan). *How To Watch a Bug's Life*, https://www.usatoday.com/story/tech/reviewedcom/2019/11/12/how-to-watch-bugs-life-disney-plus/2561307001/.

Wikipedia. (2021, 14 Nisan). *Animasyon*, https://tr.wikipedia.org/wiki/Animasyon.

Wikipedia. (2021, 19 Nisan). *Oyuncak Hikayesi*, https://tr.wikipedia.org/wiki/Oyuncak_Hik%C3%A2yesi.

Wikipedia. (2021, 20 Nisan). *Kayıp Balık Nemo*, https://tr.wikipedia.org/wiki/Kay%C4%B1p_Bal%C4%B1k_Nemo.

Zengin, F. (2018). *Dijital Dönüşüm Çağında Dijital Sinemanın Avantajları ve Ortaya Çıkardığı Yeni Sorunlar*. Journal of Social and Humanities Sciences Research, Sayı: 21.

THE REFLECTION OF IDEOLOGY AND CONFLICT THEORY ON TV SERIES: SNOWPIERCER SERIES EXAMPLE

Serhat TOPTAŞ
Aksaray University, Türkiye
serhattoptas@aksaray.edu.tr
https://orcid.org/0000-0002-5645-7865

ABSTRACT

TV series, one of the visual arts, can include cultural phenomena of society, representations of power and everyday events. One of the basic points of visual arts is the law of conflict. In order for there to be conflict, each character in the series must have a goal, purpose and ideology. Marx's "false consciousness" discourse and the concept of "ideology", Althusser's grouping of "ideological apparatuses", Gramsci's "consent" and "hegemony" discourses have been a part of ideology criticism. Therefore, ideology and conflict cannot be separated from each other in TV series. The characters in Snowpiercer are directed towards different goals in line with their status differences. For this reason, the aim of the study is to reveal how the conflict and class differences between people in positions of power and individuals in lower class positions develop. The population of the study consists of all the TV series that were screened all over the world after 2010, in which there are indicators related to the concepts of ideology, conflict and power. The reason for choosing Snowpiercer as the study sample is that it is a study in which the concept of ideology, conflict theory, class conflict and elite theory are processed together. This study is important in that ideology, conflict and elite theory take place in the same series and in a single space and emphasize the difference between classes. This study concludes that keeping people with status and class differences in the same space for a certain period of time will lead to interpersonal conflict.

Keywords: *Ideology, Conflict Theory, Elite Theory, TV Series, Class Conflict.*

İDEOLOJİ VE ÇATIŞMA KURAMININ DİZİLERE YANSIMASI: SNOWPİERCER DİZİ ÖRNEĞİ

ÖZ

Görsel sanat türlerinden biri olan diziler, topluma ait kültürel olguları, iktidar temsillerini ve gündelik olayları içerebilir. Görsel sanatların temel noktalardan birisi çatışma yasasıdır. Çatışmanın olması için dizilerde bulunan her karakterin bir hedefi, amacı ve ideolojisi olmalıdır. Marx, "yanlış bilinç söylemi ile "ideoloji" kavramı, Althusser'in "ideolojik aygıtlar" gruplandırması, Gramsci'nin "rıza" ve "hegemonya" söylemleri, ideoloji eleştirisinin bir parçası olmuştur. Bu nedenle dizilerde, ideoloji ve çatışma birbirinden ayrı düşünülemez. Snowpiercer dizisindeki karakterler statü farklılıkların doğrultusunda farklı amaçlara yöneltilmiştir. Bu nedenle çalışmanın amacı iktidar konumundaki kişilerle alt sınıf konumunda yer alan bireyler arasındaki çatışma ve sınıf farklılıkların nasıl geliştiğini ortaya çıkarmaktır. Çalışma evreni, 2010 yılından sonra tüm dünyada gösterime giren ideoloji, çatışma ve güç kavramlarına ilişkin göstergelerin yer aldığı dizilerin tamamından oluşturmaktadır. Çalışma örneklemi olarak Snowpiercer dizisinin seçilmesinin sebebi, ideoloji kavramı, çatışma kuramı, sınıf

519

çatışması ve seçkinler kuramının bir arada işlenen bir çalışma niteliğine sahip olmasıdır. Bu çalışma, ideoloji, çatışma ve seçkinler kuramının aynı dizi içerisinde ve tek bir mekânda yer alması ve sınıflar arası farkı vurgulaması bakımından önem arz etmektedir. Bu çalışma, statü ve sınıf farkı olan kişilerin, aynı mekân içerisinde belli bir süre tutulmasının kişiler arası çatışma doğuracağı sonucuna varılmıştır.

Anahtar Kelimeler: *İdeoloji, Çatışma Kuramı, Seçkinler Kuramı, Diziler.*

INTRODUCTION

The series and ideology approaches have a common denominator. These concepts have been interacting with each other from the first period of the series to the present day. It is clear that both help to reshape a purpose in relation to making it meaningful or creating meaning. In TV series, ideology helps to bring together individuals with different personality traits by promoting interaction between individuals. With the uniformisation of the individual, any character in the stories reflected in the series comes or is brought to power through discourse or action. For this reason, the concept of ideology can also be expressed as the mobilisation of ideas.

There are many approaches to ideology. The leading names of these approaches are Gramsci and Althusser Marx. The first thing that comes to mind when Marx is mentioned is the discourse of "false consciousness" and the concept of "ideology". Althusser's grouping of "ideological apparatuses", Gramsci's discourses on "consent" and "hegemony" have been part of the critique of ideology. In a broad context, Terry Eagleton expanded ideology under fourteen headings and did not link ideology to a single phenomenon or to several phenomena.

In order for an ideology to emerge in the series, it may be necessary either for individuals to have their own will or to be subjected to external pressure from outside. In the example of the series we have selected, the ideological structure framework is shaped in the form of taking action and striving to break the ideology of the opposing society. This study is important as an indicator of both the formation of ideology and conflict and the determination of power in the Snowpiercer series. In addition, it is thought that it will be useful for those who want to research the concepts mentioned above through the series. The aim of the study is to show the emergence of the concept of ideology through discursive expressions. Within the scope of the ideological purpose, the main aim is to explain the emergence of the power manager in the Snowpiercer series, the determination of ideological subtexts in the series and the reasons for the character's transformation into a power manager to represent the ideological structure.

The universe of the study includes the series that are screened in the world, which deal with issues such as global warming and the end of life, and in which there are indicators or actions of ideology, conflict and power concepts. The sample of the study consists of analysing the concepts of ideology, conflict and power in the series Snowpiercer, which was screened only in 2013. As there are different methods in revealing ideology, conflict or power in series, different methods are applied in series analyses. The method of our study is as follows: While examining the concepts of power, conflict and ideology in the Snowpiercer series, the series will be analysed from an ideological point of view.

CONFLICT IN THE FRAMEWORK OF SOCIOLOGICAL THEORIES

It would be appropriate to analyse the conflict element in relation to sociological theory. Karl Marx and Max Weber were the first sociologists to put forward the basic elements of conflict theory. Class Conflict: According to Marx, at a given time in any society, the struggle between classes constitutes the basil of that society. On the one hand, this situation is the product of non-identical differences of interest between classes. On the other hand, because the common interests of a class are so strong, it encourages its members to unite for common action. But the extent to which class members will realise their own interests at a given time depends on the level of consciousness of those classes. The ideas prevailing at any given time may prevent them from attaining class consciousness. The same applies to the conditions of life (Wallace & Wolf, 2013: 174).

According to Marx, a class is not a homogenous unity, but rather a set of groups with similar functions, values and interests. Marx noted that this complex class often experienced conflicts within itself due to divergent interests. As an example of this, he gives the income from land rent, which is the joint income of land, property and mineral owners. A class only becomes a class when it realises its own interests and pursues them through its own organisations. Therefore, the working class becomes a class when it organises in the name of class action. In simple class conflict, on the other hand, it presupposes the existence of a conflict of interests between the bourgeoisie and the proletariat and the rise of an irrepressible class consciousness.

Weber, on the other hand, mentions the existence of important conflict principles and states that contemporary conflict theory makes significant use of these principles. According to Weber, in systems where social and political actions are legitimised by adhering to traditions, there are three situations that lead to the emergence of charismatic leaders who challenge traditional authority and organise conflict groups: One of them is that the elite of the economic class are also the social and political elite and are open to conflict alternatives. The second condition is the existence of a segregation in the social hierarchy that leads to some groups being favoured over others. This would be a major cause for conflict. The last situation is the low degree of social mobility. The inability of those at the bottom to move to a higher level and to create a new class or status will cause discomfort. Weber argues that structural change will occur when charismatic leaders challenge traditional authority and are able to translate into action their discontent with the concentration of productive resources in the hands of the elite and the inaccessibility of opportunities to acquire power, wealth or prestige (Turner, 1974).

Weber, approach emphasises classes, which are differentiated depending on the position in the general market, the existence of property and social life; the concept of status, which develops on the basis of people's lifestyles; and the concept of party, which aims to achieve the political day. In the Weberian approach, criteria such as occupation, material income and status are used when analysing the concept of class. While Marx defended a class theory based on the relations of production, Weber prioritised the commercial life of individuals and the relations in life in his class theories (Cengiz & Eskiyurt, 2022: 1348). There are some differences in social life, but conflict theory is not based solely on these differences. It is the mobilisation of an interest group that has realised these differences for the purpose of struggle that brings conflict theory into existence. Consciousness and practice are therefore essential elements that complete the conflict process (Akdağ, 2020: 5233).

Conflict Theory and Functionalism

The factor that led to the emergence of the conflict theory emerged as the opposite of functionalism. Co-functionalism consists of things like unity, togetherness, harmony and cohesion, while conflict theory is thought of as a power struggle. Conflict theory is a theory that analyses actions in a functioning system. According to this theory, there is a force that maintains its continuity, there is no harmony between relations. Shared interests, goals and power attract attention (Özsöz, 2007: 9-53). Conflicts that are seen as a sign of danger also open up new possibilities. The positive or negative outcome of conflicts depends on how the conflict is understood and to what extent it is managed. Attributing negative meanings to the emerging conflict arises from not understanding the conflict correctly or acting according to negative experiences in the past. Misunderstanding of an event or phenomenon and lack of sufficient information cause the person or society to act by assuming bad experiences in the past when faced with that event. The consequences of conflicts vary according to the negative or beneficial situations experienced during the conflict process, the content of these conflicts, the approaches of the conflicting parties and the judgements created by the results in society. If positive judgements are made at the conclusion of a conflict, beneficial outcomes can occur for individuals and organisations, and communication relationships based on mutual trust and respect can emerge between the parties. In this case, the conflicting parties must clearly state their true feelings and thoughts, their intentions and intentions. The fact that communication in conflicts proceeds with mutual trust, continuity and openness

reveals that the conflicting groups have a realistic attitude towards the issue in conflict and seek a solution in order to find a way out (Karip, 2013: 33-36).

Marx, in his theory of conflict, states that people at all periods of time have a sense of interest in pursuing a certain goal within the conditions of nature and life. If the individual does not act according to this sense of self-interest or does not strive for it own self-interest, it enters the phase of striving for someone else and the individual may not realise that it is in a false consciousness about what self-interest is. Marx states that there can also be conflicts between different groups of people and other groups with different interests, and that those who hold the technological power can determine how the conflict will proceed and, where appropriate, how it will end. Marx states that there is an interest between those who develop and disseminate ideas or ideologies. This is the opinion of the current sovereign government (Wallace & Wolf, 2013: 85). Marx also argues that individuals or group members who are poor and unable to fully satisfy their needs are more oppressed under increasing pressures. When these people are confronted with increasingly severe conditions, a revolt is inevitable. Even if conditions are improved to prevent this, consciousness will continue to demand equality and the conflict will recur (Chappelow, 2019).

In the conflict theory, the rich determine the way of life of the remaining individuals except their own class. If the lower-class people realise their real interests, they will become active. They will engage in a revolutionary struggle to overcome the upper class. In other words, individuals whose needs are not adequately met and who realise the resources held by the property owners may react. When pressures are combined with learning about the existence of these resources, individuals living in difficult conditions will begin to question the legitimisation of deprivation and strive to change these conditions. When the deprived groups unite and have an ideological goal and a leader, they will begin to come into conflict with the property owners who are in a superior position (Turner, 1991: 4-6).

