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The Strategies Beneath Postmodern TV Hereos as -I-am-me Oriented Personalities: A Descriptive Analyze of Survivor Turkey

Ben Yönelimli Kişilikler Olarak Postmodern TV Kahramanlarının Arkasındaki Stratejiler: Survivor Türkiye'nin Betimleyici Bir Analizi

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ABSTRACT: Postmodernity, as a controversial phenomenon, is generally characterized by the decline of metanarratives, fragmentation of modern subject-individual, and transformation of the industrial age. These discussions are often surrounded by the concepts and facts like multiple-subject, minor-narratives, post-Fordism, and neoliberalism (mobilization of work, education, politics, and social integration). In the center of these discourses found the emergence of a new character/subject which represents the new opportunities of creation of a deliberated humanity, but who lives continuously the present time. This new social character orientation of postmodernity is conceptualized by Funk as "I-am-me oriented person." The main characteristic of this subject is that he/she identifies him/herself as a creative, self-depended/oriented, and active subject which creates a self-fulfilling identity. This paper aims to interrogate the reflections of this postmodern "I-am-me" oriented subject on postmodern television in order to analyze to what extent the new television heroes flashing in formats like "Survivor" can be related to the traits of postmodern "I-am me oriented person." This research designed as a descriptive analyze of some very popular Survivor characters of the last ten years, found out that there are significant relationships between the postmodern character orientation and the quasi-fictionalized TV heroes.

Key Words: *I-am-Me Oriented Personalities, Postmodern TV, Survivor Turkey*

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Öz: Tartışmalı bir fenomen olarak postmodernlik, genellikle üst anlatıların çöküşü, modern özne-bireyin parçalanması ve endüstriyel çağın dönüşümü ile karakterize edilir. Bu tartışmalar genellikle çoklu-konu, küçük anlatılar, post-Fordizm ve neoliberalizm (iş, eğitim, siyaset ve sosyal entegrasyon seferberliği) gibi kavram ve olgularla çevrilidir. Son zamanlarda postmodernlik tartışmalarının merkezindeyse daha özgür bir insanlığın yaratılmasının yeni fırsatlarını temsil eden, ancak sürekli olarak şimdiki zamanı yaşayan yeni bir karakterin/öznenin ortaya çıkışı yer almaktadır. Postmodernizmin bu yeni toplumsal karakter yönelimi, Funk (2006) tarafından "ben yönelimli özne" olarak kavramsallaştırılmıştır. Bu öznenin temel özelliği onun kendisini, kendini yeniden gerçekleştiren, yaratıcı, kendinden menkul, öz yönelimli ve aktif bir kimlik biçiminde tarif etmesidir. Bu makale, "Survivor" gibi formatlarda parlayan yeni televizyon kahramanlarının postmodern ben odaklı kişilik özellikleriyle ne ölçüde ilişkilendirilebileceğini tartışarak, bu postmodern karakter odaklılığının günümüz televizyonundaki yansımalarını sorgulamayı amaçlamaktadır. Son on yılın çok popüler bazı Survivor karakterlerinin betimleyici bir analizini içeren bu araştırma, postmodern karakter yönelimi ile yarı kurgusallaştırılmış TV kahramanları arasında önemli ilişkiler olduğunu ortaya çıkarmıştır.

Anahtar Kelimeler: Ben Yönelimli Kişilik, Postmodern TV, Survivor Türkiye

INTRODUCTION

Postmodernity has been considered mostly as a controversial discourse at the epistemological and methodological level since the end of the 1970's. As the notion itself has various cultural, socio-political and/or economical aspects, it generally seems to be characterized by the decline of meta-narratives, fragmentation of modern subject-individual, and transformation of the industrial age, in behalf of developing concepts and practices like multiple-subject, minor-narratives, post-Fordism, and neo-liberalism (mobilization of work, education, politics and social integration). In the center of these discourses is mostly found the hegemonic emergence of a new character/subject which represents the new opportunities of creation of a deliberated humanity who lives continuously the present time. This new social character orientation of postmodernism is conceptualized by Rainer Funk (2006) as "I-am-me oriented person" who strives passionately to determine him/herself freely, spontaneously and autonomously, unconstrained by provisions or conditions, driven by a desire for a fabricated or artificially produced reality.

