AFRO EURASIAN STUDIES

Death of The Subject In The Modern World And Manifestation Without Truth As A Struggle For Existence; Exhibition

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Article Information

Cite as: ÇETİN, E. (2018). Death of The Subject In The Modern World And Manifestation Without Truth As A Struggle For Existence; Exhibition. Afro Eurasian Studies, 7 (1), 304-337. Retrieved from http://dergipark.gov.tr/afes/issue/39789/471240

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Abstract

At the beginning of the modern period in the West, positive aspects of modernity, such as freedom, welfare, industrialization, scientific progress and technological advancements, were underlined, while the potential side effects of the contemporary modernity were overlooked. When the side effects of modernity started to emerge in the nineties, the Enlightenment thinkers suggested that modernity could have no side effects and, even if it did, those side effects could be eliminated through the means provided by modern life.

In the nineties, the restrictive, standardizing and binding side effects of modernity, which consequently caused the alienation of men, began to

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make their presence felt to an unignorable extent. The extreme standardization imposed on people by capitalism, the production method of modern life, resulted in the disappearance of individual differences by time and the appearance of highly resembling individuals, which led to a kind of alienation in the sense of growing distant from the varietal characteristics of human. Such a self-alienated individual, the subject of whom is dead, has embarked on a struggle for existence. However, the self-alienated individual struggles by using the tools of capitalism and by remaining within the modern life, which turns the struggle into a show, rather than a true struggle. In brief, the individual's reaction to the "as if" life imposed by the modern life appears as an "as if" reaction.

This study focuses on the modern life's process that involves creating resembling individuals and killing the subject, and the consequential "as if" life of the individual as a struggle for existence at the end of that process; false appearance (exhibition).

Keywords: *Modern, Modernity, Modernization, Alienation, Becoming Common, Death Of The Subject, Manifestation Without Truth, Exhibition.*

Introduction

Modernity and Modernization

In general, modernity is a term used to define major changes occurring particularly in art and literature in the period starting from the end of the nineteenth century until the start of the World War II. However, modernism does not have a clearly determined starting and ending date. Even though the term "modernity" is used to define the changes occurring since the World War II, some thinkers claim that modernism continues, and some others claim that the death of modernism had already taken place long before the said date.

There are two commonly used meanings of the term "modern". Modernity is used in the meaning of "contemporary" in the first of them. In this sense, modernity is derived from the Latin word "modernus", which means that the contemporary forms take the place of traditional forms. Secondly, it is modernism that is used in such a meaning that includes progress and development. Having said that, we can talk about three definitions of modernization sociologically. The first definition is analytical. According to this definition, modernization and modern represent the quite abstract characteristics of the social structure and social process. Societies are defined as "modern" as long as they bear these characteristics. According to the second definition, modernization is a

characteristic of history, and represents the progress in the meaning of emergence of those structures enriching and empowering the social structure. As per this definition, modernity and modernization are used to define specific periods of time deviating from their premises with their new characteristics. And according to the third definition, modernization is a name that is given to a series of politics followed by the power elites of the developing countries. The power elites, who initiated the change in their countries and maintain it, are defined as modernist, and modernization gains meaning according to the perceptions of this class (Smith, 2011: 95-97).

Modernity is a tradition against the tradition. However, as opposed to the arguments, it is an order where the certainty of rational information cannot take the place of the certainty provided by traditions and habits. Suspicion, which is a common characteristic of critical mind, also penetrates into the daily life as much as the philosophical consciousness, and constitutes the general existential dimension of the modern social world (Giddens, 2014b: 13). At the same time, this characteristic feature of modernity is not only the acceptance of the existence of the widespread skepticism for the absolute trust on mind, but also the fact that science and technology are double-faced, in other words, whereas they

offer opportunities for the benefit of people, they also create risks and dangers (Giddens. 2014b: 45).

Even though there is little consensus regarding when the modernity started or what its characteristics exactly are, modernism is formalistically and mostly defined as deepening, stylism, introversion, technical show off, a behavior for being internally skeptical about oneself, and a reaction to the Victorian age reality (Marshall, 1999: 508). However, perceptions and understandings, which are quite different than each other, were put forth as regards modernism. Despite all the opinions developed and the information produced, there are still critical uncertainties concerning what modernity is, where it starts and ends, and how its borders are determined. In this regard, there are still significant interpretation differences on how modern people and modern society can be distinguished from unmodern people and unmodern society, and which definitional contents and meanings the terms, such as modernization, modernism and modernity, have.