Conflict has been defined as an interactive process of disagreement, contradictions and incompatibility within or between social entities such as individuals, groups and society. Although conflict is an interactive structure, conflict situations continue between individuals. Because it is known that an individual often interacts with itself. This means that conflict is not only between two or more people, but that a single individual can also be in conflict with itself (Rahim, 2001: 32). After analysing a number of conflict definitions, although there are no differences between the explanations, the common aspects of conflict definitions in terms of the following elements are as follows:

1. Conflict involves opposing interests between individuals and groups;
2. For conflict to exist, the opposing interests must be well recognised;
3. Conflict involves ideas that the conflicting parties will impede or have already impeded each other's interests;
4. Conflict is an ongoing process; it is fuelled by relationships between individuals or groups and reveals past interactions and connections
5. Finally, the actions taken by one or both of the conflicting parties actually impede the goals of the others (Rahim, 2001: 32-33).

From another perspective, conflict can be defined as two or more actors trying to prevent each other's goals in order to achieve their own goals. Conflict and violence are not the same actions with the same meanings and situations. Conflicts are constructive and positive situations that cause change when managed in a planned and correct way (McGoldrick & Lynch, 2005: 6). Research on conflict, in the context of human behaviour and relationships, deals with conflict under four main headings: intergroup, intra-group and intra-organisational, interpersonal and intrapersonal conflicts. In addition, in the psychology and management literature, levels of interpersonal conflict within organisations are the main focus of the conflict field. Conflicts at this level are seen as conflicts that have negative effects on relationships and cause hostile relationships. While conflicts between groups are seen as more objective

and sometimes universal, conflicts between individuals are more subjective and harbour more negative emotions.

Functionalism refers to the balance between the lower and upper classes of individuals working in business life and represents the whole of the interdependent relations of the classes. In the working structure of functionalism, it is stated that there is no conflict between individuals, although it is suggested that there will be a control between individuals who are in relationship with each other. According to conflict, the relationship between the lower and upper class is one of competition and individuals are there temporarily to serve their own interests. Conflict theorists refer here to the concentration of the community or group on the power to change or to bring about change, rather than on the interest of mutual relations (Wallece & Wolf, 2004: 82).

Conflict theorists, unlike those who advocate the functionalist approach, do not see society in a static structure and do not argue that society is in equilibrium even when it is in motion. Conflict theorists point out that society is always in the process of change. According to functionalists, society is in an unshakeable order, but conflict theorists argue that there are always disagreements and conflicts within society (Ritzer, 2012: 126). In functionalism, the change and progress of the social order is possible through the gradual and orderly action of social institutions. Conflict theory, on the other hand, is a very broad framework in which change and order are brought about by the dramatic overthrow of the lower structures by the upper structures (Akdağ, 2020).

Conflict Theory
Karl Marx attributes the conflict theory to the lack or scarcity of basic needs such as shelter or food. He claims that in the continuation of the sustainable order, individuals maintain the order not by consensus or opinion, but by economic power and coercion. According to the conflict theory, those who hold the economic power and access to certain needs in society keep the poor and powerless living in the lower stratum under control. This theory usually emphasises competition between different groups living in the same place with scarce resources. They strive to maximise their own interests, whether as individuals or as a group (Chappelow, 2019). As a result, while weak and poor groups struggle to access scarce resources, powerful and rich groups will try to protect the scarce resources they have and will be in a constant struggle to keep other groups away from these resources. Conflict theory emerged out of the diversity of ordinary life and the contrast of the non-overlapping aspects of these differences. Society, starting with the smallest unit, the family, together with its medium and large groups, harbours tensions and conflicts. Conflict continues to exist in all strata of society. The sub-branches of social conflict are as follows. Gender, religious conflicts, ethnic conflicts, international conflicts, class conflicts. The main conflict consists of economic conflicts. In addition, the concept of conflict has become ideological and political, especially in the last quarter of the 20th century. Conflict is a continuous process that manifests itself in all societies regardless of race, religion and origin. Until a group is actively mobilised, the interests of the conflicting group are not revealed, they remain hidden. Georg Simmel thinks differently from Marx and Weberd on conflict theory. Simmel emphasises the unifying and developmental functions of conflict in societies and looks at conflict from a positive perspective. Simmel, who thinks that organisation among individuals and groups participating in conflict will increase, states that with the increase in social groups, ties between groups will also develop and conflicts will be experienced more. According to Simmel, the more conflicts, the less conflict intensity (Akdağ, 2020).

Apart from the conflict theory, there are similar theories. The most important representatives of the elite theory are Pareto, Mosca, Mic-hels and Thornstein Veblen. The elite theory claims that people in authority represent a certain number of people and that other communities that challenge this representation and authority are obliged to relate to the individual or the whole group. Moreover, in the elite theory, individuals have a common culture. Pressure for the continuation of this culture and the protection of existing sites can be exerted without the need for any legislation. The constant oppression

of the other masses by the elite is an indication that conflict will be inevitable and continuous (Wallece & Wolf, 2004: 86-87).

Class Conflict

Class Conflict, the coexistence of people who do not have a common bond with each other, either by necessity or due to living conditions, enables the formation of a new class group. Although this new group appears to be independent, it can communicate with each other using space and other needs. In times of deprivation, they pursue different interests and goals. If the pressure of the upper class becomes severe, individuals with different interests may come together to overthrow the upper group. These reasons may come together after a certain stage has been reached and some time has passed. In this case, the work of the class that wants to achieve its goal may be hindered (Wallece & Wolf, 2004: 88-90). In class conflict, there is actually no object in the centre. There is only a goal, and the object symbolises the goal (Althusser, 2004: 136).

Antonio Gramsci may be one of those who brought the Marxist theory of ideology in different approaches. According to Gramsci, it is not only the unequal economic or political power of this class, but also the "hegemony" of the ideas and ideologies of the individuals in the upper class that brings the capitalist structure into existence. Gramsci, in particular, emphasised that this bourgeois hegemony could only be countered by a political and intellectual accumulation of sovereignty. Ideologies are structures of thought that hide or simplify social phenomena for compelling reasons, in other words they are called sets of ideas.

Ideology

The French word ideology means "the science of ideas". This word has been analysed in many different ways by Gramsci, Althusser and Frankfurt School scholars. Althusser, in his work DIA (Ideological Devices of the State), mentions that the theory of ideology produces the subject, reality and social models and the mechanisms that determine them (Althusser, 2003). Suart Hall stated that the theory of ideology represents an active selection, presentation and construction (Hall, 1999: 88). Krishnamurti states that people's endless desires, what they want to achieve but cannot achieve, and when they achieve it, the problem arises from holding it in their hands and that people always want more; therefore, there is a constant conflict   (Krışhnamurtı, 2007: 44).

Marx argues that the distorted relations that exist in ideology arise from the ruling group's desires and its endeavour to convey its own ideas. The ruling group never recognises that it has power. It worries about making the oppressed class dependent on itself. Ideology, which is obliged to cover up contradictions in societies dominated by capitalism, serves to conceal the fact that the exploited class is exploited, and thus to accept a system of power in which there is no equality. According to Marx, ideology is a temporary process. Its continuity and continuity depends on the survival of the class system that creates it (Heyood, 2013: 23).

It is known that ideology emphasises that every subject or individual who is endowed with a consciousness and believes in the ideas that his consciousness freely accepts and inspires him should act in a favourable manner. He must therefore register his individual thoughts and ideas in the actions of his material practice as an independent subject. If these conditions do not exist, the result is bad. Although ideology in every way pervert the imaginary, a person affirms that the subject's thoughts exist or should exist in his or her own actions. If this is not the case, he gives him alternative ideas. No matter how opposed these ideas are to his own thoughts, he realises them and speaks of actions (Althusser, 1970: 33-35).

The Italian philosopher Gramsci also attributes psychological meanings to the concept of ideology. From this point of view, according to Gramsci, it is the organiser of human action and the creator of the field that makes the individual conscious of his or her place and contradictions within society. This

functionalist definition explains ideology in terms of its role as a natural glue that unites a historical bloc striving to form a common will, which is an advanced fusion of the interests of various social groups. Ideologies are divided into two in terms of their functional value. These are historically organic ideologies and irrational rational ideologies. Gramsci states that organic ideologies must have a certain structure and that they have a psychological value in themselves. They organise human societies and give them a space for their struggles and conscious actions. In addition, unjustified rational ideologies can only be the producers of individual actions and discussions by individuals. They are not completely useless ideologies, for they have a function similar to that of a falsehood that contradicts the truth and thus exposes it (Gramsci, 1971: 705-706). Ideology does not only mean that the ruling powers belittle or subjugate the lower classes of people. Ideology shows that very different ethnic groups, individuals differing in age and gender identities in society and people living in different geographies cannot be subjected to the same evaluations. With its complex structure, ideology can affect everyone at different times and in different places (Larrain, 1995: 28).

Karl Mannheim analysed the concept of ideology under two headings: "partial" and "holistic" ideology. According to partial ideology, the individual can identify the messages received from the other party and the content of these messages. In partial ideology there is a half-open awareness. The other party may reject the message or try to get to the root of the myth or action and make a due diligence. Holistic ideology, on the other hand, does not focus on a single individual, but deals with all individuals in the group. As a result, the individual who realises that something is wrong in the group may be prevented from correcting the wrong by the group (Mannheim, 1995: 22).

According to Daniel Bell, ideology tries to change people's thoughts by combining various inferences with aspirations instead of making the current life a positive one. In other words, it aims to change not only the life lived, but also the thoughts of the individuals living that life. In this way, it creates a structure that leaves no questions to be asked to individuals or group members (Bell, 2012: 11). The upper class tries to market its own interests as if they were the interests of all. This phenomenon continues as long as the ruling class is in a ruling position (Topkaya, 2008: 383). There are many reasons for the realisation of ideology. Some of these are life-sustaining, material needs, and the needs of the person for the continuation of his/her life. The formation of ideology may not only be due to the power and the sanction imposed by the power on the ruled. It can also occur because the individual wants more than what it has. For this reason, Terry Eagleton argued that it is wrong to put ideology into a single mould and to explain the concept of ideology with a single definition and explained ideology as follows (Eagleton, 1991: 16-19).

CONCEPTUAL FRAMEWORK
Ideology enables people to shape the universe they live in and gives meaning to these shaped areas by transforming them into a symbolic form. In this case, ideology creates a construction of meaning between individuals. Characters reveal the roles they assume in a narrative created. Ideology continues to exist in the communication of individuals in everyday life and also includes the dialogues that take place between individuals who are sovereign or not sovereign over any phenomenon. In this case, the individual or institution that wants to be dominant can make ideological discourses in line with its purpose (Karaduman, 2017: 34-37). According to Ollmann, ideology refers to analyzing the narrative by dividing it into parts instead of the whole and looking at how these parts appear in the whole again.

> Rather than starting with a small part and reconstructing the more general whole by looking at its relation to other parts, as one might expect from a non-dialectical investigation, a dialectical investigation starts with the whole, the system, or whatever one understands by this whole. Then it gradually investigates the part, how it fits into the whole, how it functions, and finally arrives at a clearer understanding of the whole, which is the starting point. (Ollmann, 2008: 33).

525

In this study, while making ideological analysis, the definition of ideology will be examined through many concepts. For this reason, we will try to show the emergence of the concept of ideology through discursive expressions. Within the scope of the ideological purpose, the main objective is to explain the emergence of the power manager in the Snowpiercer series, the determination of ideological subtexts in the series and the reasons for the character's transformation into a power manager to represent the ideological structure. In addition, the hypotheses presented below will be answered within the scope of the series analysis.

H1: The first factors that cause conflict in Snowpiercer are oppression and deprivation of basic needs.

H2: In Snowpiercer, ideology can change the actions and thoughts of individuals.

