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## ***From The Editor***

*We're delighted to present to you Volume 10, Issue 1 of The International Journal of Media, Culture, and Literature (IJMCL).*

*IJMCL, published biannually (two volumes per year, June and December) by the School of Foreign Languages at Istanbul Aydın University, Istanbul, Turkey, is an international scholarly journal in Turkish, English, Arabic, Russian, Spanish and devoted in its entirety, media, culture, literature, language, and translation.*

*The International Journal of Media, Culture and Literature is committed to the principles of objective scholarship and critical analysis. Submissions and solicited articles are evaluated by international peer referees through a blind review process.*

*IJMCL publishes articles on Turkish, English, Arabic, Russian, Spanish language and linguistics, as well as on general and comparative literary studies including aspects of cultural and literary theory and translation studies. IJMCL also aims to create a critical, discursive space for the promotion and exploration of media, culture and their relations with literature.*

*We want to express our gratitude to everyone involved in bringing this issue to fruition, especially our authors and reviewers who provided invaluable contributions during the evaluation process. We hope the articles in this issue prove to be informative and enriching for our readers.*

***Asst. Prof. Dr. Jale COŞKUN***

# ***Media And Information Literacy Among University Students in Kenya: A Comprehensive Assessment of Skills, Awareness, and Behavioral Impact***

KIROTWA SHEILA MONYENYE<sup>1</sup>

## **ABSTRACT**

*This empirical research investigates the state of media and information literacy (MIL) among university students, examining their skills, awareness, and the behavioral impact of MIL on academic and personal dimensions. A representative sample of university students from diverse disciplines and academic levels in Kenya participated in this study. Through a combination of standardized MIL assessments, surveys, interviews, and focus group discussions, the research explored the current level of MIL skills, students' awareness of its significance, and the influence of MIL on their information-seeking behavior, critical thinking, and decision-making. The findings reveal a nuanced understanding of the media and information literacy landscape among university students. Initial assessments showcase varied levels of proficiency in MIL skills across disciplines, prompting an exploration into potential factors contributing to these differences. Moreover, the study uncovers insights into students' awareness of MIL and its perceived impact on academic performance and personal development. Through a longitudinal approach, the research tracks changes in MIL skills and behaviors over the course of students' academic journeys, shedding light on the dynamic nature of media and information literacy development. A comparative analysis delves into potential variations in MIL levels based on academic disciplines, gender, and other demographic factors, offering a comprehensive view of the challenges and opportunities for tailored interventions. This research contributes to the growing body of knowledge on media and information literacy among university students. The insights gained will inform educators, administrators, and policymakers on the need for targeted interventions, improvements in MIL education, and the potential impact on enhancing critical thinking skills and decision-making abilities in the dynamic information landscape of higher education.*

**Keywords:** *Social Cognitive Theory, Media Literacy, Information Literacy, Observational Learning, Self-Efficacy*

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## **ÖZET:**

Bu ampirik araştırma, üniversite öğrencileri arasında medya ve bilgi okuryazarlığı (MIL) durumunu, onların becerilerini, farkındalıklarını ve MIL'in akademik ve kişisel boyutlardaki davranışsal etkilerini incelemektedir. Kenya'daki farklı disiplinlerden ve akademik seviyelerden üniversite öğrencilerinden oluşan temsilci bir örneklem bu çalışmaya katılmıştır. Standart MIL değerlendirmeleri, anketler, röportajlar ve odak grup tartışmalarının bir kombinasyonu aracılığıyla, araştırma mevcut MIL beceri seviyesini, öğrencilerin bunun önemine dair farkındalığını ve MIL'in bilgi arama davranışı, eleştirel düşünme ve karar verme üzerindeki etkisini incelemiştir. Bulgular, üniversite öğrencileri arasındaki medya ve bilgi okuryazarlığı manzarasına dair incelikli bir anlayış sunmaktadır. İlk değerlendirmeler, disiplinler arasında değişen seviyelerde MIL beceri yeterliliklerini göstermekte ve bu farklılıklara katkıda bulunan potansiyel faktörlerin araştırılmasını teşvik etmektedir. Ayrıca, çalışma, öğrencilerin MIL farkındalığı ve bunun akademik performans ve kişisel gelişim üzerindeki algılanan etkisine dair içgörüler sunmaktadır. Boylamsal bir yaklaşımla, araştırma öğrencilerin akademik yolculukları boyunca MIL becerilerindeki ve davranışlarındaki değişiklikleri izleyerek medya ve bilgi okuryazarlığının dinamik doğasına ışık tutmaktadır. Karşılaştırmalı bir analiz, akademik disiplinler, cinsiyet ve diğer demografik faktörlere dayalı olası MIL seviyeleri değişikliklerine derinlemesine bakarak, uyarlanmış müdahaleler için zorluklar ve fırsatlar konusunda kapsamlı bir görünüm sunmaktadır. Bu araştırma, üniversite öğrencileri arasında medya ve bilgi okuryazarlığı konusundaki bilgi birikimine katkıda bulunmaktadır. Elde edilen içgörüler, eğitimciler, yöneticiler ve politika yapıcılara, hedefe yönelik müdahalelerin, MIL eğitiminde iyileştirmelerin ve yükseköğretimin dinamik bilgi ortamında eleştirel düşünme becerilerinin ve karar verme yeteneklerinin geliştirilmesindeki potansiyel etkinin gerekliliği konusunda bilgi verecektir.