This new character has its roots in the emerging postmodern culture where he or she tries to become free of all modern boundaries threatening their prior existence. The pluralization of values, norms, cultures, and styles of life which goes parallel with the loss of traditions, dissolution, and liquidation of social structures, and patterns of behavior in any sense seem to be found in the heart of these existences. By the 1960's, postmodernity emerged within the new ontological demands of ordinary people and in everyday life highlighting the crucial role of an active individual who is in a continuous interrelationship with media-driven culture. Through this culture, the new individual can demonstrate the indicators of his or her new existential demands where a totally new social character orientation is constructed. Television, as the most popular and effective media of the modern society and culture, seems to transform into a "postmodern version" of itself. By benefiting from the opportunities of new communication technologies and consumerism it tries to satisfy the demands of postmodern "I-am-me" oriented subject. As this character demands action to the extreme, eternal creativity, the quest for the dissolution of boundaries, the need to exercise control, sociability, and emotional intensity and sentimentality (Funk, 2006, pp. 3-5), television gives him/her what he or she needs by allowing the audiences to interact with "ordinary heroes" or become one of them on new television formats like "Survivor". But the reasons beneath this strategy are controversial as the characteristics of postmodernity. Departing from this critical positioning, this paper aims to interrogate the reflections of this postmodern "I-am-me" oriented subject on postmodern television programs in order to analyze to what extent the new television heroes flashing in formats like "Survivor" can be related to the traits of postmodern "I-am-me oriented person." Our research will comprise a descriptive analyze of some very popular Survivor characters of last ten years within the format itself by also considering the political-economic context surrounding this postmodern television producing strategy. In order to do this, the paper will firstly discuss the effects of the shift from modern to postmodern –especially in the context of television- on "subjects"; will secondly try to clarify the "the postmodern I-am-me oriented subject" as a postmodern identity problematic and will finally make a brief analyze of Turkish Survivor characters in this problematic context.

1. The Transformation of the "Individual" From Modern to Postmodern: A Critical Inquiry on The Role of Television

The shift from modern to postmodern and positioning of the "individual" and/or "subject" in this transformation has been still a controversial issue for over three decades. Both modern and postmodern, as concepts, has multiple conceptions depending on the context of their utilization. When it comes to take modernity and postmodernity into consideration, the situation becomes more puzzling, as both terms try to develop a holistic but antagonist comprehension of the actual world with its economic, politic, sociologic and cultural aspects. The fundaments of this "antagonist" controversy nourish from some philosophical debates and especially some cultural and political transformations which take place in the 1970's.

The fuse of the epistemological debate on postmodernity is lit by Lyotard, in his famous work "La Condition Postmodern (The Postmodern Condition)" in 1979 which follows some practical discussions in "postmodern literature" and "postmodern architecture". The main affirmation that Lyotard put forward here –in a reductionist and determinist way- is the "end of the grand/meta narratives" which are mostly derived from modern totalitarian rationality by enabling the idea of an independent subject. In 1980's following this short essay, some other crucial works on postmodernity and/or postmodernism lay emphasize on a transforming world, and/or a conception of social world which is better to be conceptualized differently from modern and modernity. As it's mentioned above, the conception of postmodernity challenges the foundations of modernity, mostly "the nation state, the rationality and controllability of societal processes, full employment, growth of wealth, engendered division of labor and roles, the uniqueness of the subject and the idea of a coherent identity" (Frankenberger, 2008, p.2). The problematic of the holistic modern subject and a sort of "meta-identity" occupies a crucial place in theoretical discussions on postmodernity. That's why for many, the postmodernity –identified with the decline of meta-narratives, fragmentation of the modern self and modern holistic culture- highlights the crucial role of an active, multi-identified individual who is in continuous interrelationship with media driven culture (Lyotard, 1984; Harvey, 1989; Jameson, 1991). This media-driven culture which is obviously in relationship with postmodern turn, has some ontological aspects in terms of formation of a new subject and identity.

The first aspect can be driven from a political economic perspective underlining the fact that economical characteristics of postmodernity are related to some "mover" of the postmodern culture. As Ang (1996, p.3) indicated these characteristics can be considered as "increasingly global, transnational, post-industrial, post- Fordist capitalism, with its voracious appetite to turn 'culture' into an endlessly multiplying occasion for capital accumulation." From this critical point of view all the programming and producing strategies of postmodern television are designed to be in service of the new capitalism which tries to benefit from this "so-called" emancipatory culture. As a result, the participatory character of postmodernity and media relation becomes really problematic as it has a strong need for a kind of self-legitimization at a cultural level.

This problematic state can also be traced in the second aspect of the identity transformation which is related to a new kind of individualistic culture shaped in everyday life formed within a postmodern condition. Starting from the end of the 1960's we bear witness to an age through which a strong rebellious individualistic culture has appeared. The children of the welfare state, without having any material restrictions or concerns for the future, focused more on ontological issues. As Pekman underline clearly, these children of the postwar welfare society have tried to express themselves more openly in order to create a more pluralistic, emancipated discourse on individual (Pekman, 1997, p.29). In this period, the individuals oriented towards a new identity strategy which refuse any kind of functional roles embedded to them by society norms and/or by modern traditions –like being a proletarian, fertility, soldiery and/or citizenship (Dunn, 1998, p.56; Touraine, 2002, p.232). These roles, conceptualized by the binary character of modernity have now been seen like strong restrictions on the primer existences of this new individual. The new individual who tries to become free of all these modern boundaries, set off on a quest for some ontological foundations which will legitimize her/his multiple identities.