Almost all of the series have an ideological structure. These structures are expressed both in words and actions. In order for an ideology to emerge in the series, it may be necessary either for individuals to have their own will or to be subjected to external pressure from outside. In the example of the series we have selected, the ideological structure framework is shaped in the form of taking action and striving to break the ideology of the opposing society. This study is important as an indicator of both the formation of ideology and conflict and the determination of power in the Snowpiercer series. In addition, it is thought that it will be useful for those who want to research the concepts mentioned above through the series.

The universe of the study includes the series that are screened in the world, which deal with issues such as global warming and the end of life, and in which there are indicators or actions of ideology, conflict and power concepts. The sample of the study consists of analysing the concepts of ideology, conflict and power in the series Snowpiercer, which was screened only in 2013. As there are different methods in revealing ideology, conflict or power in series, different methods are applied in series analyses. The method of our study is as follows: The concepts of power, conflict and ideology will be analysed in the Snowpiercer series.

ANALYSIS AND EVALUATION

At the beginning of the series, it is stated on the black screen that the leaders of all countries emit gas into the atmosphere to prevent global warming, that the air is cooling rabıtla for this reason, and that an experiment to be conducted will bring the world to a heat balance that can be lived in. As the screen turns on, it is said that the world is freezing. At the beginning of the series, it is conveyed that the action taken at the beginning of the series, although it was started for a good purpose, did not result in a good result, and in the end, those who wanted to dominate nature became helpless in the face of nature. The event indicating that people who are in the minority in the world are confined to a certain area is given in the first scene of the series. It is presented to us that nature has prevailed in the centuries-long war between nature and man. Man destroys nature for his own interests and selfishness, and the world is no longer a place to live in. In the series, country leaders condemned nature to extinction in order to realise their ideologies in the future.

The soldiers come to count. After the census, they take two small children, one red and one black. A riot breaks out on the train. The soldiers put down the riot and the representative of the upper class leader comes and makes a speech. He makes a speech about loyalty. They take a man's arm out of the window. The man's arm is frozen. The individual, who is there as the representative of the power, states that opposing the power is disorder and that a criminal sanction will be imposed on those who do so. The discourses here are in the direction that the position they are in is the best for the people in the sweat lodge. The people are indoctrinated with sentences such as "you have hot water, you have food". The basic needs of being an individual are provided on the train, but it is not at all easy for people who have adopted the philosophy of free living to lead a life as someone else wants. Representative states that it is not he who has the power but the train and that he must be obeyed. In this way, he conveys that

everything is right. He tells them that they have water and heating and that they are protestedir from the cold outside and tells them to be grateful and to continue their obedience. The ideology of power does not give everything here and tells them to be content with the little they have with hidden threats and that those who will see this as insufficient will be punished. At the end of the scene, they break the arm of the man whose arm is frozen with a hammer. According to the power, those who disrupt the order are punished.

As can be understood from the line uttered in the first scene of the series, even if people with different personalities come together in line with an ideology, after a while the interest turns into individualisation. It is no longer a group conflict, but an individual conflict. Although Wilward offers Kortis to take power, he receives a negative reaction. The individual or group in power chooses those who they think can maintain their ideology even when they want to hand over their power. He says that maintaining an ideology will come at a price and that conflict must continue in order for this ideology to be realised. Ideology and conflict are always interrelated.

Wilward's invitation to the lower class to conflict with the red capsules is a plan to protect the interests of a certain group and his own interests. Kortis basically represents the victim chosen by ideology. Glim is an ideology representative. He thinks about his own interests and the interests of a certain number of people. Glim and Wilward act as a balance on the train. If the balance is disturbed, the system will collapse. They work in partnership. Glim can only do what the ideology wants because of his guilt. The ideology has made him a leader of the opposition.

In order for ideology to continue, Wilward wants to give the management of the train to Kortis. He says that ideology is not a bad thing and that ideological practices are necessary for the survival and continuation of humanity and the natural cycle. In a headless society, chaos will not be missing. Wilward tries to impose on Kortis the logic that life progresses if there is conflict. Meanwhile, the door opens. People are seen killing each other. Wilward tries to use this to explain to Kortis that without leaders there would be no humanity. But when Kortis sees that the five-year-old boy is working in the machine depot, he blows up the train. Here it is shown that it is also possible to disrupt the system and destroy the order. People need a leader in order to live together in order, but they do not want a government where there are restricted or their needs are not met. The important thing is to be able to govern in a fair and integrative way. In this case, the ideology of power would not be a phenomenon that people rebel against, on the contrary, it would be a needed concept. In the series, it is represented that power and power are necessary to ensure balance, and that without power there will be an inevitable chaos among people.

CONCLUSION
People need a leader in order to live together in order, but they do not want a government in which their freedoms are restricted or their needs are not met. The important thing is to be able to govern in a fair and integrative way. In this case, the ideology of power would not be a phenomenon that people rebel against, on the contrary, it would be a needed concept. In the series, it is represented that power and power are necessary to ensure balance, and that without power there will be an inevitable chaos among people. The existence of a conflict in the series is caused by the oppression applied to individuals as well as inadequacy and lack of need. In the series, especially the theme of food was emphasised. Torture and scenes of adults confiscating their children were added to show that the conflict did not arise out of nowhere. The conflict was supported both by expression and by the government, seen as anonymous by the lower class.

As can be understood from the hypothesised statement "*The first factors that cause conflict in Snowpiercer series are oppression and deprivation of basic needs.*", it is a fact that there is torture and deprivation of basic needs of subgroup members from the first scene of the series.

In the second hypothesis, it is stated that "In Snowpiercer, ideology can change the actions and thoughts of individuals". Firstly, Kortis leaving Adger to die is an example of this hypothesis. The ideological goal has changed from group interest to individual interest. Although Kortis's efforts to reach the head of the locomotive seem like self-sacrifice for the group, the real purpose is individual interests. Instead of reaching the head of the locomotive, those in the group revolted to have better living conditions. Secondly, ideological indicators are realised in the last scene of the series when Kortis reaches the first locomotive. Reaching the locomotive, Kortis forgets his ideology and pities the situation of the little boy working under difficult conditions. Here we see that some values can override ideologies. His first aim was to choose the child instead of saving Wilward, who was at the head of the locomotive. Kortis, who enters into a conflict with a technological device, loses his arm and gives up the train. In this scene, we witness a change in ideology. While Kortis's primary goal was power, the goal turned to saving the child. As can be seen, the element of conflict is not only between individuals, but can be with any technological device or nature.

In this series, the first conclusions are that the ideologies of the characters are sometimes defeated by the sense of interest, and that people will not avoid all kinds of conflicts and difficulties for their freedom. It is clear that those in power can put pressure on lower class people in order to find a balance However, it has been concluded that the main reason for the emergence of conflicts and problems here is the unfavourable food and living conditions.

REFERENCE

Akdağ, İ. (2020). *Çatışma Teorisi Bağlamında Tarihsel-Toplumsal Çatışmanın Değişen Biçimleri Üzerine Bir İnceleme*. OPUS Uluslararası Toplum Araştırmaları Dergisi, *15*(10), 5231-5251.

Althusser, L. (1970). *Ideology And İdeological State Apparatuses (Notes Towards An Investigation)*. Monthly Review Press.

Althusser, L. (2003). *İdeoloji ve Devletin İdeolojik Aygıtları*. İthaki Yayınları.

Althusser, L. (2004). *Lenin ve Felsefe* (B. Aksoy & E. Tulpar, Çev.). İletişim Yayınları.

Bell, D. (2012). *İdeolojinin Sonu*. Sentez Yayınclık.

Cengiz, E. & Eskiyurt, N. (2022). *Gecekondu ve Apartman Karşıtlığı Üzerinden Sınıf Çatışması: Acı Hayat Filmi Örneği*. Abant Sosyal Bilimler Dergisi, *3*(22), 1346-1362.

Chappelow, J. (2019, 30 Eylül). *Conflict Theory*. https://www.investopedia.com.

Eagleton, T. (1991). *İdeoloji*. Ayrıntı Yayınları.

Gramsci, A. (1971). *Selections From The Prison Notebook* (G. H. Quentin & N. Smith, Ed.). Lawrence & Wishart.

Hall, S. (1999). *İdeolojinin Yeniden Keşfi: Medya Çalışmalarında Baskı Altında Tutulanın Geri Dönüşümü*. (M. Küçük, Çev.). Ark Yayınevi.

Heyood, A. (2013). *Siyasal İdeolojiler* (A. Bayram, Çev.). Adres Yayınları.

Karaduman, S. (2017). *Eleştirel Söylem Çözümlemesinin Eleştirel Haber Araştırmalarına Katkısı ve Sunduğu Perspektif*. Maltepe Üniversitesi İletişim Fakültesi Dergisi, 4(2), 31-46.

Karip, E. (2013). *Çatışma Yönetimi*. Pegem Akademi.

Krışhnamurtı, J. (2007). *Çatışma Üzerine* (N. Demirdöven & D. Demirdöven, Çev.). Ayna Yayınevi.

Larrain, J. (1995). *İdeoloji ve Kültürel Kimlik*. Sarmal Yayınları.

Mannheim, K. (1995). *İdeoloji ve Ütopya*. Epos Yayınları.

McGoldrick, A., & Lynch, J. (2005). *Peace Journalism*. Hawthorn Press.

Ollmann, B. (2008). *Diyalektiğin Dansı* (C. Saraçoğlu, Çev.). Yordam Yayınları.

Özsöz, C, (2007). *Çözümlemeci Çatışma Kuramı ve Ralf Dahrendorf*. Sosyoloji Notları, 3, 49-53.

Rahim, A. (2001). *Managing Conflict In Organizations*. Quorum Books.

Ritzer, G. (2012). *Modern Sosyoloji Kuramları* (H. Hülür, Ed.). De Ki Yayınları.

Topkaya, A. (2008). *Tarihsel Materyalizm Bağlamında Marx'ı Yeniden Okumak*. Uluslararası Sosyal Araştırmalar Dergisi, 378-395.

Turner, J. (1974). *The Structure Of Sociological Theory*. Dorsey Press.

Turner, J. (1991). *The Structure Of Sociological Theory*. Dorsey Press.

Wallace, R. & Wolf, A. (2013). *Çağdaş Sosyoloji Kuramları*. Doğubatı Yayınları.

Wallece, R. & Wolf, A. (2004). *Çağdaş Sosyoloji Kuramları* (L. Elburz & R. Ayaz, Çev.). Punto Yayıncılık.

ACCEPTANCE CONDITIONS FOR ARTICLES

*The title of the article must be written in, bold and big letters, 14 font size, times new roman font and centered.

*The name of the writer(s) should be centered and written in times new roman font and 11 font size.

*The title of the writer(s), the institutional information, and email addresses should be centered and written in arial font and 11 font size (the information should be listed under the name of the writer(s)).

*The abstract should be written in Turkish and in English. It should be between 200-300 words, written in times new roman font, 11 font size with a 1 line spacing, and the paragraph justified.

*The English and Turkish articles should mention the aim and method of the study. The articles which do not mention these will not be evaluated.

*There should be a maximum of five key words listed under the abstracts.

Download article format:

E-mail your manuscripts to:

tojdac@gmail.com

MAKALE YAZIM KURALLARI*

ÖNEMLİ: Lütfen Dergipark ana sayfamızda yer alan makale yazım şablonunu dikkate alınız.

Yazım kuralları, American Psychological Association (APA) 7. baskısı gözetilerek hazırlanmıştır.

Yapılan ön incelemede yazım kurallarına uymadığı tespit edilen makaleler reddedilir. Reddedilen makaleler düzeltilmiş dahi olsa tekrar önerilmesi durumunda kabul edilmez.

1. Makale şablonu: Makale önerileri mutlaka derginin web sitesi (Dergipark > TOJDAC > Yazım Kuralları > Makale Şablonu ya da https://dergipark.org.tr/tr/pub/tojdac) üzerinden https://bit.ly/3IUKwdb dosyası indirilerek hazırlanmalıdır. Makale şablonu makale formatı ile ilgili her türlü ayrıntının (başlık, yazar adı, adresi, öz, altbaşlıklar, tablo, şekil, kaynakça, font tipi, büyüklüğü vs.) hangi biçimde yazılacağını açıklamaktadır. Yazarlar makalelerini bu şablonun içine şablona uygun biçimde yazarak farklı isim ve dosya türü **(.docx)** olarak kaydetmeli ve sisteme yüklemelidir.

