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Bahar Kayıhan (Ed.). *Dijital çağda kitle kültürü, eğlence ve sanat*. (Ankara: Ütopya Yayınevi, 2020)

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Öz

Editörlüğünü Dr. Bahar Kayıhan'ın yaptığı *Dijital Çağda Kitle Kültürü, Eğlence ve Sanat* kitabı dijital çağın beş farklı yönüne ışık tutuyor. Kitabın editörü Dr. Bahar Kayıhan'a göre, dijital çağ kültür, eğlence ve sanatın üretilme, dağıtılma ve tüketilme biçimlerinde önemli bir dönüşümü beraberinde getirdi. Bu dönüşümün hem olumlu hem de olumsuz sonuçları oldu. Kitap, her biri dijital teknolojinin kitle kültürü, eğlence ve sanat ortamını nasıl yeniden şekillendirdiğine dair farklı bir bakış açısı sunan, özenle seçilmiş 14 araştırma makalesinden oluşuyor. Bu makaleler beş bölüme ayrılmış ve her bölüm belirli bir temaya odaklanmıştır. İlk bölüm dijital emek ve tüketime odaklanırken, ikinci bölüm gazeteciliğin dönüşümü ve dijitalleşmeyi ele alıyor. Üçüncü bölümde ise dijital çağda sanat ve sinema konuları çeşitli makaleler aracılığıyla inceleniyor. Kitabın dördüncü bölümü dijital çağda oyun, eğlence ve kimlik konularına odaklanırken, beşinci bölüm dijitalleşme yoluyla eğitimin dönüşümüne vurgu yapıyor. Kitap, editörün kitle kültürü, eğlence ve sanat ve bunların dijital çağda dönüşümü üzerine farklı kavramlar ve bakış açıları toplamak için dikkate değer bir çabasıdır. Modern çağda, yaratıcılık sanatsal bütünlük ve izleyici katılımı üzerindeki etkilerini eleştirel olarak değerlendirirken, teknolojinin çağdaş medya ortamlarını şekillendirmedeki rolü üzerinde derinlemesine bir derleme sağlar.

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Anahtar kelimeler: Kitle kültürü, dijital çağ, eğlence, sanatlar, dijital medya içeriği

Bahar Kayıhan (Ed.) *Bahar Kayıhan* (Ed.). *Dijital çağda kitle kültürü*. (Ankara: Ütopya Yayınevi. 2020)

Abstract

The book *Dijital Çağda Kitle Kültürü, Eğlence ve Sanat*, edited by Dr. Bahar Kayıhan, illuminates five different aspects of the digital age. According to the book's editor, Dr. Bahar Kayıhan, the digital age has brought about a significant transformation in how culture, entertainment, and the arts are produced, distributed, and consumed. This transformation has had both positive and negative implications. The book consists of 14 carefully curated research articles, each offering a distinct perspective on how digital technology is reshaping the landscape of mass culture, entertainment, and the arts. These articles are divided among five chapters, with each chapter focusing on a specific theme.The first chapter focuses on digital labour and consumption, while the second chapter addresses with the transformation of journalism and digitalization. The topics of arts and cinema in the digital age are explored through various articles in the third chapter. Chapter four of the book concentrates on games, entertainment, and identity in the digital age, whereas chapter five highlights the transformation of education through digitalization. The book is indeed a commendable effort by the editor to compile diverse concepts and viewpoints into a single volume about mass culture, entertainment, and the arts and their transformation in the digital age. It offers in-depth discussions on the role of technology in shaping contemporary media landscapes while critically assessing its implications for creativity, artistic integrity, and audience engagement in the modern era.

Keywords: Mass culture, digital age, entertainment, arts, digital media content

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Introduction

The digital age has brought about a significant and far-reaching transformation in the way entertainment and arts content is produced, consumed by audiences, and distributed across various platforms. This shift has been driven by advancements in technology, the rise of social media, and the growing accessibility of digital tools for both creators and consumers. This major transformation in the production, audience and distribution of entertainment and arts content has both positive and negative aspects. It is essential to carefully consider all the aspects and dimensions of this transformation before forming any definitive conclusions about its overall impact. All these dimensions are analyzed in the chapters of the book *Dijital Çağda Kitle Kültürü, Eğlence ve Sanat*. Furthermore, the book's comprehensive exploration of these topics has not only contributed to a deeper understanding of the subject matter but has also successfully laid the groundwork for the editor's subsequent works, further expanding the discourse on digital culture and its evolving influence on mass entertainment and artistic expression. In her subsequent studies, Kayıhan has analyzed the art and literary press as a tool of meaning construction in the world and Turkey (Kayıhan, 2020, p. 1-23), Instagram posts of contemporary artists (Kayıhan, 2021, p. 1-25), and artworks on metaverse platforms (Kayıhan, 2023, p. 337-350).