These efforts seem to be in harmony with the epistemological affirmations of emerging postmodernism which underline the importance of the independent self. This is also related with the collapse of the dichotomy between authors and readers, producers and consumers (Dunn, 1998, p.96) as the poststructuralist approaches has often argued. "The death of the author" (Foucault, 1977) represents this poststructuralist argument by un-

derlining that everything is "representation" and that there is no such thing as a socially and culturally construct-ed subject (Wakefield, 1990; Dunn, 1998, s.96). As Dunn (1998, s.96) remarked, in this point of view "the positing of an 'author' of a 'work' is untenable since 'the subject' is only constituted in discourse, or more generally the 'text', and subjectivity in general is inseparable from the processes of signification constituting the culture." The constitution of self in a postmodern discourse represents also the ontological positioning of Postmodern TV, which is based on this "producer-consumer" self. But, the ontological positioning of this "producer-consumer" self seems to be in demand of a convergence culture while a postmodern self would never choose to have a sin-gle and constant identity. In opposition to modern character of traditional television, postmodern TV transforms its strategy of target-audience by following in a way the post-structuralist discourses mentioned above. The new audience of postmodern television can and even must be a consumer and producer at the same time as he/she participate the television narrative by means of different communication technologies and/or programming strat-egies which is clearly nourished by the new identity formation of postmodernity.

As it's discussed above, the formation of postmodern identity is obviously related with the consumption culture where the subject is destabilized through the commodification of culture (Dunn, 1998, s.66). According to Dunn, as a consequence of commodification, the process of identity transformation is emerged in four funda-mental ways. First of all, the individual becomes a consumer who consumes representational signs and images. The existent social identities such as employee, parent, student is subsumed by mostly media driven co consump-tion culture which increasingly shapes and conditions the individual's social orientations and relationships. As Dunn (1998, p.66) verbalized

> "Secondly, the sources of identity formation change as tangible, role-based relationships are subordinated to the disembodied visual images of mass culture. Third, identity formation is exteriorized in the sense that its locus shifts from the inner self to the outer world of objects and images comprising commodified culture. Identity formation in postmodernity (as in pre-modernity) thus deeply roots itself in culture but in the form of the commodity rather than the group (Lash&Friedman, 1992). Fourth, and as a consequence, the self loses its sense of autonomy from the outside world. Assaulted by market-based systems of signification, identity now becomes chronically unstable, inconsistent, and incoherent. The fragmenting effects of the commodity form problematize the integrative and continuous features of self-identity as the self is absorbed by the disjunctive features of mass culture."

According to Dunn (1998, pp.68-89), this postmodern identity and/or subject appears on everyday life and its cultural representations mainly in two different ways. The first identification comprises "pluralized style" which differentiates and articulates "new social and cultural identities around gender, race, ethnicity, age, and sexuality (for example, the independent woman; the youthful and fit senior citizen)." Secondly, related to the consumer culture's representational capacity, multiple possibilities of personal style emerge as a complementary form of identity formation. This type of identity formation may appear as constructed lifestyle identities such as "new looks in women's and men's clothing fashions" or "as part of lifestyle identifications with collective groups and categories (for example, upwardly mobile, professional African Americans)." In contrast with the modern subject having stable and one-dimensional identity, the subject of postmodern pluralism carries these identities separately or together by using them due to preferred everyday life practices (Köksalan, 2015). On the other hand, the consumer culture refers to more personal styles in terms of identity formation. These are either lifestyle identities constructed individually (in a subjective context) or lifestyle identities attached to collective groups and categories. At both level, today's media and particularly television seem to provide a strong opportunity of choice in terms of postmodern identity formation either as individually constructed structures or commodified styles.

2. The Postmodern "I-Am-Me Oriented" Personality: A Conceptual Overview

The postmodern identity characteristics I mentioned above –mostly derived from the approaches of Dunn (plu-ralized and lifestyle identities-) can be merged with those of Rainer Funk, in order to conceptualize more con-cretely this controversial phenomenon. Funk determines the today's problematic subject as postmodern social character by referring the famous work of Erich Fromm. Fromm defines the social character as an individual who is in perpetual interaction with certain social and economic conditions, his or her socio-economical context.

According to him as Frankenberger (2008, p.4) underlines "the content of social character is determined by the functional requirements of a society. Societal structures form the individual character in a way that people want to do, what they have to in order to add to the persistence and functioning of the system." As a result of this interaction, societies produce both different modes of socio-economic and political structures and their own social character. Within this Marxist point of view –as Frankenberger (2008, p.4) emphasize- "social character and society interact and interdepend with ideologies and ideas to strengthen the shaping power ("Prägekraft") of socio-economic modes of production and ways of living within the formation of social character (Fromm, 1947, pp.42-43; Fromm, 1992, p.222)."

In postmodern societies, this situation follows the same path. According to Fromm, the individuals raised and socialized under postmodern conditions are expected to show character traits with forms of alienation typical for postmodern societies. As it's discussed above, the postmodernity develops new a new kind of socioeconomic relationship between producers and consumers which is increasingly based on a logic of selling new realities and significations rather than commodities or services (Frankenberger, 2008, p.4). The selling and consuming of realities and significations as commodities or services help the individuals to liberate themselves by referring self-determined and self-related creation of realities, which is described by Funk as postmodern I-am-me orientation.