2. Öz/Abstract: 150--300 kelimelik Türkçe **öz** ve İngilizce **abstract** yazılmalıdır. Öz içinde, yararlanılan kaynaklara, şekil ve çizelge numaralarına atıf yapılmamalı ve dipnot kullanılmamalıdır.

3. Anahtar sözcükler/Keywords: Türkçe ve İngilizce özetlerin altında 3-9 sözcükten oluşan anahtar sözcükler (*keywords*) verilmelidir.

4. Ana Metin: Makaleler öz, abstract, şekil ve tablo yazıları ve kaynakça dahil 3.500---7.000 kelime arasında olmalıdır. Metin içinde vurgulanması gereken kısımlar için koyu font **(bold)** veya **çift tırnak (")** kullanılmamalı bunun yerine *eğik harfler* kullanılmalıdır. Nokta/Virgül, çift tırnak bitişinin içinde; diğer noktalama işaretleri (iki nokta, noktalı virgül…vb.) dışında yer almalıdır. Metinde hem tırnak işareti hem de eğik harfler gibi çifte vurgulamalara yer verilmemelidir (bkz. https://bit.ly/3vMRNpb). Metnin genel kullanımında noktadan sonra, parantezden önce boşluk konularak cümleye devam edilmelidir. Yazı tipi Times New Roman ve 11 punto olmalıdır. Ana başlık 14 punto olmalıdır.

5. Tablolar: Tabloların numarası ve başlığı bulunmalıdır. Tablolar sıra sayısı verilerek numaralandırılır. Makalede yer alan tüm tablolara metin içinde referans verilmelidir (Tablo 1).

Tablonun üstüne tablo numarası **(bold)** yazılır, tablo numarasının yanına ilk kelimenin baş harfi büyük olmak üzere tablo adı/açıklaması yazılır.

Tablo 1. İletişimin alt disiplinleri (Bayrak, 2022: 36)

6. Şekiller: Kaynak olarak kullanılacak görsellerin telif haklarından, kalitesinden ve yayımlanıp yayımlanmamasından yazar sorumludur.

Makalede resim, fotoğraf, nota ya da özel çizimler varsa bu belgeler kısa kenarı 10 cm olacak şekilde 300 PPI (300 pixels per inch) kalitesinde taranmalıdır. Şekiller ayrı ayrı sıra sayısı verilerek numaralandırılmalı ve makalede yer alan tüm şekillere metin içinde referans verilmelidir.

Makaledeki görseller için kullanılan kaynaklar (basılı veya çevirimiçi resim, fotoğraf, grafik, şekil, nota vb.) görselin altında verilmelidir ve **Online Kaynaklar, Görseller, Resimler, Nota** vs. gibi ayrı başlıklar **kullanılmamalıdır.**

Ayrıca tüm görseller için hem metin içinde atıfta hem de görselin altındaki başlıkta sadece Şekil (Figure) ifadesi kullanılmalıdır. **Resim, fotoğraf, grafik, şekil, nota vb. görseller için resim, fotoğraf, grafik, şekil, nota vb.** ifadeler kullanılmamalıdır. Şekilin altına numarası (bold) yazılır, şekil numarasının yanına ilk kelimenin baş harfi büyük olmak üzere (italik) şekil ismi, gerekirse yanına notlar (eser, yazar, yıl, sayfa, telif hakkı..vb.) yazılır.

7. Dipnot: Dipnot kaynak göstermek için kullanılmamalı, dipnot kullanımına yalnızca açıklayıcı ek bilgileri için başvurulmalı ve otomatik numaralandırma yoluna gidilmelidir. Dipnotlarda kaynak göstermek için, metin içi kaynak gösterme yöntemleri kullanılmalıdır. Dipnot kelime uzunluğu 60 kelime sayısından daha az olmalıdır. Atıflar için dipnot kullanılmamalıdır.

8. Alıntılar: Yazar doğrudan ya da dolaylı olarak yaptığı tüm alıntılara atıfta bulunmalıdır. Doğrudan alıntı yaparken eğer alıntılanan bölüm 40 kelimeyi geçerse blok alıntı olarak yazılmalıdır. Blok alıntıda çift tırnak kullanılmamalı, ek bir girintiyle alıntı verilmemeli ve kapanış parantezinden önce nokta eklenmelidir (bkz. https://bit.ly/3vKyZqx).

Örn:

–Researchers have studied how people talk to themselves:

Inner speech is a paradoxical phenomenon. It is an experience that is central to many people's everyday lives, and yet it presents considerable challenges to any effort to study it scientifically. Nevertheless, a wide range of methodologies and approaches have combined to shed light on the subjective experience of inner speech and its cognitive and neural underpinnings. (Alderson-Day & Fernyhough, 2015: 957)

40 kelimeden az ise bu alıntı metinde çift tırnak içinde verilir. Alıntıya metnin ortasındaki cümlelerde yer verilmişse, alıntı yapılan kısım çift tırnak içinde verildikten hemen sonra parantez içinde kaynağa gönderme (atıf) yapılır.

bkz. https://bit.ly/3KLQHhD

9. Metin içi atıflar:

–Tüm göndermeler parantez içinde ve aşağıdaki biçimde yazılmalıdır.

Tek yazarlı çalışmaya genel göndermelerde;

Tunalı (1996), ….; Tunalı'ya (1996) göre…..; (Tunalı, 1996). Tek yazarlı çalışmanın alıntı yapılan belirli bir yerine göndermelerde;

(Artun 2003: 11).

-İki yazarlı göndermelerde yazar soyadları arasında 've' İngilizce metinler için ise 'and/&' kullanılmalıdır.

İki yazarlı çalışmalara göndermelerde;(Al ve Soydal, 2014: 290).

-Üç ve daha fazla yazarlı göndermelerde yalnızca ilk yazarın soyadı ve "vd." ya da "et al." ifadesi kullanılır (ilk kullanımdan itibaren):

(Hargreaves vd., 2003).

--- Aynı parantez içerisinde yapılan çoklu göndermelerde, ilk yazarın soyadına göre alfabetik sırada; aynı yazar ise geçmişten güncele yıl sırasıyla belirtilmelidir:

(Akbulut ve Doğan, 2013; Şencan, 2003; Tonta, 2010)

(Doğan, 2000, 2004, basım aşamasında)

-Yayım tarihi olmayan yapıtlarda ve yazmalarda yalnızca yazarların adı; (Seydî)

-Yazarı belirtilmeyen ansiklopedi vb. yapıtlarda ise kaynağın ismi, varsa cilt ve sayfa numarası

yazılmalıdır. (Britannica 8, 2010: 189)

-İkincil kaynaktan yapılan alıntılarda yalnızca ikincil kaynak esas kaynakça listesinde gösterilir. Birincil kaynak sadece yazar adı ve kaynak tipi (kitap, makale, günlük vs.) bahsedildikten sonra, ikincil kaynak "aktaran" şeklinde belirtilir.

Eleştirmen Laverdant'ın ifade ettiği gibi "........" (aktaran Artun 2003: 11).

veya

"… .... " (Laverdant'tan aktaran, Artun 2003: 11).

--- Kişisel görüşmeler, metin içinde soyadı ve tarih belirtilerek gösterilmeli; kaynaklarda (ek/arşiv kısmıyla belirtilmediği müddetçe) belirtilmemelidir.

"Gerekirse kaset alıp çalışıyoruz. Müşteriye karşı yok, yok" (K. Ürün, kişisel görüşme, 15 Temmuz, 1997).

-Çok nadir olarak yazar soyadı ve tarih bilgisinin ikisi de parantezsiz ve metnin bir parçası şeklinde kullanılabilir.

Konuyla ilgili olarak Edzan'ın 2008 yılında gerçekleştirmiş olduğu çalışma örnek gösterilebilir.

-Kişisel görüşme dışındaki künyeler, yıl ve ay bilgisini birlikte içeriyor olsa bile, göndermede sadece yıl bilgisi kullanılmalıdır.

--- Yayın yılı tam olarak bilinmeyen klasik eserler için yayın yılı kısmında çev. kısaltması ile birlikte çeviri yılı ya da sür. kısaltması ile birlikte kullanılan sürümün (versiyonun) yılı verilir. Klasik eserin orijinal tarihi biliniyorsa o da gönderme içinde kullanılır.

(Aristotle, çev. 1931)

(Balzac, 1836, çev. 1941)

--- Yazar olarak bir grup/tüzel kişi (dernekler, şirketler, devlet kurumları ve diğer çalışma grupları gibi) ifade ediliyorsa bu gruba ilişkin ad bilgisi metin içindeki göndermede oldukça açık ve anlaşılır biçimde verilmelidir. Grup adı bazı durumlarda kısaltılabilir. Eğer grup adı uzunsa, kısaltma herkesçe anlaşılır oluyorsa veya ada yönelik zaten bilinen bir kısaltma var ise ilk kullanımda hem açık hali hem kısaltma hali kullanılıp, sonraki kullanımlarda ise sadece kısaltma kullanılabilir. Eğer grup adı kısa ise veya kısaltması herkesçe anlaşılır olmuyorsa tüm göndermelerde adın açık hali yazılır.

(Cümlenin sonunda) İlk gönderme:

(Türkiye Bilimsel ve Teknolojik Araştırma Kurumu [TÜBİTAK], 2013) (Cümlenin sonunda) İkinci ve

sonraki göndermeler

(TÜBİTAK, 2013)

(Cümlenin içerisinde) İlk gönderme

Türkiye Bilimsel ve Teknolojik Araştırma Kurumu (TÜBİTAK, 2013) (Cümlenin içerisinde) İkinci ve

sonraki göndermeler

TÜBİTAK (2013)

‒Parantez içinde yapılacak bir açıklama esnasında gönderme yapılması gerekirse tarih için köşeli parantez değil, virgül kullanılmalıdır. (Bu konuda daha ayrıntılı bilgi için bkz. Doğan, 2010)

10. Kaynakça

Kaynakça metnin sonunda, yazarların soyadına göre alfabetik olarak aşağıdaki örneklere göre yazılmalıdır. Kaynakları göstermek için **Kaynakça** dışında hiçbir başlık (**URL, İnternet kaynakları, Görseller, Resimler, Fotoğraflar** vb.) kullanılmamalıdır. *Başlıktaki ve alt başlıktaki ilk kelimenin ilk harfi ve eğer varsa özel adların ilk harfleri büyük, diğerleri küçük yazılmalıdır.* Kaynaklar, bir yazarın birden fazla yayını olması halinde, yayımlanış tarihine göre sıralanmalı; bir yazara ait aynı yılda basılmış yayınlar ise (1980a, 1980b) şeklinde gösterilmelidir. Çevrimiçi kaynak gösterilmesi durumunda "DOI:", "Erişim adresi:" ifadeleri yerine doğrudan link yazılmalı; "Erişim adresi" ifadesi yalnızca erişim tarihi verilmesi gereken durumlarda kullanılmalıdır.

Kitapların gösterilmesi

Eser başlığı özel harfler dışında küçük harf kullanılarak, italik yazılmalıdır.

bkz. https://bit.ly/39Frs3G

Yazar, A. A. (Yıl). *Eserin başlığı.* Yayıncı.

Yazar, A. A. (Yıl). *Eserin başlığı.*

http://www.xxxxxxxxxxxYazar, A. A. (Yıl). *Eserin*

Özer, Y. (2002). *Müzik etnografisi.* Dokuz Eylül

Yayınları.(Özer, 2002)

Foucault, M. (2007). *Cinselliğin tarihi* (H. U. Tanrıöver, Çev.). Ayrıntı

Yayınları.(Foucault, 2007)

Saygun, A. A. (1936). *Türk halk musikisinde pentatonism.* Numune

Matbaası.(Saygun, 1936)

 Saygun, A. A. (1937). *Rize Artvin ve Kars havalisi türkü, saz ve halk oyunları hakkında bazı malûmat.*Nümune Matbaası.