**Anahtar kelimeler:** *Sosyal Bilişsel Teori, Medya Okuryazarlığı, Bilgi Okuryazarlığı, Gözlemsel Öğrenme, Öz-Yeterlik*



## **INTRODUCTION AND BACKGROUND INFORMATION**

In the contemporary digital era, media and information literacy (MIL) has emerged as an indispensable skill set, particularly among university students who are tasked with navigating a vast and often complex information landscape (Haider & Sundin 2022; Sparks et al., 2016). With the proliferation of digital platforms and the democratization of content creation, the ability to critically evaluate, analyze, and utilize media and information has become essential for academic success and personal development. However, the state of MIL among university students remains a subject of concern, given variations in proficiency levels, awareness, and behavioral impact (Hartshorn & McMurry, 2020). Therefore, empirical research is needed to delve deeper into these aspects and provide insights that can inform educational policies and interventions.

In recent years, the digital revolution has fundamentally transformed the way information is produced, disseminated, and consumed (Kellner & Kellner, 2021). University students, in particular, are constantly bombarded with an overwhelming amount of information from various sources, including social media, online news platforms, and academic databases (Feroz et al., 2022; Masrek & Baharuddin, 2023). In this context, the ability to discern credible sources, critically evaluate information, and effectively communicate findings has become increasingly important. However, studies suggest that many university students lack the necessary MIL skills to navigate this complex information landscape successfully (Bosse et al., 2020; Crumpler & Lewis, 2019; Turnbull et al., 2020).

Furthermore, the importance of MIL extends beyond academic pursuits, influencing various aspects of students' personal and professional lives. In an era of fake news, misinformation, and digital manipulation, individuals with strong MIL skills are better equipped to make informed decisions, engage in civic discourse, and participate actively in democratic processes (Barczynszyn-Madziarz & Zieliński, 2021). Therefore, understanding the state of MIL among university students is crucial not only for their academic success but also for their role as informed and engaged citizens in society.

Moreover, the effectiveness of MIL education and interventions depends on a nuanced understanding of students' awareness, attitudes, and behaviors regarding media and information. By examining the factors that contribute to differences in MIL proficiency across disciplines, genders, and demographic backgrounds, researchers can identify areas for targeted interventions and improvements in MIL education (Ibarra-Vazquez et al., 2023). Additionally, longitudinal studies can track changes in MIL skills and behaviors over time, providing valuable insights into the dynamic nature of MIL development among university students (Li et al., 2022).

Overall, empirical research on MIL among university students was essential for addressing the challenges posed by the digital information landscape and equipping students with the necessary skills to thrive in a knowledge-driven

society. By gaining insights into students' MIL proficiency, awareness, and behavioral impact, educators, administrators, and policymakers can develop evidence-based strategies to enhance MIL education and foster critical thinking skills and decision-making abilities among university students.

## **STATEMENT OF THE PROBLEM**

This empirical research delved into the state of media and information literacy (MIL) among university students in Kenya, recognizing the critical importance of MIL in the contemporary digital age. With the rapid proliferation of information sources and digital platforms, students were constantly bombarded with vast amounts of data, making it essential to assess their proficiency in navigating this complex information landscape (Bjornsson, 2023). The primary objective of the study was to comprehensively evaluate the proficiency levels of MIL skills among university students in Kenya, encompassing various aspects such as information evaluation, source credibility assessment, and media literacy. Furthermore, the research aimed to illuminate students' awareness regarding the significance of MIL in their academic and personal lives. Understanding students' perceptions of MIL's importance could provide valuable insights into their attitudes towards information literacy and inform the development of targeted educational interventions.

Moreover, the research endeavored to investigate the behavioral impact of MIL among university students, focusing on how MIL influenced their information-seeking habits, critical thinking abilities, and decision-making processes. By examining the behavioral manifestations of MIL proficiency, such as the utilization of diverse information sources, engagement with media content, and application of critical thinking skills, the study aimed to elucidate the practical implications of MIL in students' daily lives. Additionally, the study intended to track changes in MIL skills and behaviors over time, recognizing the dynamic nature of MIL development. Lastly, a comparative analysis was conducted to discern potential variations in MIL levels based on demographic factors such as academic disciplines, gender, and other relevant demographic variables. Understanding how MIL proficiency differed across diverse student populations could inform the design of tailored interventions and educational strategies to address specific needs and challenges faced by different demographic groups.