Even though it is accepted that modernity has several dimensions, it can be said that two of them come to the fore. One of these dimensions is industrialization in the meaning of intensive use of machine power, instead of muscle force, in the production process; and the second is capitalism in the meaning of commodification of both the output market and

the workforce. The modern life, which emerged in this manner, has produced significant gains firstly and particularly for the Western Society. And the classical founders of sociology mostly emphasized such positive sides of modernity.

However, Karl Marx, Emile Durkheim and Max Weber drew attention to the problematical sides of the modern age for the first time. Especially, Weber perceived the modern world paradoxically that the financial progress is achieved at the cost of developing a bureaucracy that represses the individual creativity and autonomy. According to Weber, who saw the importance of specialization in the modern social development in the most clear way, daily experience maintains its color and spontaneity only in the "steely-strong" cage of bureaucracy (Giddens, 2014a: 15- 136).

Marks and his followers consider modernity as a monster. Compared to its contemporaries, Marx more clearly asserted how destructive modernity is and what irrecoverable effect modernity has. According to Marx, modernity is 'an unaccomplished project" thanks to the expression of Habermas. According to him, this monster can be domesticated, because humans can always get its creatures under control. Capitalism is just an irrational way of managing the modern world.

Giddens, who defines modernity as "juggernaut" and says that as humans, we can lead this juggernaut to a certain extent, also drew attention to the danger of this juggernaut to get out of our control and break into pieces. According to him, juggernaut walk over those, who stand out against it, and while sometimes it seems to be following a true path, it may sometimes unexpectedly stray away to unpredictable ways (Giddens, 2014a: 137).

Modernity is also based on practices of disciplining societies along with the discourses, such as change, freedom, and human rights. That is to say, modernity has both liberating and disciplining functions. However, "Sociologists, who work on the term "modernity", usually highlight its disciplinary, limiting and negative aspects. In the world of thought, there many sociologists, who present critical identification about the destructive effects, pathological sides, problems and limitations of modernity, and propose wide and systematic theories for it" (Kızılçelik, 2004: 10). It can be said that the most effective one, therefore the most known one, among these critical approaches is the "critical theory" also known as "Frankfurt School". A large number of the sociologists, who are included in the Frankfurt School, drew attention to the side effects of modern life, such as over standardization, uniformity, over consumption, mass culture, loss of trust, and cultural alienation.

According to the "Frankfurt School" thinkers, secondary relations took the place of personal and face-to-face relations by means of modernization, and the feelings of trust and solidarity provided by the traditional society started to weaken. Thanks to modernity, uniformity increased, and everybody was equalized at a moderate level, and people were uniformed, and everything was standardized, and mind became nonfunctional, and people were prepared to their new slaveries. People became the prisoners of the dependent culture (Erdoğan & Alemdar, 2002: 410). Individuals' consciousnesses levels were systematically diminished by being suppressed and brought under control. Within this context, two members of the Frankfurt School, Marcuse and Adorno, who come to fore with respect to the criticism of modernity, state that modern industrial societies carry out a great control over their members' inner world, however, such individuals do not even realize their own unhappiness and miserableness (Kızılçelik, 2004: 16). In the process of modernism, societies were uniformed so much so that they come to a point where they are to lose their own cultures. Modernization thinkers and critics put culture in an important part of their discussions. Mass culture phenomenon is at the center in the culture analysis especially made by the Frankfurt School thinkers. According to them, while the modernization process destroys traditional cultural

values, it puts culture industry, which is an artificial cultural production type, into their places (Güngör, 2001: 230).

Culture Industry

Two important representative of the Frankfurt School, Adorno and Horkheimer, used the term "culture industry" for the first time in their article named "The Culture Industry: Enlightenment as Mass Deception" in order to explain the objectification of culture by the rational capitalism. According to them, culture industry and mass culture are such a culture that is enforced from and managed by the top (ruling class) as a brain washing and social control tool. In the culture industry, which is an ideological domination form, there is no humanization and liberation (Kellner, 2005: 102-105). Consumer is not a subject as defended by the culture industry, on the contrary, it is an object of the culture industry (Adorno, 2003: 76).