 (Saygun, 1937)

‒20 ye kadar tüm yazarlar yazılır, yazar sayısı 21 ve daha fazla olduğunda ise ilk 19 yazarın soyadı ve adı yazılıp üç nokta eklenir ve son yazarın adı ile yazar kısmı kapatılır.
Soyadı, A.A., Soyadı. B.B., Soyadı, C.C., Soyadı, D.D., Soyadı, E.E., Soyadı, F.F., Soyadı, G.G., Soyadı, H.H., Soyadı,
I.I., Soyadı, J.J., Soyadı, K.K., Soyadı, L.L., Soyadı, M.M. , Soyadı, N.N., Soyadı, O.O., Soyadı, P.P., Soyadı, Q.Q.,Soyadı, R.R., Soyadı, S.S.,. . . Soyadı, W.W.

 ‒Basılı kitabın elektronik sürümü:

"Erişim adresi:" ifadesi olmadan, doğrudan link vererek (hyperlink) yazılmalıdır, "Erişim adresi" ifadesi yalnızcaerişim tarihi verilmesi gereken durumlarda kullanılmalıdır:

Morville, P. ve Rosenfeld, L. (2006). *Information architecture for the World Wide Web* (3. bs.). [Adobe DigitalEditions sürümü]. http://shop.oreilly.com/home.do

‒Sadece elektronik sürümü olan kitap:

O'Keefe, E. (t.y.). *Egoism & the crisis in Western values.* http://www.onlineoriginals.com/showitem.asp?itemID=135

Çocuk kitaplarının gösterilmesi

bkz. https://bit.ly/3KNtcVn

‒İllustratörüyle yazarı aynı olma durumunda:

Yazar S, A. (Yıl). Kitap ismi (Yazar/Çizer ismi, Illus.). Yayıncı.

Crimi, C. (2019). Küçük garip robotlar (C. Luyken, Illus.).

Candlewick Press.(Crimi, 2019)

Pitman, G. E. (2016). This day in June (K. Litten, Illus.).

Magination Press.(Pitman, 2016)

‑İllustratörüyle yazarı farklı olma durumunda:

> Yazar S, A. (Yıl). Kitap ismi (Çizer ismi, Illus.). Yayıncı.

Beaton, K. (2016). *Kral bebek* (K. Beaton, Illus.). Arthur A.

Levine Books.(Beaton, 2016)

‑Dizinin parçası olma durumunda (Seri/Dizi başlığı kitap başlığına eklenmemelidir):

> Yazar S, A. (Yıl). Kitap ismi (Çizer ismi, Illus.). Yayıncı.

O'Connor, J. (2017). *Nancy Clancy, late-breaking news!* (R. Preiss Glasser, Illus.). HarperCollins Publishers.

(O'Connor, 2017)

‑Yeniden basılması durumunda:

> Yazar S, A. (Yıl). *Kitap ismi* (varsa özel baskı bilgileri) (Çizer ismi, Illus.). Yayıncı. (Orjinal çalışma yayın tarihi bilgisi)

Numeroff, LJ. (2007). *Fareye bir çerez verirseniz* (varsa özel baskı bilgileri) (F. Bond, Illus.). Laura Geringer Books.(Orijinal çalışma 1985'te yayınlanmıştır)

(Numeroff, 1985/2007)

Dini eserlerin referans gösterilmesi

> bkz. https://bit.ly/3LQRLSO

Kitap formatındaysa kitapların gösterimine; websitesi formatındaysa web kaynakları gösterimine uygun yapılır.Yazarı bilinmeyen eser başlığındaki formata uygun gösterilebilir.

The Bhagavad Gita (E. Easwaran, Trans.; 2nd ed.). (2007). The Blue Mountain Center of

Meditation.(The Bhagavad Gita, 2007)

King James Bible. (2017). King James Bible Online. https://www.kingjamesbibleonline.org/ (Original workpublished 1769)

(King James Bible, 1769/2017)

‑Açıklamalı dini eser:

Kaiser, W. C., Jr., & Garrett, D. (Eds.). (2006). *NIV archeological study bible: An illustrated walk through biblicalhistory and culture*. Zondervan.

Sözlüklerin gösterilmesi

> bkz. https://bit.ly/3vKc52k

‑Çevrimiçi sözlük

Çevrimiçi sözlükler güncellendiği ve arşivlenmediği için tarih bilgisi eklenmelidir:

American Psychological Association. (n.d.). Just-world hypothesis. In *APA dictionary of psychology*. Retrieved January 18, 2020, from https://dictionary.apa.org/just-world-hypothesis

(American Psychological Association, n.d.)

Merriam‑Webster. (n.d.). Semantics. In *Merriam‑Webster.com dictionary*. Retrieved January 4, 2020, from https://www.merriam‑webster.com/dictionary/semantics (Merriam‑Webster, n.d.)

‑Basılı sözlük

American Psychological Association. (2015). Mood induction. In *APA dictionary of psychology* (2nd ed.: 667).

(American Psychological Association, 2015)

Merriam‑Webster. (2003). Litmus test. In *Merriam‑Webster's collegiate dictionary* (11th ed.: 727). (Merriam‑Webster, 2003)

‑Wikipedia (Vikipedi)

Yağlı boya. (2019, 8 Aralık). *Wikipedia* içinde. https://en.wikipedia.org/w/index.php?title=Oil_painting&oldid=929802398

("Yağlı Boya," 2019)

Editörlü kitapların gösterilmesi

‑*Kitabın tamamı için:*

bkz. https://apastyle.apa.org/style‑grammar‑guidelines/references/examples/book‑references#2

‑ Editör (Ed.). (Yıl). *Eserin başlığı* (s. xxx‑xxx). Yayıncı.

‑ Editör (Ed.). (Yıl). *Eserin başlığı* (s. xxx‑xxx). Yayıncı. http://www.xxxxxxxxxxx

‑ Editör (Ed.). (Yıl). *Eserin başlığı* (s. xxx‑xxx). Yayıncı. xxxxxxxxxxxx

Kesharwani, P. (Ed.). (2020). *Nanotechnology based approaches for tuberculosis treatment*. AcademicPress.

(Kesharwani, 2020)

Torino, G. C., Rivera, D. P., Capodilupo, C. M., Nadal, K. L., & Sue, D. W. (Eds.). (2019). *Microaggression theory: Influence and implications*. John Wiley & Sons. https://doi.org/10.1002/9781119466642

(Torino et al., 2019)

‑*Kitap içi bölüm gösterilecekse:*

bkz. https://bit.ly/3LIE2gC

‑‑‑ Yazar, A. A. ve Yazar, B. B. (Yıl). Bölüm ya da giriş başlığı. A. Editör, B. Editör ve C. Editör (Ed.), *Kitap başlığı* (s. xxx‑xxx) içinde. Yayıncı.

‑ Yazar, A. A. ve Yazar, B. B. (Yıl). Bölüm ya da giriş başlığı. A. Editör ve B. Editör (Ed.), *Kitap başlığı* (s. xxx‑xxx) içinde. http://www.xxxxxxxxxxx

‑‑‑ Yazar, A. A. ve Yazar, B. B. (Yıl). Bölüm ya da giriş başlığı. A. Editör, B. Editör ve C. Editör (Ed.), *Kitap başlığı* (s. xxx‑xxx) içinde. xxxxxxxxxxxx

(Sayfa numarası yoksa kitap ismi yeterlidir.)

Aron, L., Botella, M., & Lubart, T. (2019). Culinary arts: Talent and their development. In R. F. Subotnik,

P. Olszewski-Kubilius, & F. C. Worrell (Eds.), *The psychology of high performance: Developing human potential into domain-specific talent* (pp. 345–359). American Psychological Association. https://doi.org/10.1037/0000120-016
(Aron et al., 2019)

-Yeniden basımı yapılmış editörlü kitap örneği:

Bronfenbrenner, U. (2005). The social ecology of human development: A retrospective conclusion. In U. Bronfenbrenner (Ed.), *Making human beings human: Bioecological perspectives on human development* (pp. 27–40). SAGE Publications. (Reprinted from *Brain and intelligence: The ecology of child development*, pp. 113–123, by F. Richardson, Ed., 1973, National Educational Press)

Ders/Kurs Materyallerinin gösterilmesi

Editörlü kitap biçimiyle yapılır:

(bkz. https://bit.ly/3kFsDlQ)

-Yazarı belli olan materyaller için:

Elders, M. (2019). Neighborhood watch: Social media in the community. In M. Elders (Ed.), *POL 241:Politics and activism in the 21st century* (pp. 34–41). American University.

(Elders, 2019)

-Yazarı belli olmayan materyaller için:

Diagram of the tibia–basitarsis joint in Apis melifera. (2015). In B. Haave (Ed.), *NEU 451: Movementand perception* (pp. 44–45). St. Ambrose University.

("Diagram of the Tibia–Basitarsis Joint in Apis melifera," 2015)

Makalelerin gösterilmesi (Dergi)

Eser başlığı özel harfler dışında küçük harf kullanılarak, regular fontla; dergi adı büyük harf ve italik fontla yazılmalıdır.

(bkz. https://bit.ly/3wpEudt
https://www.scribbr.com/apa-examples/journal-article/)

--- 3'ten fazla yazarı olan kitap/derginin metin içi atıflarında ilk kullanımdan itibaren "ilk yazar vd., yıl" ya da "ilk yazar et al., yıl "ifadesi kullanılabilir.

Yayınlanmış, yayınlanmak üzere gönderilmiş ya da baskıdaki makale yazımları genel olarak şu şekildedir:

Last name, Initials. (Year). Article title. *Journal Name*, *Volume* (issue), page range. https://doi.org/xxxx

Last name, Initials. (Year). *Article title* [Unpublished article]. Department Name, University Name.

Last name, Initials. (in press). Article title. *Journal Name*.

McAdams, S., Winsberg, S., Donnadieu, S., De Soete, G., and Krimphoff, J. (1995). Perceptual scaling ofsynthesized musical timbres: Common dimensions, specificities, and latent subject classes. *Psychological Research*, 58, 177-

-192. (McAdams vd., 1995)

Nattiez, J.J. (1983). Some aspects of Inuit vocal games. *Ethnomusicology*, *27* (3), 457-

-475. (Nattiez, 1983)

-İngilizce çalışmalarda Türkçe bir kaynağa gönderme yapılıyorsa ve yerine and ifadesi, Türkçe bir çalışmada İngilizce bir kaynağa gönderme yapılıyorsa and yerine ve ifadesi kullanılmalıdır:

Nielsen, B. G. ve Borlund, P. (2011). Information literacy, learning, and the public library: A study ofDanish high school students. *Journal of Librarianship and Information Science*, 43, 106-
-119.

10.1177/0961000611408643

(Nielsen ve Borlund, 2011: 110)

--- İngilizce çalışmalarda orijinal dili Türkçe olan bir makaleye atıf yapılıyorsa makale adı gibi bilgilerin köşeli parantez içinde İngilizce karşılığı ile birlikte verilmesi gerekir:

Al, U., & Tonta, Y. (2004). Atıf analizi: Hacettepe Üniversitesi Kütüphanecilik Bölümü tezlerinde atıf yapılan kaynaklar [Citation analysis: Sources cited in dissertations completed at Hacettepe University Department of Librarianship]. *Bilgi Dünyası*, 5, 19-47. Retrieved from http://bd.org.tr/

(Al & Tonta, 2004: 20)

--- Bir dergideki özel sayı kapsamında yayınlanan makale:

Last name, Initials. (Ed. or Eds.) (Year). Title of issue [Special issue]. *Journal Name*, Issue (Volume).

--- Chen, H. (Ed.). (2005). Intelligence and security informatics [Özel sayı]. *Journal of the American Society for Information Science and Technology*, 56(3).

DOI numarası olan elektronik makaleler

"DOI:" ifadesi kullanılmadan doğrudan link vererek (hyperlink) yazılmalıdır.