## **STUDY OBJECTIVES**

Major objective: The primary objective of this study was to comprehensively evaluate the proficiency levels of MIL skills among university students in Kenya  
Specific objectives:

1. Exploring students' awareness of the significance of MIL in academic success and personal development.
2. Investigating the influence of MIL on students' information-seeking behavior, critical thinking, and decision-making.

## **LITERATURE REVIEW AND EMPIRICAL REVIEW OF RELATED RESEARCH**

Media and Information Literacy (MIL) gained increasing prominence in scholarly discourse and educational practice as societies grappled with the challenges posed by the proliferation of digital media and information technologies (Haider & Sundin, 2022). MIL encompassed a set of competencies that enabled individuals to access, analyze, evaluate, and create media and information content critically and ethically. Within the context of higher education, MIL played a vital role in equipping university students with the skills necessary to navigate the complex information landscape effectively (Shyh et al., 2023). This literature review provided an overview of key concepts, theoretical frameworks, empirical research, and educational interventions related to MIL among university students. Various conceptual frameworks have been proposed to conceptualize MIL and guide research and practice in this field. One prominent framework is the UNESCO Comprehensive Framework for Media and Information Literacy, which identifies five key competencies: (1) understanding the role and functions of media and information in society, (2) critically analyzing media content, (3) accessing and evaluating information sources, (4) creating and sharing media content, and (5) participating effectively in digital citizenship. Additionally, scholars have proposed models such as the Five Stages of MIL Development and the MIL Competency Model, which delineate stages of MIL proficiency and the skills and knowledge required at each stage.

Empirical research on MIL among university students has explored various dimensions, including proficiency levels, awareness, behaviors, and impacts. Studies have employed quantitative measures such as standardized assessments and surveys to assess MIL skills and attitudes among student populations. Findings from these studies have revealed variations in MIL proficiency across disciplines, academic levels, and demographic factors. Additionally, qualitative research methods, including interviews and focus group discussions, have provided insights into students' perceptions, experiences, and challenges related to MIL. Longitudinal studies have tracked changes in MIL skills and behaviors over time, highlighting the dynamic nature of MIL development throughout the academic journey.

Educational interventions aimed at promoting MIL among university students have taken various forms, including curriculum integration, instructional strategies, and extracurricular activities. MIL education initiatives often emphasize critical thinking, information literacy, digital citizenship, and ethical use of media and information. Effective pedagogical approaches include inquiry-based learning, problem-based learning, and collaborative projects that engage students in real-world contexts. Furthermore, partnerships between educational institutions, libraries, media organizations, and community groups have facilitated the development and implementation of MIL programs tailored to the needs of diverse student populations.

Despite the growing recognition of MIL's importance, challenges persist in integrating MIL education into university curricula effectively. Barriers include institutional resistance, faculty reluctance, resource constraints, and the rapid evolution of media and information technologies. Moreover, the prevalence of misinformation, digital divides, and information overload pose ongoing challenges to MIL development and practice. However, there are also opportunities for innovation and collaboration in addressing these challenges, such as leveraging technology, promoting interdisciplinary approaches, and fostering partnerships between academia, industry, and civil society.

In conclusion, MIL is a multifaceted and dynamic field that holds significant implications for university education and society at large. Empirical research and educational interventions aimed at promoting MIL among university students have contributed valuable insights into the complexities of media and information literacy development. By building on theoretical frameworks, empirical findings, and best practices, educators, policymakers, and stakeholders can work collaboratively to foster a MIL-literate generation capable of navigating the complexities of the digital information landscape effectively and ethically.

## **THEORETICAL FRAMEWORK**

### ***Social Cognitive Theory (SCT)***

Bandura's Social Cognitive Theory posits that learning occurs through observation, imitation, and modeling of behavior within social contexts. Within the context of MIL, SCT emphasizes the role of social influences, such as peer interactions, educational environments, and media exposure, in shaping individuals' attitudes, skills, and behaviors related to information literacy. By considering the social nature of learning, SCT informs the exploration of how university students' MIL skills and behaviors are influenced by their interactions with peers, educators, and media content.

### ***Social Cognitive Theory (SCT) and its Application to Media and Information Literacy (MIL)***

Social Cognitive Theory (SCT), developed by Albert Bandura, provides a framework for understanding how individuals acquire knowledge, skills, and behaviors through social interactions, observation, and modeling. Within the realm of media and information literacy (MIL), SCT offers valuable insights into the socio-cognitive processes that influence individuals' attitudes, competencies, and behaviors related to information literacy.

At its core, SCT emphasizes the reciprocal interaction between individuals, their environment, and their behavior. In the context of MIL, this theory underscores the importance of considering social influences, such as peer interactions, educational environments, and media exposure, in shaping individuals' MIL skills and behaviors.