The products of culture industry are not the products commodifying later, but the ones that were produced for the market from the very beginning. The core dynamic setting the culture industry into motion is a market. Therefore, the basic motive leaving its mark on culture is to achieve maximum sales and make maximum profit in a short period of time. The structuring of the cultural production in the developed capitalism created a uniformity problem leaving

its mark on everything. By the own words of Adorno and Horkheimer, "Today, the culture industry makes everything resemble each other. Films, radios and magazines create a system. Each area creates a system within itself and with others." In short, the entire world is forced to be filtered by the culture industry now (Adorno & Horkheimer, 2014: 7). What lies behind Adorno and Horkheimer's quite pessimistic and negative approach towards mass culture, namely the conceptualization of mass society, a society consisted of those people, who are isolated, alienated and passivized as a result of the fact that mass communication tools developed with increasing industrialization and urbanization loosened the traditional ties, plays an important role (Swingwood, 1996: 33).

The culture industry adds similarity to everything in these days. Televisions, cinemas, radios, magazines and newspapers create a system. Each field is in unanimity of thought within itself and all together. Today, cinemas, radios and televisions do not have to show themselves as an art. They use the reality of not being a different work than any other work as an ideology legitimizing what they produce (Adorno & Horkheimer, 2014: 162 -163). Regardless of the selected storyline, all the films are to commit the absolute power of the capital to the hearts of those dispossessed people, who look for a job (Adorno & Horkheimer, 2014:

167). The culture industry puts the copied one into the place of the absolute reality. The capitalist system surrounded the people's bodies and souls to such an extent that they are carried away by anything that is put in front of them without showing any resistance. Just like the fact that the dominated people take the moral values more seriously than the dominating ones, from whom they take such values, today's deceived masses are carried away by the myth of success quite more than the actually successful ones (Adorno & Horkheimer, 2014: 179). The culture industry always deceives its consumers by means of those things it promises. The maturity of such a pleasure note that is given with story lines and packaging never arrives. This show consisted of only a promise ungratefully never comes true (Adorno & Horkheimer, 2014: 186).

The determinant principle in the culture industry is not to give away the stores of the consumers within the system, and not to give the consumers, even for a moment, such an impression that resistance is possible. On the one hand, this principle imposes that all the consumer needs be satisfied by the culture industry, on the other hand, it is organized in such a way that a person always experiences these needs as a consumer and only as an object of the culture industry. The culture industry not only presents this deception to the consumer as satisfaction, it also drums into the brain of the

consumer that he/she is required to content himself/herself with whatever is presented to him/her (Adorno & Horkheimer, 2014: 189). A bewildered herd is a problem for the modern life. Therefore, they must be prevented from raising their voices and going against the system. They must be messing around with other things. They must watch the super league matches, television shows or violent movies. If they become aware of what is happening around, it would not be sufficient to make them watch super league matches and televisions shows. At that time, the fear of enemy must be blown (Chomsky, 2013: 11-12 - 24).

In the culture industry, every person exists with the possibility of taking another person's place. Every person is a substitute, or is just an ordinary sample of its kind. As an individual, anyone is absolutely replaceable. Human is an absolute nothingness, and starts to feel it well enough over time once he/she loses that similarity. Thus, the content of the "religion of success", to which people are strictly attached, will have changed. While people, on the one hand, are convinced that they do not have to be someone else than who they really are, and that they can be successful without doing the things they are incapable of, on the other hand, it is implied to people that their efforts will not make any difference. Because, there has left no connection between the

calculable effect of the effort spent and the bourgeois luck (Adorno & Horkheimer, 2014: 19-195).

The fact that the specialized knowledge is contingent upon a rule-based mindset in professional development, especially in independent professions, it creates an illusion that specialized knowledge is solely enough for success. As a matter of the fact, only the lives of those, who are loyal to the system, are reproduced to some extent as a part of irrational planning of this society. Life standard's steps correspond to different classes' and individuals' internal loyalty levels they feel for the system. This attitude imposed on everyone for making them comply with the moral values at each time reminds the society of those boys, who draw a circle smiling around while being slapped by the priest during the initiation ceremony to tribe. Existing in the culture industry is a never-ending rite of passage. Everybody has to show that he/she is identified, from tip to toe, with the power slapping in his/her face. As long as he/she surrenders his/her body and soul, and gives up his/her request for happiness, everybody can be like the society that is capable of doing anything, and find happiness. The society recognizes its own power in the weakness of individual, and gives a part of its power back to him/her. However, the individual, on whom the society relies, contains the defect of the society within himself/herself. Because, even though the individual is

apparently free, he/she is essentially a product of the economic and social instruments of the society (Adorno & Horkheimer, 2014: 200- 206).