As a new identity formation, the postmodern I-am-me orientation signifies a personality who strives "passionately to determine himself or herself freely, spontaneously and autonomously, unconstrained by provisions or conditions, driven by a desire for a fabricated or artificially produced reality (Funk, 2006, pp.1-2). The crucial point here is that this postmodern individual has a strong desire for a self-determined, I-am-me oriented fabrication of reality, more specifically, of the surrounding reality that is self-created. Even though Funk argues this conception around the discipline of psychology –in order to unveil some pathological traits of today's individual- the concept, following the affirmations of Fromm on postmodernity, might coherently be adapted to a more socio-cultural context, as I tried to problematize in this study. This problematic comprises above all the role of television in constitution of postmodern identities with a more limited conceptualization of "Postmodern I-am-me Orientation" which is interrelated with reality transformation ability of Postmodern TV.

Before discussing this role of postmodern television, it would be better to clarify more profoundly the Postmodern I-am-me orientation as a trait of postmodern identity. According to Funk, the postmodern I-am-me oriented subject has a totally different conception of self and reality. The motto "If you don't make something of yourself, you are nothing! "represents clearly the self-orientation trait of this identity. But moreover, following the claims and determinations of postmodernity on identity, postmodern I-am-me orientation benefits from the practices of everyday life culture, perpetual present time and subjectivity. Funk emphasizes that "I-am-me orientation" is about self-affirmation and self-dramatization which are legitimized in both authentic and the individual context of postmodernity. According to him for an "I-am-me oriented" subject "Every-thing is arbitrary. Everyone and everything can and should be taken lightly, be handled play-fully. There is nothing that there isn't, so anything goes. And if anything goes, everything is okay. Nothing exists that isn't in a state of flux. No one has the right to prescribe what is good or evil, right or wrong, healthy or unhealthy, authentic or false, reality or illusion. The only thing that counts is the I-am-me oriented fabrication of reality, according to the motto: 'I am myself' (Funk, 2006, p.2)."

Funk clarifies the main characteristics of postmodern character orientation by underlining its two fundamental variants. The active and passive type, the two interrelated variants of this postmodern identity nourish from a new form of construction of reality that get involved in reality as being an independent active person or as a form of togetherness with others. The main difference here is that the active person with an I-am-me orientation wants to create and offer a new reality himself or herself; while the passive-participative per-son with an I-am-me orientation wants to take part in fabricated reality in a self-determined way (Funk, 2006, pp. 2-3). According to Funk the active person tries to create his/her own reality by choosing a social context, the lifestyle, and the events and experiences appropriate for him or her. As Funk underlined, the passive-participative type, contrarily, wants to be himself or herself by being a part, by being associated, and by having a sense of belonging –as belonging to a socio-cultural context might be emancipatory as "Hypercapitalism of postmodernity claims (Rifkin, 2000)."

According to Funk, this new character and/or individual has some specific practical traits which should be interrogated both in terms of active and passive type, can be summarized as follows: Action to the extreme, eternal creativity, the quest for the dissolution of boundaries, the need to exercise control, sociability, and emotional intensity and sentimentality (Funk, 2006). Funk underlines that **action to the extreme** represents more an active type of I-am-me oriented personality, who strives for creating "his/her reality." For this type the only thing that he/she wants to achieve should be self-related. In this sense, the main characteristics of this type (apart from his/her gender) emerge "in the fact that he or she "makes something of himself or herself" and literally creates a new self, personal appearance, image, a new sense of masculinity or femininity through exercise programs, body-building, cosmetic surgery, and personal development courses. The active type also stands out through an inexhaustible fantasy in the stylization of his or her wardrobe (Funk, 2006, p.3)." On the other hand, passive type is attracted by everything that is produced in everyday life by transforming this daily life experiences to some kind of "Events." For example, for him or her, a standard vacation is a travel event, in just the same way as a shopping becomes a shopping event, an exhibition turns into an art event or going out for dinner is dinning event.

Second trait is **creativity.** But this does not mean that for example, for the active type, creating something totally new but instead "to make a design, to stage some-thing, with the aid of software, new techniques, and materials to construct reality, and to adorn and fashion oneself, one's own body, apartment, lifestyle (Funk, 2006, p.3)." This creativity is surely self-determined and considered as an experience of personal and everyday life. The creativity trait can also be examined in relation with the action to the extreme trait as both of them prioritize the creative action of and for the self-determined subject.