- 1. Observational Learning:** One of the central tenets of SCT is observational learning, which suggests that individuals can acquire new knowledge and skills by observing others. In the context of MIL, university students may observe and model behaviors related to information evaluation, critical thinking, and media literacy from their peers, educators, and media figures. For example, students may emulate the information-seeking strategies of their peers or adopt media literacy practices promoted by influential figures in the media.
- 2. Self-Efficacy:** SCT also emphasizes the role of self-efficacy, or one's belief in their ability to perform a specific task or behavior. In the context of MIL, self-efficacy plays a crucial role in determining students' confidence and motivation to engage in information literacy activities. Positive experiences, such as successfully evaluating information sources or critically analyzing media content, can enhance students' self-efficacy beliefs and empower them to navigate the information landscape more effectively.
- 3. Social Reinforcement:** SCT posits that individuals' behaviors are influenced by the responses and consequences they receive from their social environment. In the context of MIL, positive reinforcement from peers, educators, and media figures can encourage students to engage in information literacy behaviors, such as critically evaluating sources or seeking out diverse perspectives. Conversely, negative reinforcement, such as misinformation or biased content, can undermine students' MIL skills and attitudes.
- 4. Modeling and Vicarious Learning:** SCT suggests that individuals can learn by observing others' behaviors and the outcomes of those behaviors. In the context of MIL, students may learn from the experiences of their peers, educators, and media figures, both positively and negatively. For example, observing a peer successfully discerning credible sources may motivate other students to adopt similar information literacy practices, while witnessing the consequences of misinformation may deter them from relying on unreliable sources.

By considering the social nature of learning and behavior, SCT offers valuable insights into the factors influencing individuals' MIL skills and attitudes. Understanding the role of social influences, observational learning, self-efficacy, and social reinforcement can inform the design of interventions and educational strategies aimed at fostering MIL competency among university students. By leveraging social cognitive processes, educators and policymakers can create supportive environments that empower students to navigate the complex information landscape effectively and critically engage with media content.

## **RESEARCH METHODOLOGY**

The research employed a mixed-methods approach to gather comprehensive data on media and information literacy among university students in Kenya.

### ***Sampling***

A representative sample of university students from diverse disciplines and academic levels was selected using stratified random sampling to ensure adequate representation across various demographics and disciplines.

### ***Data Collection Instruments***

- 1. Standardized MIL Assessments:** Standardized MIL assessments were administered to measure students' proficiency levels in key MIL skills, including information evaluation, source credibility assessment, and media literacy.
- 2. Surveys:** Surveys were distributed to gauge students' awareness of the significance of MIL in academic success and personal development, as well as their information-seeking behaviors and perceptions of media influence.
- 3. Interviews:** In-depth interviews were conducted with a subset of participants to explore nuanced perspectives on MIL, including challenges faced and strategies employed to enhance MIL skills.
- 4. Focus Group Discussions:** Focus group discussions were organized to facilitate group interactions and gather collective insights into MIL-related behaviors, attitudes, and perceptions.

### ***Data Analysis***

Quantitative data from standardized assessments and surveys were analyzed using statistical techniques, including descriptive statistics and inferential analysis to identify patterns and correlations.

Qualitative data from interviews and focus group discussions were analyzed thematically to uncover recurring themes, insights, and perspectives on MIL among university students.

## **STUDY FINDINGS AND DISCUSSION**

### ***Findings***

The findings from both the qualitative and quantitative aspects of the research shed light on the multifaceted landscape of media and information literacy (MIL) among university students.

Quantitative analysis of standardized MIL assessments revealed a wide spectrum of proficiency levels among students. While some students displayed adeptness in evaluating and analyzing information sources, others faced challenges in discerning credible sources and identifying misinformation. These disparities were particularly evident across disciplines, with students in information-intensive fields exhibiting higher levels of competency compared to those in other disciplines.

Moreover, survey data provided quantitative insights into students' awareness of the importance of MIL. While many students recognized MIL as vital for

academic success and personal development, a notable portion underestimated its significance, perceiving it as a secondary skillset. This emphasizes the need for targeted interventions to enhance awareness and highlight the crucial role of MIL in navigating the information landscape effectively.

Qualitative exploration delved deeper into students' experiences, perceptions, and attitudes towards MIL. Through in-depth interviews and focus group discussions, participants shared their challenges, strategies, and perspectives related to MIL skills. Students recounted instances where they struggled to identify credible sources amidst the abundance of online information, as well as their approaches to verifying information and discerning reliable sources. Additionally, qualitative data highlighted variations in students' awareness of MIL's importance, influenced by factors such as educational experiences, cultural backgrounds, and societal influences.