The culture industry brings such orchestras to homes free of charge that are characterized as the world's best orchestras, even though they are not at all. The symphony all by itself becomes the reward of listening to a radio or watching a television. The world is scoffingly presented as a paradise full of entertainment. Each film is a trailer of the next one. Watching the tv show Z broadcasted in the television channel Y is a must as is being subscribed to the magazine X. Everything is valuable, not because it is something of a value, but as long as it is purchased and sold (Adorno & Horkheimer, 2014: 208 - 218).

Advertisement is the elixir of the culture industry. Since the culture industry continuously degrades the pleasure it promised as a commodity just to a promise, it needs advertisement in the end due to not being able to give pleasure. The system's domination is hidden behind advertisement, and it further strengthens the ties chaining the consumers to the large industrial associations. Each product, which is not advertised or does not carry the stamp of advertisement, is economically considered as questionable (Adorno & Horkheimer, 2014: 215-216). Along with its function to sell products or promote services, the text of

advertisement makes people have a dream. The image of advertisement creates an illusion. It always indicates new, unknown and mysterious lives. It produces new objects of desire with the promise of reaching such kind of satisfactions, whose meanings are unknown to us as they are not included in our dictionary (Dayı, 2013: 28).

The culture industry is in a position to have taken over the civilizing inheritance of entrepreneurial democracy not considered very sensitive about mental deviations at present. Everybody is free to dance and have fun. However, it is seen that this freedom concerning the selection of the ideology, which continuously reflects the economic coercion, is the freedom of selecting the same in all fields. Even people's most confidential reactions become so reified even for themselves that the idea of being unique maintains its existence only in an abstractness at the extremes. Personality has become to mean nothing else than having brilliant white teeth and getting rid of armpit sweat. This is the victory of advertisement in the culture industry; the mandatory copying of the cultural merchandises by the consumers in spite of seeing what they really are (Adorno & Horkheimer, 2014: 221 - 222). Those advertising models appear, who tightly snuggle and hug the promoted product, and madly adore it, and even act as if they worship it. There are portraits of happiness in thousands of the commercials,

where such advertising models appear. However, what is important here is not their happiness. The important thing is to acquire their source of happiness. That is to say, it is a conditional happiness (Turgul, 2013: 65-66). Removing even the most serious social events from the form of "being required to be thought" and putting them into a form of "being entertaining" is the main strategy of today's media (Postman, 2010: 12).

The Culture Industry and Its Area of Value

Religious symbols, prayers and values exceedingly had their shares from the culture industry as well. For example, Apple company has launched a new IPhone to the market, which is specific to Muslims and has "Shahada" written as three-dimensional in Arabic calligraphy on the lower part of the device carrying the main symbols of Islam and the image of "Al-Masjid an-Nabawi" within the crescent and star on its upper part. These phones gilded in white and fine gold, which are specially produced for Muslims, are sold at such a price that is four or five times more than the regular prices for the same model phones of the same company. In another example, hijab meaning "covering", "veiling" or "hiding" and having a religious meaning turns into an exhibition. Nike company, which is accepted as one of the most effective players of the culture industry and is one of the important symbols of capitalism and takes its name from the victory

goddess Nike in the Greek mythology, produces hijab for Muslim sportswomen. Hijab fashion magazines are published, and hijab fashion shows are organized with the most famous models of the country. Hijab commercials which take place every day on televisions, magazines, newspapers, public transport vehicles, and billboards have no boundaries in exhibition. Thereby, hijab is commodified with fashion, fashion shows, advertisement and branding, which are among the most important tools of the culture industry, and moves away from its real meaning and function. So, hijab turns into an exhibition with fashion and branding in hijab. It is possible to see many examples of it in Turkey.

The first hijab fashion show in Turkey was made by a company, which chose one of the important concepts of Islam as its name, in 1992. The word hijab, which means covering, veiling and hiding, comes together with the word "fashion show", which means presenting, exhibiting and displaying, and a fashion show of hijab was held, and it was called a hijab fashion show. Even though hijab fashion show was discussed at the beginning as to whether it is possible to have a fashion show of hijab, this situation seems to be inured at this point. A magazine, which started to be published in 2011 and had a significant impact on the institutionalization of hijab fashion, was printed in forty

thousand copies in its third month after having started to be published.