As a typical reflection of postmodernity on individual, the **"quest for the dissolution of boundaries"** is the third personality trait of the I-am-me oriented subject. Here, again, the active type is more visible by definitely wishing to liberate him/herself from all possible boundaries by living on the edge of the "extremities." This extreme daily life experiences can really be marginal or radical but mostly they are all about being sovereign over time and space (Funk, 2006, p.3). As Funk emphasizes especially for the active type

> "Boundaries are there to be overcome. Religion and spirituality are means of opening the self toward the inner realm or the realm beyond… The only dimension of time which is recognized is the moment, the present, the here and now. Everything of duration is deplorable, and the most terrible punishment imaginable is boredom. Another form of positing the ego through the dissolution of boundaries is the staging of illusionary and fictive realities, in which time and place, finiteness, distress and suffering, failure, and disappointment are things of the past."

The fourth trait **–the need to exercise control-** can be considered as a continuation of the third one. According to Funk (2006, p.4) "knowledge of how something functions and how one can direct, operate, pro-gram, influence, control, and utilize something has a tremendous significance for both the active and the passive-participative character types." In this sense, without having a proper knowledge of daily life –which is created or liberated by postmodern subject-, the person becomes nobody: "Only the person who has everything under control and at his or her disposal in an I-am-me oriented way is considered competent."

The fifth typical personality trait concerns **emotional life intensity and sentimentality.** The postmodern personality is also free from all emotional restrictions which are imposed normatively. In accordance with this, "the individual lives emotionally and gives free rein to his or her feelings, whether produced or appropriated— occasionally to such a degree that we can speak of a histrionic incontinence of emotions (Funk, 2006, p.4)." The active person chooses to show his emotions in a more controlled way and with creativity. He or she becomes creator of the emotional scenes, particularly "where he or she appears as the director and producer of entertainment, communication, and overdramatizations in everyday life the active person is successful in manipulating emotions and generating a sentimentality that moves fans to tears, causes them to panic, or to go into raptures." On the other hand, the passive type is the consumer and user of these particular scenes where feelings are fabricated. This might be read critically through the perception of political economy of postmodernity as "the ultimate marketing opportunity in the contemporary production of culture is the offering and selling of emotions in the fictively staged worlds of soap op-eras and musicals, in heart-rending love stories, in the gossip columns and scandal sheets portraying celebrities, or in the features of yellow journalism (Funk, 2006, p.4)."

The sixth –and the final- character trait that Funk mention is the **sociability.** Funk explains this trait rather as a psychological expression which defines mostly entertaining, interesting and gregarious aspect of the individual. But this sociability can also be considered as socio-cultural reflection of postmodernity. According to Funk, sociability takes the place of what has generally been understood as relationship. The problematic issue here is that the active person does not comprehend relationship in the sense of emotional commitment and the corresponding feelings of longing, considerateness, obligation, closeness, faithfulness, and togetherness but in the sense of casual encounters, convenient or temporary contacts for leisure activities, sexual gratification, or companionship (Funk, 2006, p.5). In opposition to active type the passive participative person considers this sociability as being part of a social group and/or "the need to be associated through contacts and to have access to the other in a self-determined way."

All these postmodern I-am-me orientation personality traits can be traced both in daily life experiences and the representations that media enable, especially the ones that benefit from the postmodern "hypercapitalism." The following section of the paper, thus, will try to discuss the role of the "postmodern television" on representing and reproducing these identity or personality traits among some Survivor Turkey characters.

3. Postmodern TV Hereos as -I-am-me Oriented Personalities: Example of Survivor
3.1. Scope and the Methodology of the Research
The relation between postmodernity and television is relatively a new phenomenon. This relationship has been discussed by mostly French researchers and writers mostly around the consumption culture and society in which the transformed television occupies a crucial place. The works of Baudrillard (1970, 1997), Ramonet (2001), Missika (2006) describe this transforming television as a part of consumption driven image culture and society, by referring mostly the term of "post-television." The main characteristics of this television are constituted in parallel with affirmations of postmodernity by underlining the independent "consumer subject oriented" audience strategies of this television.

Post-television is a format television production (Moran&Malbon, 2006) in which classical genres and forms of television disappear or their frontiers become blurry. Format strategy in postmodern television represents a set of ideas creating a basic concept for a TV production. This concept is the spine of the narration, including main qualities of the show like characters, the story, the place and the audience strategies which can be developed in order to be adapted to local needs (Köksalan, 2007). Following this approach in TV production, since 1999 the global television system has been facing with the circulation of formats. Some of these formats achieve great success in several countries because of the fact that they have international qualities as well as high adaptation opportunities. One of these global formats, Survivor, has also achieved a big success, but in Turkey, this success is more powerful than anywhere else.

Survivor, through its seasons and various international versions, has enable some basic assertions of a TV game in which sixteen to twenty-four contestants are split into tribes or teams and located to separate "islands", which is usually a typical tropical setting ("Survivor/Franchise", 2022). As a tribe, the contestants must survive on the basic level by constructing shelter, building fire, looking for water, and struggling for food and other necessities for the entire length of the game, which ranges from 20 days (as in the French special seasons) to 134 days (as in some seasons of the Turkish edition). In the first half of the game (before the "merge"), the tribes overcome the challenges in order to get rewards of food, shelter, or luxury items, while others are for immunity, which will prevent the winning tribe from having to leave the island in the next Tribal Council. At Tribal Council, the tribes discuss the events of the last few days with the host asking questions, and then vote out one of their own players, eliminating them from the game. Even though the format has usually the same guidelines, the Turkish version has very different features regarding the effectiveness of media convergence and the interactivity strategies developed upon this. In the next paragraphs, we will try to scrutinize the interactivity strategies that the Turkish format applies by benefiting from the means of media convergence.