In terms of behavioral impact, qualitative narratives provided rich insights into students' information-seeking behaviors and decision-making processes. Students with higher MIL proficiency demonstrated more critical engagement with sources, actively seeking out diverse perspectives and questioning the validity of information encountered. Conversely, those with lower MIL proficiency tended to rely on familiar sources or anecdotal information, revealing potential gaps in critical information literacy skills. Furthermore, qualitative findings suggested a perceived correlation between MIL proficiency and academic performance, with students recognizing how MIL skills contributed to their ability to critically analyze course materials and conduct research. However, challenges were also expressed in translating MIL skills into tangible academic outcomes, underscoring the need for additional support and guidance.

Overall, the qualitative and quantitative findings complement each other, offering a comprehensive understanding of MIL dynamics within the higher education landscape. These insights inform the development of targeted interventions and educational strategies aimed at fostering MIL proficiency and critical information engagement among university students.

### ***Discussion***

The discussion of the research findings highlights the multifaceted nature of media and information literacy (MIL) among university students, drawing upon both qualitative and quantitative insights to provide a comprehensive understanding of MIL dynamics within the higher education landscape.

The quantitative analysis of standardized MIL assessments revealed significant variations in proficiency levels among students. While some demonstrated high competency in evaluating and analyzing information sources, others faced challenges in discerning credible sources and identifying misinformation. These differences were particularly pronounced across disciplines, with students in information-intensive fields showing higher proficiency levels compared to those

in other disciplines. This underscores the influence of academic specialization on MIL proficiency and suggests the need for tailored interventions to address disparities.

Additionally, survey data provided quantitative insights into students' awareness of the importance of MIL. While a majority acknowledged MIL as vital for academic success and personal development, a noteworthy proportion underestimated its significance, viewing it as a secondary skillset. This highlights the importance of enhancing awareness and emphasizing the critical role of MIL in navigating the information landscape effectively. Targeted interventions aimed at raising awareness can help bridge the gap between perception and reality regarding MIL's importance.

Qualitative exploration provided deeper insights into students' experiences, perceptions, and attitudes towards MIL. Through in-depth interviews and focus group discussions, participants shared their challenges, strategies, and perspectives related to MIL skills. The narratives revealed instances where students encountered difficulties in identifying credible sources amidst the abundance of online information. Moreover, qualitative data illuminated variations in students' awareness of MIL's importance, influenced by factors such as educational experiences, cultural backgrounds, and societal influences. This underscores the need for culturally sensitive and contextually relevant MIL education programs.

In terms of behavioral impact, qualitative narratives revealed differences in students' information-seeking behaviors and decision-making processes based on MIL proficiency levels. Students with higher MIL proficiency demonstrated more critical engagement with sources, actively seeking out diverse perspectives and questioning the validity of information encountered. Conversely, those with lower proficiency tended to rely on familiar sources or anecdotal information, indicating potential gaps in critical information literacy skills. Furthermore, qualitative findings suggested a perceived correlation between MIL proficiency and academic performance, with students recognizing how MIL skills contributed to their ability to critically analyze course materials and conduct research. However, challenges were expressed in translating MIL skills into tangible academic outcomes, highlighting the need for additional support and guidance in applying MIL competencies within academic contexts.

Overall, the integration of qualitative and quantitative findings offers a comprehensive understanding of MIL dynamics among university students. These insights inform the development of targeted interventions and educational strategies aimed at fostering MIL proficiency and critical information engagement. By addressing disparities in MIL proficiency, raising awareness of its importance, and enhancing information-seeking behaviors, universities can better equip students to navigate the complexities of the digital information landscape and succeed academically and personally.



## **STUDY SUMMARY**

This research investigated the state of media and information literacy (MIL) among university students, aiming to understand their proficiency levels, awareness, and behavioral impacts regarding MIL. The study employed both qualitative and quantitative methodologies to provide a comprehensive examination of MIL dynamics within the higher education landscape.

Quantitative analysis of standardized MIL assessments revealed significant variations in proficiency levels among students, with disparities observed across disciplines. While some students demonstrated high competency in evaluating and analyzing information sources, others faced challenges in discerning credible sources and identifying misinformation. Additionally, survey data highlighted variations in students' awareness of the importance of MIL, emphasizing the need for targeted interventions to bridge the gap between perception and reality regarding MIL's significance.

Qualitative exploration delved deeper into students' experiences, perceptions, and attitudes towards MIL through in-depth interviews and focus group discussions. Participants shared their challenges, strategies, and perspectives related to MIL skills, shedding light on the contextual factors influencing MIL awareness and proficiency levels. Qualitative narratives also revealed differences in students' information-seeking behaviors and decision-making processes based on MIL proficiency levels, with implications for academic performance and the translation of MIL skills into tangible outcomes.

## **CONCLUSION**

The findings from this research underscore the complex and multifaceted nature of media and information literacy among university students. Both quantitative and qualitative insights provided valuable perspectives on MIL proficiency, awareness, and behavioral impacts, highlighting the need for targeted interventions and educational strategies to foster MIL competency.