Show World

Indicator is such a means that provides us information by putting itself into the thing even though it is not that thing. For example, fuel gauge showing the fuel in the fuel tank of an automobile, a heat meter, traffic signs, a picture, a photo, a word, a sound recording are all an indicator (Erkman, 1987: 9 - 10). People use various tools and means, particularly images and sounds, in order to overcome the difficulties and hurdles that they experience in person. Among them, pictures, photos, images, tapes and sound recordings are more commonly used, since they are easy to be stored and carried. It has been accepted for long years that the information conveyed by such means has been reflecting the reality in the best possible way. For example, visual and auditory means was considered as the evidence of reality as to whether an event has actually occurred. The fact that something was written on a newspaper or shown on a television was regarded as the evidence about the reality of that thing.

However, in today's world, the manipulation of sounds and images used as the means of conveying information about the reality to us has become possible by replacing the reality.

At the present time, sounds and images can be produced for a particular purpose more than reflecting the reality. The difference between the sound and display reflecting the truth and the sound and display building a reality has almost vanished. Nowadays, a person or an event can be shown completely different than what they really is by using multimedia facilities. In fact, it can produce those images making an event never happened look like it happened, and making a person never existed look like he/she exists. This comes to mean the "manipulation" of such sounds and images that are accepted as the reflection of a reality.

At the current point, it is acted with the acceptance that the perception of the natural by the conscious is not different than the perception of the unnatural (Tekcan, 2013: 33). The whole lives of the modern societies are seen as the endless accumulation of shows. Anything directly experienced in the traditional world left its place to a representation in the modern world. The images coming from each aspect of life blend in a common course, where it is impossible to re-establish the unity of this life anymore. As being partially taken into account, the reality is displayed in its own general unity as a separate fake world and an object of absolute course. The specialization in worldly images finds itself completed in the image world gained autonomy, in which people lie to themselves. In general terms, the show is the

non-livings' autonomous motion as the concrete life's inversion (Debord, 2017: 34).

The show, which we discussed within its entirety, is modernity's both result and design. The show is not an attachment to the real world or an ornament added to it. It is the crucial point of the real society's delusiveness. In all of its special forms, the show constitutes the existing model of life being socially dominant either in the form of information or advertisement or entertainment consumption (Debord, 2017: 35).

The show culture has significantly progressed in today's world. The show has become widespread in any kind of culture and many fields of social life by means of its specific logic. Films have increased with the special effects produced by high technology to such an extent that has never been witnessed before, and become dazzling, and expanded the area of cinematographic show. The media culture continues to rule on the social and political matters by determining what is real, what is important, and what is vital (Kellner, 2013: 8 - 10).

The spectacular fashion shows meticulously prepared are organized for new seasons in today's fashion world, which is basically a consumer, with the laser demonstrations, the participation of star rock and pop singers and the famous

models and the endless theatrical advertisements, and each of them is promoted in this way. In this manner, people are informed on how to appear (Kellner, 2013: 8 - 10).

The show presents itself as an enormous positiveness, which is indisputable and inaccessible. It just tells us "Whatever is apparent is good, and whatever is good is apparent", but nothing else. In a place, where the real world turns into simple images, simple images become real beings and an effective motivation of a hypnotic behavior. The thing losing its value in the speculative universe is everyone's concrete life. The show is the "dream" of the modern society shackled into a chain, which implies nothing else than a desire to sleep. The show is the gatekeeper of this sleep. The show is the product of itself, and sets up its own rules. It is a fake-sacred (Debord, 2017: 37 - 41).

When all the words "deceptive, misleading, fake, tempting, tricky, intriguing" are combined, a color palette is created that can be used in portraying today's show society (Debord, 2017: 195). When the show does not mention something for three days, it looks like it never happened. This is probably because of the fact that the show talks about something else, and in conclusion, the one existing from now on is that thing (Debord, 2017: 177). The domination usually protects itself thanks to fake attacks, and the handling style of such attacks in media will cover up the main operation (Debord, 2017:

204). The event of the September 11 is the first example of this coming to mind first. Most of the people believe that the event of the September 11 was not a real attack, but that the US organized this attack to constitute a reason for the occupation of Iraq. Another example is that a news broadcasted in the channel American ABC before the occupation of Iraq was based on the testimony of a Kuwaiti refugee in the Congressional meeting, who talked about the inhumane violence, and therein, the Kuwaiti witness stated in tears that the Iraqi troops took the babies out of their incubators in the Kuwaiti hospitals, and left them on a concrete floor to die, and took the incubators they removed to Iraq. However, it was found out later on that the witness girl, who talked in tears about what the Iraqi soldiers did to babies, was the daughter of the Kuwaiti Ambassador in the US.