Chan, H. F., Guillot, M., Page, L. ve Torgler, B. (2015). The inner quality of an article: Will time tell? *Scientometrics*, 104: 19-41. 10.1007/s11192-015-1581-y

(Chan vd., 2015)

DOI numarası olmayan elektronik makaleler

Al, U. ve Soydal, İ. (2014). Kütüphan-e Türkiye Projesi: Halk kütüphanesi kullanım araştırması. *Türk Kütüphaneciliği*, 28, 288-307. http://www.tk.org.tr/index.php/TK

(Al ve Soydal, 2014)

Çınar, M., Doğan, D. ve Seferoğlu, S. S. (2015, Şubat). Eğitimde dijital araçlar: Google sınıf uygulaması üzerine bir değerlendirme [Öz]. *Akademik Bilişim Konferansında sunulan bildiri*, Anadolu Üniversitesi,
Eskişehir.   http://ab2015.anadolu.edu.tr   /index.php?menu=5

&submenu=27(Çınar vd., 2015)

Al, U., Sezen, U. ve Soydal, İ. (2012). Türkiye'nin bilimsel yayınlarının sosyal ağ analizi yöntemiyle değerlendirilmesi   (Proje   No.   SOBAG   110K044). http://uvt.ulakbim.gov.tr/uvt/index.php?cwid=9&vtadi=TPRJ&ano=148763_5bfd45f7c15921f84b92a 17425cbb301

(Al vd., 2012)

-Kaynak zaman içinde değişime uğramadıkça erişim tarihi eklenmez.

Bilgi mimarisi. (2014, 20 Aralık). *Vikipedi* içinde. Erişim adresi (8 Mayıs 2015):http://tr.wikipedia.org/wiki/Bilgi_mimarisi

Teknik raporlar ve araştırma raporları

Yazar, A. A. (1998). Çalışmanın başlığı (Rapor No. xxx). Yayıncı.

T.C. Kalkınma Bakanlığı, Bilgi Toplumu Dairesi. (2015). 2015-2018 Bilgi toplumu stratejisi ve eylem planı (Yayın No. 2939). http://www.kalkinma.gov.tr/Lists/Yaynlar/Attachments/ 649/2015-2018%20Bilgi%20Toplumu%20Stratejisi%20ve%20Eylem%20Plan%C4%B1.pdf

Türkiye Bilişim Derneği, Bilişim Kentleri Çalışma Grubu. (2013). Bilişim kentleri kılavuzu (5. sürüm). http://www.tbd.org.tr/usr_img/raporlar/BK-KILAVUZ -SON.pdf

Farmer, L. ve Stricevic, I. (2011). Using research to promote literacy and reading in libraries: Guidelines for librarians (IFLA Professional Report No.125). http://www.ifla.org/files/assets/ hq/publications/professionalreport/125.pdf

Aslan, D., Vefikuluay, D., Zeyneloğlu, S., Erdost, T ve Temel, F. (2008). Ankara'da iki hemşirelik yüksekokulunun birinci ve dördüncü sınıflarında okuyan öğrencilerinin flört şiddetine maruz kalma, flört ilişkilerinde şiddet uygulama durumlarının ve bu konudaki görüşlerinin saptanması araştırması(Teknik rapor).

http://www.huksam.hacettepe.edu.tr/Turkce/Sayfa Dosya/flort_siddeti.pdf

-Broşür:

Cedars-Sinai. (2015). Human papillomavirus (HPV) and oropharyngeal cancer [Brochure]. https://www.cedars-sinai.org/content/dam/cedars-sinai/cancer/sub-clinical-areas/head-neck/documents/hpv-throat-cancer-brochure.pdf

(Cedars-Sinai, 2015)

-Basın bülteni:

U.S. Food and Drug Administration. (2019, November 15). FDA approves first contact lens indicated to slow the progression of nearsightedness in children [Press release]. https://www.fda.gov/news- events/press-announcements/fda-approves-first-contact-lens-indicated--slow-progression-nearsightedness-children

(U.S. Food and Drug Administration, 2019)

Veri Seti Referanslarının Gösterimi:

(bkz. https://bit.ly/3ylo6xb)

Açık kaynaklarda arşivlenmiş verilerin ikincil analizlerini yapmak veya mevcut çalışmada sunulacak kendi veriarşivinizin alıntıları için kullanılabilir:

O'Donohue, W. (2017). *Content analysis of undergraduate psychology textbooks* (ICPSR 21600; VersionV1) [Data set]. ICPSR. https://doi.org/10.3886/ICPSR36966.v1

(O'Donohue, 2017)

Tanılama Klavuzlarının Kullanımı:

(bkz. https://bit.ly/3ycnV7f)

American Psychiatric Association. (1980). *Diagnostic and statistical manual of mental disorders* (3rded.).

(American Psychiatric Association, 1980)

World Health Organization. (2016). *International statistical classification of diseases and related healthproblems* (10th ed.). https://icd.who.int/browse10/2016/en

(World Health Organization, 2016)

Tüzel yazarlı ya da yazarı olmayan çalışmalar

Yazarı kuruluş, kurum, dernek gibi bir grup olan çalışmalar için yazar kısmında kuruluş/kurum/dernek adının kısaltması değil açık adı kullanılmalıdır.

TKD. (2014). > değil > Türk Kütüphaneciler Derneği. (2014).

OECD. (2010). > değil > Organisation for Economic Co-operation and Development. (2010).

Bilimsel toplantı ve sempozyumlar

(bkz. https://bit.ly/3LIG4gK)

Sunum, başlıktan sonra köşeli parantez içinde "[Konferans oturumu], [Bildiri sunumu], [Poster oturumu]…vb"tanımlarının biriyle açıklanabilir.

Evans, A. C., Jr., Garbarino, J., Bocanegra, E., Kinscherff, R. T., & Márquez-Greene, N. (2019, August 8– 11). *Gun violence: An event on the power of community* [Conference presentation]. APA 2019 Convention, Chicago, IL, United States. https://convention.apa.org/2019-video

(Evans et al., 2019)

Elektronik özet:

Çınar, M., Doğan, D. ve Seferoğlu, S. S. (2015, Şubat). *Eğitimde dijital araçlar: Google sınıf uygulaması üzerine bir değerlendirme* [Öz]. Akademik Bilişim Konferansında sunulan bildiri, Anadolu Üniversitesi,
Eskişehir. http://ab2015.anadolu.edu.tr /index.php?menu=5&submenu=27

(Çınar vd., 2015)

Cacioppo, S. (2019, April 25–28). *Evolutionary theory of social connections: Past, present, and future* [Conference presentation abstract]. Ninety-ninth annual convention of the Western Psychological Association, Pasadena, CA, United States. https://westernpsych.org/wp-content/uploads/2019/04/WPA-Program-2019-Final-2.pdf

(Cacioppo, 2019)

Dergide/Kitapta yayınlanmış bildiri:

Dergi makaleleri ve editörlü kitaplarla aynı formatla yazılmalıdır:

Duckworth, A. L., Quirk, A., Gallop, R., Hoyle, R. H., Kelly, D. R., & Matthews, M. D. (2019). Cognitive and noncognitive predictors of success. *Proceedings of the National Academy of Sciences*, USA, 116(47), 23499–23504. https://doi.org/10.1073/pnas.1910510116

(Duckworth vd., 2019)

Kushilevitz, E. ve Malkin, T. (Eds.). (2016). *Bilgisayar bilimlerinde ders notları: Cilt.* 9562. Kriptografiteorisi. Springer. https://doi.org/10.1007/978-3-662-49096-9

(Kushilevitz ve Malkin, 2016)

-Kitap bölümü:

Bedenel, A.-L., Jourdan, L., & Biernacki, C. (2019). Probability estimation by an adapted genetic algorithm in web insurance. In R. Battiti, M. Brunato, I. Kotsireas, & P. Pardalos (Eds.), Lecture notes in computer science: Vol. 11353. *Learning and intelligent optimization* (pp. 225–240). Springer. https://doi.org/10.1007/978-3-030-05348-2_21

(Bedenel et al., 2019)

Tezlerin gösterilmesi
(bkz. https://bit.ly/3MOoNCY)

Küçükebe, M. (2008). *Batı ve Türk müziği üsluplarında anlam üretme aracı olarak kemanın sonolojik analizi* (Tez No. 1235) [Yayınlanmamış yüksek lisans tezi, Dokuz Eylül Üniversitesi. Ulusal Tez

Merkezi].(Küçükebe, 2008)

Kabir, J. M. (2016*). Factors influencing customer satisfaction at a fast-food hamburger chain: The relationship between customer satisfaction and customer loyalty* (Publication No. 10169573) [Doctoraldissertation, Wilmington University]. ProQuest Dissertations & Theses Global.

(Kabir, 2016)

Miranda, C. (2019*). Exploring the lived experiences of foster youth who obtained graduate level degrees: Self-efficacy, resilience, and the impact on identity development* (Publication No. 27542827) [Doctoral dissertation, Pepperdine University]. PQDT Open. https://pqdtopen.proquest.com/doc/2309521814.html?FMT=AI

(Miranda, 2019)

Yazarı belli olan gazete ve dergi yazıları için
(bkz. https://bit.ly/3kEfMR0)

Bruni, F. (2003, 26 Aralık). Pope pleads for end to terrorism and war. *New York*

Times:21.(Bruni, 2003)

Schwartz, J. (1993, September 30). Obesity affects economic, social status. *The Washington Post*.

Schwartz, F., & McBride, C. (2019, November 18). Trump administration says Israeli settlements aren't illegal. *The Wall Street Journal*. https://www.wsj.com/articles/trump-administration-to-say-israeli-settlements-arent-illegal-11574104691

Yalnızca internet yayını yapan gazeteler için aşağıdaki web sitesi kullanım biçimi kullanılır:

Ahmad, J., & Shalizi, H. (2019, November 19). U.S., Australian hostages freed by Afghan Taliban in swap. *Reuters*. https://www.reuters.com/article/us-afghanistan-taliban/u-s-australian-hostages-freed-by-afghan-taliban-in-swap-idUSKBN1XT0GF

Yazarı belli olmayan gazete ve dergi yazıları

The United States and the Americas: One History in Two Halves. (2003, 13 Aralık). *Economist*, 36.(United States and the Americas, 2003)

Strong afterchocks continiue in California. (2003, 26 Aralık). *New York Times* [Ulusal Baskı.]. s.23.(Strong aftershocks, 2003)

Web Sitesi

–Yazarı ve tarihi belli olan elektronik gazete ve dergi yazıları

Artun, A. (2013, 10 Eylül). Sanat tarihinin ilk kitabı. *e-skop sanat tarihi eleştiri*.

http://www.e-skop.com/skopbulten/sanat-tarihinin-ilk-kitabi/1477 (Artun, 2013)

Giovanetti, F. (2019, November 16). Why we are so obsessed with personality types. *Medium*. https://medium.com/the-business-of-wellness/why-we-are-so-obsessed-with-personality-types-577450f9aee9

World Health Organization. (2018, May 24). *The top 10 causes of death*. https://www.who.int/news-room/fact-sheets/detail/the-top-10-causes-of-death

–Yazarı belli olmayan elektronik gazete makaleleri

Bu acıları gördükten sonra, neleri kafaya takmışız diye gülüyorum. (2012, 18 Mart). *Milliyet Gazetesi*.

http://www.milliyet.com.tr/pazar/bu-acilari-gordukten-sonra-neleri-kafaya-takmisiz-diye-guluyorum-1516722

("Bu acıları gördükten sonra", 2012)

Australia fires: 'Catastrophic' alerts in South Australia and Victoria. (2019, November 11).https://www.bbc.com/?news/?world--australia---50483410

("Australia fires," 2019)

–Yazarı ve tarihi belli olmayan internet kaynakları

Hacettepe Üniversitesi. (t.y.). *Misyon, vizyon ve değerler*. http://hacettepe.edu.tr/hakkinda/misyonvizyondegerler

(Hacettepe Üniversitesi, t.y.)

U.S. Census Bureau. (n.d.). U.S. and world population clock. U.S. Department of Commerce. RetrievedJanuary 9, 2020, from https://www.census.gov/popclock/

–Kişisel görüşme(röportaj)

Arşivlenen gazete/web sitesinde yayınlandıysa yukarıdaki biçimler kullanılabilir, bunun dışındaki kişisel görüşmelerde (yüz yüze, e-posta...vb.) aşağıdaki biçim örnekleriyle kullanılabilir (kaynakçada belirtilmesine gerek yoktur):

Another researcher stated that the results so far looked "very promising" (A. Smith, personalcommunication, July 15, 2015).