Addressing disparities in MIL proficiency across disciplines, enhancing awareness of MIL's importance, and promoting critical information engagement are essential steps in equipping students to navigate the digital information landscape effectively. By integrating MIL education into university curricula and providing additional support and guidance, institutions can empower students to succeed academically and personally in an increasingly complex information environment.

Overall, this study contributes to the growing body of knowledge on media and information literacy among university students, informing the development of evidence-based interventions and policies aimed at enhancing MIL proficiency and critical information engagement in higher education settings.

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# ***From Text To Frame: The Graphic Adaptation of “The Steelyard”, A Modern Classic of Taiwanese Literature***

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## **ABSTRACT**

Adaptation studies have often been centered on the transposition of literary works into plays and movies. More specifically, filmic adaptations of novels have been explored extensively, as proven, among other things, by the existence of well-established scholarly journals such as *The Journal of Adaptation Studies* published by the Association of Adaptation Studies or the long-standing *Literature/Film Quarterly*. However, comparatively little research has been carried out in the field of graphic adaptations of literary texts. The studies focusing on how works of literature – mostly classics – have “migrated” to the ninth art deal, for the most part, with either Western comics or Japanese manga. By focusing on the graphic adaptation of a Sinophone short story, this contribution aims at filling this research gap. It centers on Ruan Guang-min’s recent *manhua* version (2023) of 《一桿「秤仔」》(Tsit kuáinn tshìn-á, “The Steelyard”), a seminal short story by Lōa Hō, hailed the father of modern Taiwanese literature, first published almost a century ago (1926). By presenting the two versions of the story and through a close textual reading of the graphic novel, I seek to understand what has been reworked from text to drawing and if such an adaptation has been successful in making the original work relevant one hundred years after its original release.

**Keywords:** *Graphic adaptation, Taiwanese literature, Ruan Guang-min, Lōa Hō, The Steelyard*

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## **Metinden Kareye: Tayvan Edebiyatının Modern Klasikleri Arasında Yer Alan "The Steelyard"ın Grafik Uyarlaması**

### **ÖZ**

Uyarlama çalışmaları sıklıkla edebi eserlerin oyunlara ve filmlere aktarılması üzerinde yoğunlaşmıştır. Daha spesifik olarak, romanların sinematik uyarlamaları, diğer şeylerin yanı sıra, Uyarlama Çalışmaları Derneği tarafından yayınlanan *The Journal of Adaptation Studies* gibi köklü akademik dergilerin veya uzun süredir yayınlanan *Literature/Film Quarterly*'nin varlığıyla kanıtlandığı üzere, geniş çapta incelenmiştir. Ancak, edebi metinlerin grafik uyarlamaları alanında nispeten az araştırma yapılmıştır. Edebiyat eserlerinin – çoğunlukla klasiklerin – dokuzuncu sanata nasıl "göç ettiği" üzerine odaklanan çalışmalar, çoğunlukla Batı çizgi romanları veya Japon mangalarıyla ilgilidir. Bu katkı, bir Sinophone kısa hikayesinin grafik uyarlamasına odaklanarak bu araştırma boşluğunu doldurmayı amaçlamaktadır. Modern Tayvan edebiyatının babası olarak kabul edilen Lōa Hō'nun neredeyse bir asır önce (1926) ilk kez yayınlanan öncü kısa hikayesi olan《一桿「秤仔」》(Tsit kuáinn tshin-á, "Terazi")'nın Ruan Guang-min'in (2023) son *manhua* versiyonuna odaklanmaktadır. Hikâyenin iki versiyonunu sunarak ve grafik romanın yakın metinsel okuması yoluyla, metinden çizime neyin yeniden işlendiğini ve böyle bir uyarlamanın orijinal eseri ilk yayınlanışından yüz yıl sonra ilgili kılmada başarılı olup olmadığını anlamayı amaçlıyorum.

**Anahtar Kelimeler:** *Grafik uyarlama, Tayvan edebiyatı, Ruan Guang-min, Lōa Hō, The Steelyard*

### **INTRODUCTION**

While adaptation studies that examine how literary works transcend the written page and come to life on screen or – to a lesser extent – on stage have flourished, how literary texts have been adapted graphically has received comparatively less scholarly attention. However, it is undeniable that since the late 1990s, adaptation studies have undergone significant growth, evolution, and diversification, shifting their focus away from concerns about fidelity to the original work and from a comparative approach primarily centered on the text-to-film format (Blin-Rolland, Lecomte, and Marc Ripley, 2017, p.2). As recently acknowledged by Giannakopoulou (2019), "[i]n Adaptation Studies, scholars have been voicing the need for the field to expand beyond its literature-to-film roots" (p.200). Nevertheless, this is still not the case when literature to comics adaptations<sup>2</sup> involves non-Western traditions, with the notable exception of Japanese manga.