Another relevant example is that Woodrow Wilson was elected as the president of the US with the slogan of "Peace Without Victory" in the middle of the World War I. The American people, who were extremely passive, did not find any reason for involving in a World war. However, having already signed for going to war, the Wilson government had to convince its people for that war. The propaganda commission established by the government for this purpose had shown its effect within six months, and transformed the

peaceful American people into a hysterical warmonger. Those American people, who did not want to go to war a short period of time ago, as short as six months, were transformed into such people wishing to vandalize anything being German, ripping away all the Germans, and saving the world by going to war (Chomsky, 2013: 1). Whatever function a baton performs in a totalitarian society is performed by media in democracies. This is wise and good, because the bewildered society has no idea what good is for itself (Chomsky, 2013: 7).

The messages provided through media are neither the life itself, in which we live, nor the occurred events themselves. We are in a position to face with a fictional story. By this way, the codes imbedded in the dominant ideology transforms the "things" into such meanings that they like by building each event they have given a meaning and also putting on the masks of objectivity and impartiality in a presentation mode as such that they are found appropriate by the dominant ideology (Yağlı, 2006: 13). In communicating any kind of meaning, whether political or educational or cultural, the main objective of media is to hegemonize individuals by creating loss of meaning at its best interest (Baudrillard, 1991: 24).

The idea of "if a news is given by television, it is important and accurate" is common. That is not the real case. The

primary and most important function of television is to effect the audience throughout the newscasting. It makes this by transforming the news into an effective language. When a television shows a beautiful image and interprets the image with an arrogant lie, fools believe that everything is crystal clear. Half-elite person contents himself/herself with knowing that almost everything is left in the dark, and that it has two sides, and that it is "created" by unknown codes. And a more exceptional elite will want to learn the truth, which is difficult to be clearly distinguished in each special condition, despite all the confidential information and secrets he/she accessed. Even though this eagerness to learn will be unreciprocated, he/she will enjoy learning the method of truth (Debord, 2017: 208).

Alienation (Death of the Subject)

The concept "modern" is commonly used in the meaning of "contemporary". Modernity takes its name from the word "modernus", which means caring and glorifying the present time, and is used in the meaning that the contemporary forms take the place of the traditional ones. Modernity have had many positive impacts, such as freedom, equality, supremacy of law, democracy, human rights, health, education, industrialization, communication, increase in the transportation means, and improvement in the life conditions, on the Western World, which developed its

modernization by means of its own dynamics. However, the characteristic feature of modernity is that the technology is double-faced along with absolute trust to mind. That is to say, it is the acceptance of the fact that science and technology contain risks and dangers for humans within itself as much as it provides opportunities for the benefit of humanity (Giddens: 2014b: 45).

Along with its many positive impacts, modernity have had many negative impacts on the Western social life as well. The numerous side effects, such as excessive standardization, excessive consumption, mass culture, loss of trust, and cultural alienation, of modern life organized under the influence of positivism, scientism and rational capitalism had particularly arisen at the end of the nineties. These side effects of modernity were not paid attention, or were ignored at the beginning of the modern period, or the problems caused by modernity were claimed to be solved with the opportunities of modernity. And those societies, which could not realize modernity with their own internal dynamics, and therefore tried to modernize themselves by taking the West as an example or copying it, had been exposed to the side effects of modernity rather than its blessings. And this made the non-western societies' fight against the side effects of modernity more difficult.

The capitalist system has made people banalized and alienated with the tools, such as newspapers, magazines, radios, televisions, cinemas etc., and thanks to the methods, such as fashion and advertisement etc., and as a result, the subject of people died, and transformed them into "consumption mankurts". However, the capitalist system develops various tools and methods for the people, who were self-alienated, not to completely die or for preventing them from searching other things else than capitalism. The new tool developed for this purpose is Internet and social media, and the method is false appearance; exhibition. The modern people, whose subject died with the invention of Internet first and the social media later on, are provided with an opportunity to create an artificial subject and spread and expose it unlimitedly.