When contacted for comment, Johnson stated that the controversy was "absurd" (H. Johnson, email, March 5, 2019).

Members of the online community followed the controversy closely, with one user referring to it as a "media circus" (G. Richards, comment in a private Facebook group, April 25, 2018).

-İnternet mesaj panoları, elektronik mesajlaşma listeleri ve diğer çevrimiçi topluluklar

(bkz. https://bit.ly/37gueeK)

Yazar, A. A. (Yıl, Gün Ay). *Postanın başlığı* [Biçim tanımı]. http://xxxx

Öztürk, O. (2015, 29 Mayıs). Yanıt: Bilgi ve Belge Yönetimi Bölümü'nü tercih edecek öğrenciler için genel bilgiler [Haber grubu yorumu]. http://www.bbyhaber.com/bby/2012/07/22/ bilgi-vebelge- yonetimi-bolumunu-tercih-edecek- -ogrenciler-icin-genel-bilgiler/#comment--15752

Yılmaz, D. (2010, 16 Mart). İntihal suç mu? [Blog yazısı]. http://bilkentasistan.blogspot.com.tr/2010/03/intihal-suc- -mu.html

Madran, O. (2015, 16 Nisan). BBY262 Web tasarımı dersi uygulaması [Video].https://www.youtube.com/watch?v=rfsQHHi3tPE

Facebook

News From Science. (2019, June 21). *Are you a fan of astronomy? Enjoy reading about what scientists have discovered in our solar system—and beyond? This* [Image attached] [Status update]. Facebook. https://www.facebook.com/ScienceNOW/photos/a.117532185107/10156268057260108/?type=3&theater

National Park Service. (n.d.). *Home* [Facebook page]. Facebook. Retrieved January 12, 2020, fromhttps://www.facebook.com/nationalparkservice/

Instagram

Philadelphia Museum of Art [@philamuseum]. (2019, December 3). *"It's always wonderful to walk in and see my work in a collection where it's loved, and where people are* [Photograph]. Instagram. https://www.instagram.com/p/B5oDnnNhOt4/

National Geographic [@natgeo]. (n.d.). *IGTV* [Instagram profile]. Instagram. Retrieved December 8,2019, from https://www.instagram.com/natgeo/channel/

LinkedIn

American Psychological Association. (2019, December 9). *Last month*, *APA joined more than 40national and international psychology organizations to explore ways to collaborate and use psychological* [Thumbnail with link attached] [Post]. LinkedIn. https://www.linkedin.com/posts/american- -psychological-association_how--psychologists-are-- combating--climate--change--activity- -6609801161937612800--GvdC

John Tyler Community College. (n.d.). *Home* [LinkedIn page]. LinkedIn. Retrieved January 9, 2020, from https://www.linkedin.com/school/john--tyler--community- -college/

Online Forum (ekşi sözlük, reddit…vb.)

Little, J. [j450n_l]. (2018, December 12). *I'm the first person in the world with a neural-enabled prosthetic hand. Using an specialized prosthetic and a device implanted* [Online forum post]. Reddit. https://www.reddit.com/r/AMA/comments/a5jxbe/im_the_first_person_in_the_world_with_a/

(Little, 2018)

haffy--1223. (2018, September 12). What do you think while on the launchpad about to launch? [Comment on the online forum post *I'm NASA astronaut Scott Tingle. Ask me anything about adjusting to being back on Earth after my first spaceflight!*]. Reddit. https://www.reddit.com/r/IAmA/comments/9fagqy/im_nasa_astronaut_scott_tingle_ask_me_anything/e5v0027/

Tiktok

Cook, P. [@chemteacherphil]. (2019, November 19). *Alkali salts get lit. #chemistry #chemteacherphil #scienceexperiments #foryou #jobforme #trend #featurethis #science #vibecheck* [Video]. TikTok. https://vm.tiktok.com/xP1r1m

(Cook, 2019)

Witherspoon, R. [@officialreesetiktok]. (n.d.). *vsco mom* [TikTok profile]. TikTok. Retrieved January 12,2020, from https://vm.tiktok.com/xS3B86

(Witherspoon, n.d.)

Twitter

APA Databases [@APA_Databases]. (2019, September 5). *Help students avoid plagiarism and researchers navigate the publication process. More details available in the 7th edition @APA_Style table* [Image attached] [Tweet]. Twitter. https://twitter.com/APA_Databases/status/1169644365452578823

Jordan, M. B. [@michaelb4jordan]. (n.d.). *Tweets & replies* [Twitter profile]. Twitter. Retrieved January9, 2020, from https://twitter.com/michaelb4jordan/with_replies

Resmi Gazete

Başlık. (Yıl, Gün Ay). Resmi Gazete (Sayı: xxx). http://xxxx

Olağanüstü Hal Kapsamında Bazı Tedbirler Alınması Hakkında Kanun Hükmünde Kararname (2017, 6 Ocak). Resmi Gazete (Sayı: 29940 (Mükerrer)). http://www.resmigazete.gov.tr/eskiler/2017/01/20170106M1-1.htm

(Olağanüstü Hal Kapsamında Bazı Tedbirler, 2017)

Popüler dergi yazısı

Semercioğlu, C. (2015, Haziran). Sıradanlığın rayihası. *Sabit Fikir, 52*, 38-39.

Çevrimiçi popüler dergi yazısı

Dempsey, L. (2006, Nisan). Libraries and the long tail: Some thoughts about libraries in a network age.D-Lib Magazine, 12(4). http://www.dlib.org/dlib.html

Değerlendirme ve eleştiriler

Değerlendiren, A. A. (2000). Değerlendirme yazısının başlığı [... başlıklı, A. A. Yazar kitabın değerlendirmesi]. Dergi adı, xx, xxx-xxx.

Değerlendirilen materyal türü (kitap, televizyon programı, sinema filmi vb.) köşeli parantez içerisinde belirtilir.

Schaefer, J. C. (2015). Must we burn Hitchcock? (Re)viewing trauma and effecting solidarity with theBirds (1963) [A. Hitchcock'un yapımcısı ve yönetmeni olduğu Birds filminin değerlendirmesi, 1963]. Quarterly Review of Film and Video, 32, 329-343. 10.1080/10509208.2015.999220

Stapleton, D. (2015, 21 Temmuz). Turning south [Telltale Games tarafından piyasaya sürülen Game of Thrones: Episode 5 adlı video oyununun değerlendirmesi]. http://www.ign.com/games/game-of-thrones-episode-5/pc-20028656

Sokolova, I. V. (2004). The power of gender biases [I. V. Sokolova tarafından "Why women are more susceptible to depression: An explanation for gender differences" başlıklı makaleye yapılan eleştiri].http://www.personalityresearch.org/papers/mule.html#sokolova

Meta-analizde kullanılan kaynakların gösterimi

Bir meta-analizde kullanılan yayın sayısı 50 ve daha az ise kaynakçada verilir. Ancak bunun meta-analiz için kullanılan bir makale olduğunu belirtmek için başına "*" işareti konur; atıflarda "*" işareti kullanılmaya gerek yoktur.

*Yılmaz, A. (2009). Public policies and public library-emergent literacy relationship in the USA. Bilgi Dünyası, 10, 80-94. http://www.bd.org.tr/

(Yılmaz, 2009)

11. Metin dışı materyaller

Genel yazım kuralı aşağıdaki gibidir:

Author name. (Year). *Image title* [Format]. Retrieved from URL or Museum, Location.

Eser sahibi soyadı, Adının ilk harfi. (Yıl). *Eser ismi* [Eser türü]. Hyperlink… /Müze ismi, Yer.

Bkz. https://www.scribbr.com/apa-citation-generator/new/image/

Kullandığınız görseller hakkında aşağıdaki temel bilgiler dahil olmak üzere mümkün olduğunca fazla bilgi verilmelidir:

- Yaratıcının adı (yazar, sanatçı, fotoğrafçı vb.),
- Çalışmanın yayınlandığı veya oluşturulduğu tarih,
- İşin başlığı,
- Yayın yeri,
- Yayımcı,
- Malzeme türü (fotoğraflar, çizelgeler, çevrimiçi görüntüler için),
- Web sitesi adresi ve erişim tarihi,
- Eserin bulunduğu kurum veya müzenin adı (sanat eserleri ve müze sergileri için),
- İşin boyutları (sanat eserleri için)

11.1. Görsellere metin içinde atıf

Şekil yazılarında eserin özgün dildeki adını yazınız.

Basılı kaynaktaki (kitap, dergi…vb.) görsele atıf

Aşağıdaki örnekte şekil altı yazısı (*caption*) sanat eserinin reprodüksiyonuna dair bilgiyi içermektedir. Kitaptaki şekil altı yazısı eser adını, sanatçıyı ve üretildiği tarihi vermektedir (kitapta üretim tarihi 1794/1824 olarak verilmesinin nedeni eserin 1794'te üretilmesi ve 1824'te sanatçı tarafından revize edilmiş olması nedeniyledir).Şekil altı yazısının sonunda ilgili görselin alındığı kitaba atıf yapılır.

Bu teknik *The Ancient of Days* eserinde görülebilir (bkz. Şekil 1).

Şekil 1. The Ancient of Days, W. Blake, 1794/1842 (Bell, 2007: 305)

(Müzede, galeride…vb.) Şahsen görülen bir görsele atıf

Bosch, H. [c. 1482]. *The last judgement* [Triptych]. Brugge, Belçika: Groeningemuseum.

Sanatçı bilinmediğinde görsele atıf

Eğer ele alınan eserin sanatçısı bilinmiyorsa, bu bilgiye şekil altı yazısında yer vermeyin. Şekil altı yazısının sonunda ilgili görselin alındığı kitaba atıf yapılır.

Bu teknik *Menkaure ve Khamerenebty kraliyet heykeli* eserinde görülebilir (bkz. Şekil 2).

Şekil 2. *Menkaure ve Khamerenebty kraliyet heykeli*, c. 2470 BCE (Bell, 2007: 42)

Eser ismi/tarihi bilinmediğinde görsele atıf

Tarih bilinmiyorsa "n.d./t.y." ifadeleri; eser ismi bilinmiyorsa eser ismi yazılacak yere köşeli parantez içinde açıklama eklenebilir:

Google. (n.d.). [Google Maps map of Utrecht city center]. Retrieved January 10, 2020, from https://goo.gl/maps/keKNQZHZTS7ticwb8

Bir web sitesindeki görsele atıf

Sıradaki örnekte metin içi atıfta görselin alındığı web sitesine referans verilir.

Thompson, M. (2020). *Canyon wren* [Photograph]. Flickr. https://flic.kr/p/2icfzq4 Bu teknik *Androgyny*'de görülebilir (bkz. Şekil 3).

Şekil 3. *Androgyny,* N. Burson, 1982.

Sokak sanatındaki görsellere atıf

Metin içi atıfta görselin alındığı kaynağa (örn. web sitesi) referans verilir. Grafiti örneği olarak *Sleeping Man*'e bakılabilir (bkz. Şekil 4).

Şekil 4. *Sleeping Man*, Blek Le Rat, 2008.

Sanatçısı bilinmeyen bir web sitesindeki görsele atıf

Sıradaki örnekte hem sanatçı bilinmediği hem de web sitesinde sayfa olmadığı için metin içi atıfta bu iki bilgi verilmez.

Bu teknik *Chair of Reniseneb*'te görülebilir (bkz. Şekil 5).

Şekil 5. *Chair of Reniseneb,* ca. 1450 B.C.

11.2. Görsellerin kaynakçada gösterimi

Müze ya da sergi alanındaki Özgün Çizim/Resim/Heykel/Fotoğraf/vb. Yapıtlar

(bkz. https://bit.ly/3vYuTtK)

Sanatçı bilinmiyorsa eser adı ile başlayın. Yıl bilinmiyorsa tarih yok ibaresi için (t.y./n.d.) kısaltmasını kullanın.Müze:

Sanatçı. (Yıl). *Eser Adı* [Malzemenin tanımı]. Kurum, Müze veya Koleksiyon, Şehir, kısaltılmış İl/Eyalet.