Especially within the seasons after 2011, it's evident that the Turkish Survivor format benefits very efficiently from the means of media convergence and new format strategies in order to maximize its ratings. This helped the format to differentiate very obviously from the other international versions. In Turkish versions, the

contestants are also split into two tribes/teams named as celebrities and volunteers. The celebrities are selected from publicly well-known people like singer, kick boxer, Olympic athlete, and models while the volunteers are selected from the "so-called" ordinary people some of whom are also models, athletes, and personalities appeared on other reality shows. All the contestants or "cast-members" participate in games as teams, get or loose rewards as teams but at the end, they face off the tension of elimination individually.

Last Survivor Turkey was the 16th Season. During this research has been carried out, it was aired under the concept of "All-Star Celebrities versus All-Star Volunteers" which is made several times before. In this paper aiming to comprehend the connotative strategies beneath the postmodern I-am-me personalities of TV heroes as in Survivor Turkey, as a purposive sampling, I tried to delimit the example with some of most popular and significant characters of last ten seasons of the show that I selected due to their liaison to the problematic. The methodology comprehends mainly a descriptive analyze which is supported by thematic discourse analyzes of the characters' discourses and "daily life practices" that are highlighted in the Show. The analyze material is mostly derived from the Show's official Web site ("Acunn/Survivor Türkiye", 2022) and YouTube channel ("Survivor Türkiye", 2022) between dates 01.06.2022-07.06.2022.

3.2. Postmodern I-am-me Oriented Personality Traits and Survivor Characters: A Descriptive Analyze
3.2.1. Action to the extreme and eternal creativity: The example of Turabi
As Survivor identify itself as a game of "every kind of action", it is expectable that all the contestants selected as a "player cast" would have an obvious character of action. That's why when it comes to discuss the action to the extreme variant of the postmodern I-am-me orientation, the show itself seems have this postmodern identity. But when we examine briefly the Survivor Turkey, there are some prominent figures as competitors, characters and even as heroes who might be identified –according to the problematic of this presentation- with action to the extreme trait.

For a standard Survivor Turkey audience, it would not be so difficult to describe the most memorable character of the show that might be described as in action to extreme trait. In this sense Turabi as one of the most significant characters of Survivor Turkey (he won twice the Show) represents the major qualities of the action to extreme trait of postmodern identity. As I mentioned before, Funk, above all, defines the action to extreme character as a self- determined subject who's in perpetual need to "create a new self". Here the action merely represents the physical actions of the individual, but rather the self-related capacity of creativity, just like we witness in the example of Turabi. Even though he is also a "natural born fighter" who doesn't hesitate to take risks as physical action in the games and who is interested in several fighting sports and street dancing, he distinguishes himself from other contestants by his "original self" leaning on creativity. For example, starting from his second appearance on the Show (All Star Season, 2015) he has been carrying on special symbols which particularly represent him as a kind of heroic character. As he has chosen the nickname "Turbo" (referring to his speed in the games) by himself, he created some accessories related to this nickname. Throughout the show he's wearing a t-shirt with a big "T" letter on it representing this nickname. Specifically for this season (2018) he designs a special helmet, wristbands, and gloves with which he participates the ceremonies before the games. As it's discussed above, Funk emphasized that the action to the extreme type of postmodern I-am-me orientation enables an inexhaustible fantasy in the stylization of his or her wardrobe. Even though Turabi has to "survive" on an island, away from all of the blessings of the consumption culture, he seems to find a way to "create" a new self from himself. This action to the extreme trait that Turabi represents can also be read as a postmodern TV "heroization, a process through which postmodern I-am-me oriented personality is created by the Show itself.

As it's underlined above, action to the extreme trait represents a sort of eternal creativity which is based on self-determined subject. Here, one more time, Turabi takes his special place on the screen. Turabi has a great reputation in the show as having two major qualities which can also be related to the postmodern I-am-me orientation traits. One is surely action to the extreme as it's mentioned above while the other is eternal creativity by which he turns his whole survivor quest, into a personal creation and self-expression experience. He always tries to distinguish himself from the other contestants, even from his team mates by highlighting and/or emphasizing his creative personality in action. For example, in the first All-Star season (season 9, 2015) he had built a fighting ring and a training court by using the basic objects that he provided in the island. Another more actual

creativity representation shows us how he is also creative in his relationship between the show audiences. In one of the elimination councils of the 2018 season (season 12, Episode 22, 15.03 2018) he wrote down the name of his ex-rivals from the All-Star season on a paper made crown that he creates at that moment in order to make remember everyone that he is the best contestant of the Survivor Turkey history. As according to the format, every contestant has to make a speech about his vote, Turabi gives his message to the audience: "At one time who stood against me by claiming to be the king of Survivor, became, in the end, nothing but ornaments of my crown" ("Eleme Adayları Bu Konseyde Belli Oldu", 2018.) This kind of special expressions specific to Turabi has been witnessed by the audiences since his first appearance on the show.