Exhibition (False Appearance)

The concept "exhibition" is generally used in the meaning of, such as, showing, displaying and publicizing a thing that is existent in the daily life, and getting an event talked about, and showing a convict to public as a punishment, and promoting a commercial product. When it is looked at the usages of the concept in these forms, it is seen that it is mostly used in the meaning of disclosing a reality that is existent, but kept confidential, in the daily life. However, the developments occurred in many fields of the modern world,

particularly in media, social media, aesthetic surgery and cosmetics, enabled the manipulation of sounds and images, which are the main exhibition tools. Thereby, the ability to manipulate sounds and images, which are the exhibition of reality, has weakened, and even broken, the connection between the exhibition tools and the reality. This is the "false appearance" in the meaning of showing and presenting something different than what it really is, or showing and presenting a non-existent thing as if it exists.

Having been self-alienated as a result of the impositions of the modern life, the person in the modern period tries to get rid of this self-alienation situation. However, the person in the modern period tries to get rid of this alienation situation, which happened because of the impositions of the modern life, again by staying in the modern life and using the tools provided by the modern life. Thus, while trying to do so, the person in the modern period maintains this paradoxical situation in person, in which he/she finds himself/herself. On the one hand, he/she tries to look like the ideal human type of the culture industry, which is the imposition of the modern life, by using cosmetics and undergoing plastic surgeries, namely trying to banalize himself/herself, on the other hand he/she tries to give the message 'I am different and I am here' by posting the contents he/she created by using the multi-media tools on the social media.

Facebook announced that the number of its users reached up to 2 billions in June, 2017. This number means that almost one out of every three people uses the social media in the World, even if we do not consider the other social media accounts. According to the "Digital in 2017 Global Overview" report, the number of active social media users in Turkey is 48 millions as of 2017. The Universal MccanWave 9 research made in 62 countries with 41.738 Internet users in 2017 revealed that the social media is intensely used all over the world (Universal Mccan Wave 9, 2017).

Having his/her subject being killed by the capitalist system, the modern person is in a struggle to keep his/her subject alive or bring it back to life. However, the modern person tries to carry on this struggle by staying within the capitalist system that kills his/her own subject and also with the opportunities provided by the modern life. In the modern period, the modern person uniformed and alienated, whose subject is dead, exposes the contents that he/she created with the developed multimedia tools. In the modern world, the understanding of 'even if the pot is empty, whatever is requested to be leaked out, it leaks out' has taken the place of the traditional period's understanding of 'whatever the pot has in itself, it leaks out'. And this is basically the false appearance; exhibition. At the present time, the basic production of culture is appearance. Almost everything

about life is created with images. The happiness portraits posted on the social media are the clearest examples of the false appearance. And we know that we created these posted images, therefore, these images are false.

For example, even a selfie posted on the social media is taken and shared after being tested for three times on average. Most of the time, people share the happiness poses of their fictionalized happiness moments in their lives that last less than a second. Shortly after sharing these false images, people go back to their ordinary lives, and start to struggle with the troubles of life. However, those people seeing such sharings think that everybody else around is happy, and that they are not happy. Afterwards, either they sink into desperation by becoming introverted, or put in an effort for being happy or being like those happy person images that they see in the sharings.

Conclusion

The modern life has yielded significant returns, especially when it is considered specific to the West. It is possible to count them as human rights, supremacy of law understanding, freedom, rationalization, democracy, comfortable life style provided by industrialization etc., and extend this list some more. These returns have been acquired as a result of a long and challenging period in the West that

was put up against Aristocracy and Catholicism, and this new period was named as modern for differentiating it from the scholastic period, in which Aristocracy and church had absolute dominance, and praising it. The above-mentioned achievements came to the fore mostly at the beginning of the modern period. However, many negative side effects, such as excessive standardization, becoming banalized, uniformity and excessive consumption, have become evident along with the various positive impacts provided by the modern life to the social life. Consequently, the emerged side effects killed the subject of person, and estranged him/her from his/her varietal features, and caused the modern person to be self-alienated.

The uniformed, banalized and alienated person having a dead subject started an existential struggle as a reaction within the period. However, the self-alienated modern person having a dead subject preferred to put up this fight with the tools of capitalism and by staying within the modern life. And this transforms this fight into a show rather than a real fight. And this mode of fight does not change the reality, on the contrary, it covers the reality. In the show world, where even hijab was transformed into an exhibition, this false exhibition functions as, kind of, hijab for hiding the truth.

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