The book *Dijital Çağda Kitle Kültürü, Eğlence ve Sanat*, edited by Bahar Kayıhan (2020), is a comprehensive collection of scholarly works that examine the evolving landscape of entertainment and artistic expression in this digital era. The book is structured into five distinct chapters, each of which explores a specific aspect of mass culture, entertainment, and the arts, offering a multifaceted investigation of the subject. Through a series of well-researched academic articles, each chapter presents a unique perspective, drawing on various theoretical frameworks, case studies, and empirical research to provide a deeper understanding of the impact of digital technologies on cultural production and consumption. The diverse range of topics covered in the book ensures a broad and insightful discussion, making it a valuable resource for researchers, students, and anyone interested in the intersection of digital media and the arts.

The first chapter focuses on the topic of digital labor and consumption and it includes three research articles. The first article debates about unpaid labor, free labor, or embedded labor in entertainment in the digital age, which is written by Isa Demir (2020). This research article focuses on the debate about production of information, technology, and the spread of social media, capital accumulation, labor inequalities, and exploitation in the digital age. The conclusion of the study stated that the data produced on the internet is a commodity, and with digitalization, the unpaid labor has increased, thus resulting in the exploitation of (user's) labor. The second article in this chapter is about Commodification of Poverty, written by Meltem Salimoğlu (2020). The article used the content analysis technique to find out how social media is used as a tool of production for capitalism. The researcher analyzed the case of the Ahbap Association to see the class inequalities and exploitation. The third article in the first chapter, written by Kerem Özbey (2020), provides an in-depth exploration of the evolving relationship between new media and the shifting culture of news consumption in the digital era. The study aims to answer a crucial question: how has the transformation of digital media reshaped the way in which news is produced, disseminated, and consumed? Özbey examines the significant changes brought about by digitalization, highlighting the way online platforms, social media, and algorithm-driven content distribution have altered traditional journalism and the habits of news audiences. According to Özbey, the consumption patterns have been altered by the digitalization, and these consumption patterns vary from one social class to another. By highlighting the shifting dynamics of news production and audience

engagement, the study also shed light on how cultural imperialism is also spreading through the channel of consumption.

The second chapter of this book is dedicated to exploring the profound impact of digitalization on journalism and how technological advancements have transformed traditional reporting methods. This chapter consists of two insightful research articles, each of which provides a different outlook on the evolving landscape of journalism in the digital era. The first research article by Bahar Kayıhan (2020b) focuses on the concept of digital storytelling and its application in journalism against the culture industry. Through an in-depth analysis, the researcher highlights how digital platforms have reshaped the way news is presented, incorporating multimedia elements such as videos, graphics, and interactive narratives to enhance storytelling. The researcher quoted various examples of storytelling practices of the New York Times, CNN, and BBC to illustrate the transformation of storytelling. However, despite its potential to enhance journalistic engagement, the article concludes that storytelling may not be effective in transforming the power structure, but it can liberate journalism from its current structure. The second article of this section is written by Feyyaz Firat (2020) on the topic of techno-witchcraft and simulated news: using augmented reality technology to reconstruct news. This article examines augmented reality technology and its use in role-stimulated news on TV to attract the audience at a conceptual level from a sociological perspective. It was argued that with the use of augmented reality (AR) technology, the attention of the viewer is drawn to the presentation style rather than the content of the news. The article ultimately calls for a critical examination of how augmented reality (AR) is shaping news consumption habits and whether this transformation supports or undermines the fundamental purpose of journalism in the digital age.

The third chapter consists of four different perceptive research articles, which mainly focus on the topics related to arts and cinema in the Digital Age. The first research article in this section is written by Hasan Yurdakul (2020) on the topic of “Rhythm of everyday life; Re-understanding the social codes of music in the age of digital communication with the Frankfurt School and Bourdieu”. The article compares the concepts of Frankfurt School and Bourdieu with the advancement of digitalization in music. The article ultimately concludes that while art has long been recognized as a social phenomenon that reflects cultural, historical, and emotional expressions, the increasing commercialization driven by digitalization is fundamentally reshaping its role and purpose. Specifically, in the case of music, digital platforms and streaming services have transformed how music is created, distributed, and consumed, leading to a shift away from artistic expression toward profit-driven production. The second article is written by Murat Birol (2020) on the topic of Popular Music in the context of Youth culture. The article uses the content analysis method and gathers four themes regarding different compositions of Sezen Aksu from the 1970s until 2020. Birol reveals that Sezen Aksu is popular in every era, yet she (and also a few other composers) has changed their composition styles due to commercial concerns, which affected the music quality as well. In the next article which is written by Hüyla Biçer Olgun (2020) about Visual Art field in the digital age, she discusses architectural sociology and how digital arts affect people and their designed formats and environments (social spaces). By quoting the example of Van Gogh's Alive Exhibitions, the researcher points out that although the paintings in digital arts are more interactive yet they lose their original touch. The rise of the internet has significantly transformed the arts, reshaping not only how artistic works are created and distributed but also how they are perceived by audiences. With the advent of digital platforms, social media, and streaming services, art has become more accessible to a global audience than ever before. However, this shift has also led to a fundamental change in the way people engage with artistic content, often blurring the line between art and entertainment. The last article of this chapter give insights about the transformation of cinema