As I emphasized in this section, the Survivor as a show encourages the participants to be creative and to be in action but none of them persuades the audiences with this creative self-determined experience as Turabi does. The reason of this is quite obvious. Turabi seems to represent the most efficient character traits of postmodern I-am-me orientation (confident, creative and communicative) as he nourishes from the very same expectations of the audience who have possibly the same traits. It might easily be witnessed his impact on audiences on social media comments about the show and even in Turabi's discourses taking place in the interview footages during the Show. Even though the social media convergence of the show is consciously not a concern of this study, it should be mentioned that Turabi, having a personal web site, YouTube Channel and Official Facebook, Twitter, Instagram pages has a great and direct impact on his fans. And even when a short descriptive analyze of Acun Medya (The producer of the Survivor Turkey) YouTube Channel where the shows videos are shared, one might clearly notice that Turabi occupies nearly half of the daily comments made by the fans on the game. Another Turabi's impact can be traced in one-to-one interviews which enable an insight look to the ideas and sentiments of the contestants according to the format. During these interviews Turabi seems to be having fun of looking directly to the camera which means eye contacting with the audience by often using some special expressions which can be considered as his trademark.

Turabi isn't the only Survivor character who has action to the extreme and creativity traits of the postmodern I-am-me orientation but he is the most active type. When we examine his season of the show, this active type of Turabi seems to be accepted and even considered as legitimate by his team mates as passive types who adapt themselves to creative experience of Turabi.

3.2.2. Quest for the dissolution of boundaries and the need to exercise control: Struggle for the sovereignty
According to Funk, the postmodern I-am-me oriented individual is in passionate search for the dissolution of any kind of boundaries which is often about being sovereign over time and space. In fact, the entire contestants seem to share this willing, as the "Survivor" itself has the same commitment. The host and the producer of the show, Acun Ilıcalı, always describes the Survivor as the most difficult contest of the world where the participants test their every personal limits. But this limit also comprehends a sort of sovereignty over the island –as a place- and the elimination –as time. One can witness this kind of struggle for every contestant because of the fact that the show format obviously demands that, but some of the contestants are more desirous than the others like –again Turabi, Sema, Semih and Hakan or in more recent seasons Evrim, Yasin, Hikmet or Nagehan.

Turabi here is definitely the main actor but in the season 2018, the merger of two teams has significant effects on both team members but one of the most influenced contestants was Sema, from the team All-Star Celebrities. She got injured after the merger and psychologically she was so down that she passed several days at hospital. After her return from the hospital, she declared that she has overcome the injury but more importantly her psychology is much better now by in fact underlining her sentiments but also the demand of sovereignty: "As if there isn't any kind of life outside... As the people here (on the island, her team mates) are our family; at the end of the day, I felt really torn up and a I gave harsh reactions ("Sema Hastaneden Geri Döndü", 2018).

Turabi always uses the "we" and "us" subject pronouns when he talks about "his" team distinguished qualities comparing to the volunteers' team. But then it comes to achieve a success or overcome a specific problem the subject pronoun turns in to "I" and "me". Especially, this can be witnessed in his idiosyncratic expressions in the interviews: After a discussion session with a group of team mates he says: *"Don't push my button. I am not a brain surgeon; but I 'ablate' the man's mind!"* Or he restores another discourse by emphasizing his future

action: *"I held my tongue enough, but you haven't stopped nagging. Now I will talk man, and you'll shut up!"* (Survivor, All Star Season, 2015).

Semih (Season 10) is a socially active character in the sense of controlling the whole social context of his tribe. After a couple of weeks -in his season- he separated his living space, cut off nearly whole dialog with his team mates. But in fact, by doing this he takes control of every moment of the "island life" as he becomes the only subject of the issues on the island. On the denotational level, this represents a passive type but on the level of connotation, Semih -as he often discursively wishes to do- exercise a grand control over the other contestant.

In the last season (3rd season of All-Star), in parallel with the maximization of struggles and conflicts throughout in-game actions, contestants of active types which represent action to the extreme character traits tried to exercise much more control on their opponents in order to demoralize them and effect the course of events. Especially Hikmet (member of the volunteers' team) came forward as a character who doesn't hesitate to conflict with other team contestants in the game contest. Adem -an ex-champion of Survivor and one of the main favorite contenders to win the show- is his natural target but in the island's daily life another active type character Yasin becomes prominent as his main rival, so that Hikmet and Yasin's conflicts, which amounted to a physical fight, would cause both of them to be disqualified from the competition.