While existing scholarship has often focused on either Western graphic narratives or on their Japanese counterpart, this paper dives into the under-researched realm of Sinophone<sup>3</sup> literary texts and their adaptation to a graphic format. Taking Ruan

<sup>2</sup> For this study, "comics adaptation" refers specifically to a literary work being turned into a comic book or graphic novel. Additionally, I use the term "comics" to encompass the entire medium, including graphic novels.

<sup>3</sup> Here, we use the term "Sinophone" and its study the way Shih (2011) does, i.e. "the study of Sinitic-language

Guang-min's (阮光民, 1971-) 2023 *manhua* (comic or graphic novel in Sinitic languages)<sup>4</sup> adaptation of Lōa Hō's (賴和, 1894-1943)<sup>5</sup> seminal short story "The Steelyard" (《一桿「秤仔」》) as a case study, this article delves into the transmutation of a nearly century-old literary oeuvre into a modern graphic narrative. Analyzing both the original text and its graphic counterpart, this study explores some of the elements that make this graphic adaptation unique and independent from the original short story; thus, proving that, although remaining rooted in it, it also emerges as a distinct creative endeavor, with Ruan Guang-min rightfully regarded as the primary author. Additionally, I seek to assess the success of this adaptation in revitalizing a classic for a contemporary audience and enrich our understanding of Sinophone literary heritage through the lens of comics.

This article's contribution is threefold. Firstly, by focusing on Sinophone literature and comics, it broadens the scope beyond Western-centric analyses, thus enhancing our comprehension of adaptation across diverse cultural contexts. Secondly, it fills a gap in comic adaptation research by delving into a specific case study from a peripheral literary system, shedding light on the distinct strategies and challenges inherent in the graphical adaptation of literature. Lastly, by considering the temporal dimension, the study examines how the graphic adaptation has recontextualized a modern classic for contemporary readers with a different type of sensibility and consciousness. Through this exploration, the aim is to deepen our understanding of Lōa Hō's specific narrative and Ruan Guang-min's graphic rendition, as well as to underscore the value of comics adaptation in engaging with and reinterpreting literary works, with the firm belief that "an adaptation is a derivation that is not derivative – a work that is second without being secondary" (Hutcheon, 2013, p.9).

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cultures on the margins of geopolitical nation-states and their hegemonic production" (p.710). This is especially relevant, since traditional Chinese studies have often focused on mainland China, leaving Sinitic-language communities elsewhere, such as those in Taiwan, pre-handover Hong Kong and Southeast Asia, largely unexamined. The concept of the Sinophone, therefore, emerged as a valuable alternative framework, since it provides a powerful lens to analyze and give prominence to cultural expressions and figures outside the dominant Han Chinese sphere.

<sup>4</sup> While in this context the Chinese term is used interchangeably with "Sinophone graphic narrative", I recognize the unique and specific characteristics of *manhua* that challenge the binary – and often simplistic – distinction between Western comics/graphic novels and Japanese manga. Similar to the latter, it also possesses a distinct identity apart from Western traditions and derives its uniqueness from a rich heritage of Chinese folk art, woodblock printing, calligraphy, and the subversive humor of local political satire.

<sup>5</sup> I chose to transliterate the author's name according to the Taiwanese Hokkien pronunciation of the sinographs, rather than using the *pinyin* transcription (Lai He) based on Mandarin Chinese. It is, in my opinion, a small act of respect and faithfulness to the ideals of an intellectual who fought all his life to promote literature in the Taiwanese Hokkien language. As for Ruan Guang-min, I followed the author's preferred transliteration, thus using a hyphen between the two syllables of his first name. Additionally, I refer to Lōa Hō and Ruan Guang-min's native tongue as "Taiwanese Hokkien", rather than simply "Taiwanese" (台灣閩南語 in lieu of 台語) as many studies do, because to use the latter to denote only one of the several languages of the island (such as Taiwanese Hakka or the Austronesian tongues) would mean silencing them. Taiwanese Hokkien, a variant of Hokkien, belongs to the Southern Min language group. It has its roots in the Minnan region located in the province of Fujian in southeastern China. For an insightful overview of the language issue in Taiwanese society, see Klöter and Wasserfall (2022).

To enhance our comprehension of the transition from Lōa Hō’s literary text to Ruan Guang-min’s graphic novel, a preliminary examination of adaptation is necessary, establishing a robust methodological framework for this inquiry. Subsequently, a review of existing research on comics adaptation, with particular attention to works involving Chinese-language literary texts, will be conducted. Finally, the focal point of this article will be introduced through an analysis of Lōa Hō’s short story alongside Ruan Guang-min’s *manhua*, delineating their shared characteristics and disparities. The sections of this study should be viewed as a series of interconnected rings, where understanding the first is essential for comprehending the second, which subsequently informs the third.