Pratt, C. (1965). *Young girl with seashells* [Tuval üzerine yağlıboya]. Memorial University Art GalleryPermanent Collection, Corner Brook, NL.

van Gogh, V. (1889). *The starry night* [Painting]. The Museum of Modern Art, New York, NY,

United States. https://www.moma.org/learn/moma_learning/vincent-van-gogh-the-starry-night--1889/

(van Gogh,

1889)Sanat Sergisi:

Design for eternity: Architectural models from the ancient Americas [Exhibition]. (2015–2016). The Met Fifth Avenue, New York, NY, United States. https://www.metmuseum.org/exhibitions/listings/2015/design-for-eternity

(Design for Eternity, 2015–2016)

Martinez, J.-L., & Douar, F. (2018–2019). Archaeology goes graphic [Exhibition]. The Louvre, Paris, France. https://www.louvre.fr/en/expositions/archaeology-goes-graphic

(Martinez & Douar, 2018–2019)

Bilgilendirici müze plakası:

[*Plaque with background information about American Gothic*]. (n.d.). Art Institute Chicago, Chicago, IL,United States.

Bir Sanat Veritabanında (örn. Artstor) yer alan görsel

APA'da genel olarak kaynakçada doğrudan web adresi kullanılmaz. Bu nedenle veritabanı adı veya veritabanınınweb adresi ancak şu şekilde verilmelidir:

> Sanatçı. (Yıl). *Eser Adı* [Malzemenin tanımı]. Kurum, Müze veya Koleksiyon, Şehir, kısaltılmış Şehir. XXX (Veritabanı Adı) Veritabanı veya hyperlink:….

Landing of atlantic cable in Newfoundland, 1866 [Transparency, collodion on glass]. (1900). George Eastman House, Rochester, NY. ARTstor.

Bir kitaptaki reprodüksiyon

> Sanatçı. (Kitabın basım yılı). *Eser Adı* [Malzemenin tanımı]. Kurum, Müze veya Koleksiyon, Şehir, kısaltılmış Şehir. Yazar/Editör adı içinde. *Kitap Adı* (sf. #). Yayıncı (Özgün eserin yılı).

Jacque, H. (2010). *Labrador black duck* [Clay tile]. Lawrence O'Brien Auditorium, Goose Bay, NL. In D. Brown, *Uncommon clay: The labradoria mural* (p. 18). St. John's, NL: Creative Publishing. (Original work 2009).

Basılı bir dergideki reprodüksiyon

> Sanatçı. (Yıl). *Eser Adı* [Malzemenin tanımı]. Kurum, Müze veya Koleksiyon, Şehir, kısaltılmış Şehir. Yazar adı içinde. (Yıl). Makale adı, *Dergi adı*, cilt # (sayı #), sayfa #.

Carr, E. (1935). *Scorned as timber, beloved of the sky* [Oil on canvas]. Vancouver Art Gallery, Emily CarrTrust, Vancouver, BC. In S. R. Udall. Georgia O'Keeffe and Emily Carr. Health, nature and the creative process. *Women's Art Journal*, 27(1), 23.

Çevrimiçi bir dergideki reprodüksiyon

DOI numarasını vermek yeterlidir. DOI numarası yoksa derginin web adresi verilir.

> Sanatçı. (Yıl). *Eser Adı* [Malzemenin tanımı]. Kurum, Müze veya Koleksiyon, Şehir, kısaltılmış Şehir. Yazar adı içinde. (Yıl). Makale adı, *Dergi adı*, cilt # (sayı #), sayfa #. Hyperlink…

Sherman, C. (1980, July/August). *Untitled film still #56* [Photograph]. Collection of M. Harron. In C. Townsend. Art as commodity as art. *Art Monthly* (368), 2. Retrieved from: http://www.artmonthly.co.uk

Bir web sitesindeki reprodüksiyon

Eğer web sitesi için tarih bilgisi yoksa tarih yok ibaresi için (t.y.) kısaltmasını kullanın. Yazar bilgisi yoksa

> Sanatçı. (Yıl). *Eser Adı* [Malzemenin tanımı]. Kurum, Müze veya Koleksiyon, Şehir, kısaltılmış İl/Eyalet. Web sayfası/döküman Yazar. (Yıl, Ay gün). Web sayfası /döküman adı. Hyperlink…

eseradıyla başlayın ve ardından tarihi verin.

Shepherd, H. P. (1962). *Sunday morning* [Oil]. Collection of Memorial University of Newfoundland, St.John's, NL. The rooms. (n.d.). Retrieved from: http://www.therooms.ca/artgallery/shepherds.asp

Burson, N. (1982). *Androgyny* [Gelatin silver print]. J. Paul Getty Museum, Malibu, CA. Retrieved from: http://www.getty.edu/art/collection/objects/296434/nancy-burson-androgyny-american-1982/

Bir sokaktaki görseller

Sokak sanatına dair görseller de diğer görseller gibi Kaynakça'da şu şekilde verilmelidir:

Sanatçı. (Yıl). *Eser Adı* [Malzemenin tanımı]. Kurum, Müze veya Koleksiyon, Şehir, kısaltılmış İl/Eyalet.

Graffitiler için boyandığı sokak ve şehir ismi veriniz.

Blek Le Rat. (2008). *Sleeping Man* [Grafiti]. Leake street, London.

https://upload.wikimedia.org/wikipedia/commons/4/4c/Blek_le_Rat_-_Sleeping_man.jpg

11.3. Müzik notası: Kaynakça gösterimi ve metin içinde atıf

Temel olarak müzik notası kitaba benzerdir ve aşağıdaki biçimde gösterilir:

Besteci Soyadı, A. (Tarih). *Eser adı*. Yayıncı.

Hangi tür notanın (örn. vokal part veya orkestra partı) kullanıldığını belirtmek için parantez içinde daha fazlabilgi verilir:

Picker, T. (Composer), and McClatchy, J. D. (Librettist). (1995). *Emmeline: An opera in two acts* [Scoreand parts]. Mainz, Germany: Schott Helicon.

Metin içinde: (Picker ve McClatchy, 1995)

Eğer eski bir notanın yeniden basımı söz konusuysa özgün yayıncı hakkında bilgi verilmesine gerek yoktur ancaközgün basım tarihi verilmelidir:

Haydn, F. J. (2001). *The creation.* Mineola, Dover. (Original work
published 1798)Metin içinde: (Haydn, 1798/2001)

Bazı bestecilerin eserleri katalog numaraları vardır ve bu numaralarda verilmelidir:

Mozart, W. A. (1970). *Die Zauberflöte* [The magic flute], K. 620 [Vocal score]. BeckscheVerlagsbuchhandlung. (Original work published 1791)

Metin içinde: (Mozart, 1791/1970)

11.4. Görsel-işitsel kaynaklar: Kaynakça gösterimi ve metin içinde atıf

(bkz. https://bit.ly/384Avuw)

Televizyon **programı**

Serling, R. (Executive Producer). (1959–1964). *The twilight zone* [TV series]. Cayuga Productions; CBS Productions.

(Serling, 1959–1964)

Film

Alfredson, T. (Director). (2008). *Låt den rätte komma in* [Let the right one in] [Film]. Magnolia. (Alfredson, 2008)

Bir televizyon dizisinden tek bir bölüm

Favreau, J. (Writer), & Filoni, D. (Director). (2019, November 12). Chapter 1 (Season 1, Episode 1) [TV series episode]. In J. Favreau, D. Filoni, K. Kennedy, & C. Wilson (Executive Producers), *The Mandalorian*. Lucasfilm; Golem Creations.

Video

Akan, T. (Yönetmen). (2011). *Köy enstitüleri/Bir meçhul öğretmen* [DVD]. Tedarik edilebileceği adres:http://www.dr.com.tr/

Cuddy, A. (2012, June). *Your body language may shape who you are* [Video]. TED Conferences.

https://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are

Youtube

TED. (2019, November 13). The danger of AI is weirder than you think | *Janelle Shane* [Video]. YouTube. https://www.youtube.com/watch?v=OhCzX0iLnOc
Harvard University. (2019, August 28*). Soft robotic gripper for jellyfish* [Video]. YouTube.https://www.youtube.com/watch?v=guRoWTYfxMs

APA Publishing Training. (n.d.). *Home* [YouTube channel]. Retrieved February 20, 2020, from https://www.youtube.com/user/PsycINFO/

Müzik kaydı

Writer, A (Telif yılı). Parça adı [Sanatçı tarafından kaydedilmiştir]. Albüm adı içinde [Kayıt ortamı: CD, plak, kaset, vb.] Yer: Şirket adı. (Kayıt tarihi)

Iang, K.D. (2008). Shadow and the frame. On *Watershed* [CD]. Nonesuch Records. Metin içinde: "Shadow and the Frame" (Iang, 2008, track 10).

Görsel-İşitsel Transkript (Konuşma-Radyo-Poscast metin deşifreleri):

(bkz. https://bit.ly/3MXCtMd)

Konuşma

Bryan, W. J. (2010). *Against imperialism* [Speech transcript]. American Rhetoric. http://www.americanrhetoric.com/speeches/PDFFiles/William%20Jennings%20Bryan %20-%20Imperialism.pdf (Original work published 1900)

Podcast

Cornish, A. (Host). (2017, May 17). This simple puzzle test sealed the fate of immigrants at Ellis Island [Audio podcast transcript]. In *All things considered*. NPR. http://www.npr.org/templates/transcript/transcript.php?storyId=528813842

Radyo

Mottram, L. (2020, January 8*). Hazard reduction burning is not a panacea to bushfire risk: Expert* [Radio broadcast transcript]. ABC. https://www.abc.net.au/radio/programs/pm/thinned-forests-can--be-more-prone-to-fire,-expert-says/11853280

Online Ders

(bkz. https://apastyle.apa.org/style-grammar-guidelines/references/examples/online-course-references)

Jackson, M. O., Leyton-Brown, K., & Shoham, Y. (n.d.). *Game theory* [MOOC]. Coursera. https://www.coursera.org/learn/game-theory-1 (Jackson et al., n.d.)

Bölüm:

Tangen, J. (2016). Episode 2: I heard a tapping somewhat louder than before [MOOC lecture]. In E.MacKenzie, J. Tangen, & M. Thompson, *The science of everyday thinking.* edX. https://www.edx.org/course/the-science-of-everyday-thinking
(Tangen, 2016)

Slayt:

Jones, J. (2016, March 23). *Guided reading: Making the most of it* [PowerPoint slides]. SlideShare. https://www.slideshare.net/hellojenjones/guided-reading-making-the-most-of-it

Belirli bir sınıfın websitesinden slayt (Sakai, Canvas...vb. ile):

Mack, R., & Spake, G. (2018). *Citing open source images and formatting references for presentations*
[PowerPoint slides]. Canvas@FNU. https://fnu.onelogin.com/login

Podcast /Radyo yayını

Radyo ODTÜ (Yapımcı). (2015, 13 Nisan). *Modern sabahlar*
[Podcast].http://www.radyoodtu.com.tr/

Mottram, L. (2020, January 8). *Hazard reduction burning is not a panacea to bushfire risk: Expert* [Radio broadcast]. ABC. https://www.abc.net.au/radio/programs/pm/thinned-forests-can-be-more-prone-to-fire,-expert-says/11853280

12. Kaynakça ile göndermelerin uyumu

Metin içerisinde gönderme yapılan her kaynak kaynakçada yer almalı, kaynakçada yer alan her kaynağa da metin içerisinde mutlaka gönderme yapılmış olmalıdır.

Göndermedeki yazar adı ve tarih bilgisi kaynakçadaki yazar adı ve tarih bilgisi ile birebir aynı olmalıdır.

İncil ve Kur'an gibi klasik yapıtlara ve kişisel iletişimlere metin içerisinde gönderme yapılması yeterlidir, ayrıca kaynakçada belirtmeye gerek yoktur.

13. Sayfa düzeni

Üst 2,5 cm / Alt 2,5 cm / Sol 2,5 cm / Sağ 2,5 cm / Cilt Payı 0 cm olmalıdır.
Sayfa Aralığı Önce 0 nk / Sonra 0 nk / Satır Aralığı Tek olmalıdır.

CONTACT US