As Funk (2006) underlined, the character traits of postmodern I-am-me oriented personality are usually seen together or they complement each other. In the example of Turabi and Hikmet action to the extreme and eternal creativity and need to exercise control are often met together. Hikmet, for example, while building some "facilities" such as some hovels, tables and chairs etc., he also uses them as a tool to exercise control on his "team mates" by deciding who will benefit from these opportunities. This approach of Hikmet also causes him to conflict with active types like himself (for example Yasin).

3.2.4. Sociability, Emotional intensity and sentimentality

For Funk, sociability, emotional intensity and sentimentality character trait of a postmodern I-am-me oriented subject represents a relationship which depends on pragmatic practices rather than "emotional commitment". Here, the active type adopts social strategies as casual encounters, convenient or temporary contacts for daily life activities while the passive type considers this as being part of a social group which is mostly leaded by the active type(s). The sociability trait accompanies the traits of emotional intensity and sentimentality (as its practical aspect) which set their self-free from sentimental boundaries. The active type creatively executes the scenes of emotion and control them. The passive type, as usually, is the consumer of those scenes.

All of the survivor characters represent these two traits due to their hegemonic positioning. In every season, but mostly in "All-Stars", successful contestants, especially the ex-finalists, game-takers or the contestants who are known as having great fan (and obviously SMS) support take an active role in the terms of a functional companionship. As they are both powerful and sentimentally creative executers, they often affect the daily life Practices on the island and also, they define in the game actions. The passive types, on the other hand, choose one or two of the active types as "leaders" in order to be exempt from the elimination. Throughout all of the seasons, this strategy has been executed in order to extend the time of stay on the "island". For example, in the 2015 season these leaders were clearly Turabi in celebrities island and Hakan in volunteers island, while in the last season (2022, All-star), the leadership was partly controversial until the last two months, where Adem became the prominent contender.

As a concrete example for sociability, emotional intensity and sentimentality trait, Hakan is a very complicated character showing also different I-am-me oriented personalities at the same time. As a perpetual rival of Turabi (since the first All-Star season until 2015) on one hand he's significantly an active type who's showing typical traits of action to the extreme but on the other hand he's a kind of director of the whole in-game and island life scenes. Before his last appearance in the second All-star season, he has already been hosting Survivor Panorama, a spin-off show of Survivor in which every day he and another host talk about daily experiences of Survivor, with participation of the studio audiences. In this season, Hakan seems to benefit from his ex-positioning of Survivor hosting as representing himself the unofficial leader of the team. As a result of this leadership, he

inevitably creates and controls the daily life scene mostly provoking the emotional intensity and sensibility. For example, before the first elimination game of the week he expresses the team's feelings as follow ("The Teaser of 41st episode", 07.04.2018): " First, we'll win the island game and discomfort them (the rival team), then we'll get the elimination and disturb their psychology."

CONCLUSION

Since postmodernity -as a state and condition of world- has been a part of some longstanding debates, especially the ones that question the fact that "how this new world state has changed and/or effected the ordinary people's life and existence." Departing from this, in this descriptive research article, which aims to analyze the representations of postmodern "I-am-me" oriented personality (as a significant psycho-sociological pathological postmodern subject) in postmodern television format productions, I tried specifically focused on what extent the new television heroes flashing in formats like "Survivor" can be related to the traits of the postmodern "I-am-me oriented person." Benefitting the conceptual framework of Rainer Funk, who clearly identifies the character traits of a postmodern I-am-me oriented personality in the "postmodernity context", I achieved the conclusions which can be summarized as follows:

> • It is clear that there is a quite significant relationship between the postmodern character orientation and the quasi-fictionalized TV heroes.
> • The success of this character (in daily life and its representation on TV) is clearly about his/her achievements that he/she created independently but also as a self who doesn't care anyone but him/herself.
> • The show promotes the reproduction of a creative, self-depended, oriented and action to the extreme subject appearing as a sacralized and mystified character via its selected, reproduced «heroes».
> • The show itself create a context of identity formation as a postmodern environment for both contestants and audience (But according to the scope of this study this relationship is still blurry.)

The approach to the postmodern identity of Dunn can also be taken into the consideration in terms of a self-determined, "I-am-me oriented" subject. In Survivor, the postmodern identities have multiple aspects but also can be regrouped under a more inclusive conception. The "style identities" of Dunn which are also discussed in this paper are quite a relevant example for that. Departing from this conception, I would like to underline the fact that Survivor –as a "glocalized" format- demand from its participants to have collectiveness which promote a complex I-am-me oriented personality, which can be named as "masculine competitive identity." This postmodern identity covers most of the character traits of the postmodern I-am-me oriented subject at the same time but also, it reflects some "localized" traits, especially "the masculinity" as a prominent creative and active type of TV personality.

As a descriptive study this research paper is not exempt from certain limitations. Even though this humble study descriptively shows the relationship between postmodern I-am-me oriented TV heroes and the postmodern context; it is obvious that this kind of researches has to be followed by some concrete ethnographic and/or empiric researches aiming to unveil the opportunities and/or limitations of postmodern relationship between TV heroes and audiences.

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