in the digital age. The researcher Dilek Ulusal (2020) states that cinema is the most important tool of communication, and with the advancement in digitalization it turned the world into a global village. This transformation has been significantly accelerated by the advancements in digital technology, which have made filmmaking and distribution more accessible and widespread than ever before. According to Ulusal, the transformation of the cinema is not just cultural but it has some deep rooted political and economic interests. The researcher argues that the West advances their global interests through cinema, as cinema serves Western imperialists' ideological, cultural, and economic interests. In conclusion, Ulusal's article provides a critical analysis of how the digital age has transformed cinema, not just as an art form but as a tool of global communication.

The chapter four explores the various dimension regarding games, entertainment, and identity in the digital age and contains four research articles. The first article examine the ever-expanding digital gaming industry and how the popular culture is changing the forms of entertainment. In the article, Cem Koray Olgun (2020) concluded that popular culture and video games are interdependent as they have a mutual influence on the user. The researcher also emphasized that games are not only a source of entertainment for an individual but also serve as a powerful medium for personal engagement, allowing players to immerse themselves in interactive narratives where they can experience a sense of agency, accomplishment, and even heroism. Through this lens, Olgun highlights how video games provide individuals with the opportunity to become "happy heroes," experiencing virtual worlds where they can make choices, overcome challenges, and shape their own stories. In the article, the researcher thoroughly described the history of video games, digital games, and involuntary advertisement viewership. According to Olgun, digital games have also created a new communication environment. Another significant aspect explored in the article is the concept of involuntary advertisement viewership within digital games, where players are exposed to embedded marketing content, sponsorships, and in-game brand placements, often without conscious awareness. The second article of this section belongs to Diretgen Ozan Ercansungur and Ahmet Talimciler (2020). They worked on the digitalization and consumption of digital games from commodities to media and found out that games are a social action and it gives a sense of achievement to individuals. In the third article, Demet Firat (2020) talked about the Carnival of Fiction bodies: Cosplay and disclosed the history of costume play as they have an important place in culture. According to her, cosplay and digitalization have made it easy for people to meet and create digital memories as they occupy a central position. The researchers also shed light on the history of Cosplay and its transformation into the digital age. She especially gave examples of Japan and America, as they are the two most influential countries in cosplay practices. In the last article of chapter four, Bariş Çağırkan (2020) insightfully researched the changing perception of identity age and hybrid identities. According to him, social media and the digital world have been proven effective in changing someone's perception as digital media changes the opinion of society. The article also discusses the digital society, identity, and hybrid identity as people develop their own identities according to their surroundings.

The fifth and final chapter of the book is dedicated to examining the profound impact of digitalization on education, shedding light on how technological advancements have reshaped the learning processes. In his work, Muhittin Şahin (2020) discusses the evolutionary dimensions of learning, social realities, and the role of the connectivity learning model in contemporary education. The article argues that as the speed of information dissemination continues to accelerate, the very nature of knowledge and social constructs also undergo significant transformations. Given this rapid shift, the author emphasizes the necessity of developing critical thinking skills, as digital learning is not merely about acquiring information but also about navigating, analyzing, and utilizing digital resources

effectively. The discussion highlights that in an era where information is constantly evolving, the ability to critically assess and adapt to new knowledge is an essential skill for learners.

Conclusion

Beyond this exploration of digital education, the book as a whole provides a well-rounded and comprehensive examination of mass culture, entertainment, and the arts in the digital age. Through its collection of diverse academic articles, it presents multiple perspectives on how digital technologies have influenced artistic expression, cultural consumption, and entertainment industries. By addressing various dimensions of digital transformation, the book offers valuable insights for scholars, students, and readers interested in understanding the ongoing shifts in media, art, and education in the modern digital landscape.

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