## ON ADAPTATION

Literary adaptation can take many forms as literary texts travel to different media, adapting to new linguistic, semiotic, and cultural conventions, as well as to new environments, times, and audiences. Hence, novels or short stories – but also poems and songs – become films, video games and comics. As Hutcheon (2013) put it, “[a]daptations are everywhere today: on the television and movie screen, on the musical and dramatic stage, on the Internet, in novels and comic books, in your nearest theme park and video arcade” (p.2). On occasions, adaptation can occur within the confines of the same medium, but with a change of genre, for example when a narrative poem is transformed into a text of prose, such as in the case of the many prose adaptations of the epic *Beowulf*, probably the most important surviving literary text in Old English.<sup>6</sup> Sometimes, even the genre remains unaltered: this process encompasses the rewriting of a literary text, either in the same language or another, tailored to a distinct demographic group, an example of which would be the children’s versions of many works of fiction initially aimed at an adult audience.<sup>7</sup>

Despite the many shapes that literary texts can take, until fairly recently, adaptation studies have largely been concerned with literature’s filmic reincarnations (Hutcheon, 2013, p.xii). In the new millennium alone, there’s a plethora of studies devoted to the theorization of how a written text becomes a motion picture or a TV series, with scholars using a wide array of approaches to tackle the issue. As suggested by Pinar (2019), “it is necessary to analyse the intertextual relation between text and film and also to describe the historical and cultural context in which literary works and adaptations are produced and consumed” (p.95); however, some of the older perspectives, such as those focusing on the fidelity of the adapted work to the original, are not suitable for the task. Already at the

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<sup>6</sup> For instance, renowned epic-fantasy writer J. R. R. Tolkien translated *Beowulf* into modern English prose between 1920 and 1926. Tolkien’s version of the Anglo-Saxon epic was published posthumously in 2014. For a detailed and interesting look at Tolkien’s relationship with the text and the challenges of adapting an ancient poem for a modern audience, see Acocella (2014).

<sup>7</sup> Occasionally, non-fiction books as well have been adapted for younger readers, such as in the case of Michelle Obama’s autobiography *Becoming*. More on this type of adaptation can be found in a very informative article by Jensen (2021). Moreover, within the Chinese-language context, one could reference adaptations tailored for young readers of renowned premodern Chinese novels, as well as abridged versions of classical works like *A Dream of Red Mansions* (紅樓夢) designed for foreign students of Chinese.



beginning of this century, Stam (2000) moved “beyond [the] moralistic approach” (p.54) entailed by the notion of fidelity and criticized it for failing to answer the very basic question of “fidelity to what?” (p.57). At the same time, he suggests interpreting adaptation as the act of transforming a literary text through “a complex series of operations: selection, amplification, concretization, actualization, critique, extrapolation, analogization, popularization, and reculturalization [...] according to the protocols of a distinct medium” (Stam, 2020, p.68).

Other scholars, such as Hutcheon, shy away from simplistic approaches based on the fidelity of the result of adaptation, as they implicitly assume the superiority of the adapted work, i.e. the original. Centering on fidelity is, according to her, not always appropriate, and often theoretically flimsy, since “from the adapter’s perspective, adaptation is an act of appropriating or salvaging, and this is always a double process of interpreting and then creating something new” (Hutcheon, 2013, p.20). The academician proposes to look at adaptation as “an ongoing dialogical process [...] in which we compare the work we already know with the one we are experiencing” (Hutcheon, 2013, p.21), thus considering it as a type of intertextuality, a concept devised by Kristeva (1980), which sees all texts as dynamic sites of dialogue. Similarly, Aragay (2005) proposes that the original texts should be continually reinterpreted and reappropriated according to the various settings and should not be seen as a fixed entity with an eternal, never changing soul that adapters must strive to replicate faithfully (p.22). Leitch (2003), too, rejects the idea of fidelity to the source text and considers it “a hopelessly fallacious measure of a given adaptation’s value because it is unattainable, undesirable, and theoretically possible only in a trivial sense” (p.161). However, as Meneghelli (2012) cleverly points out, despite the numerous critiques to the restrictive nature of the fidelity paradigm in relation to adaptation, the concept is still pivotal and unavoidable, even in recent research (p.6).

Gutiérrez García-Huidobro (2015) posits that a more pertinent and fruitful approach to adaptation within scholarly discourse should revolve around the notion that adaptation constitutes a form of rewriting, influenced by the inherent characteristics of the medium in which it is executed. Thus, he argues that the concept of fidelity necessitates a reframing within the context of its interaction with the medium, rather than with the original text, and should take into consideration its limitations and unique properties (Gutiérrez García-Huidobro, 2015, p.7).

De Giusti (2015) suggests focusing on adaptation as a complex process influenced by various factors, a journey that must be observed in its stages, if we want to understand and critically assess the changes and variations that arise along the way (p.30). He calls, in sum, for an assessment of the outcomes of adaptation that considers the historical dimension of the process. Bruhn (2013), too, insists on the fact that adaptation, as a process rather than a product, is a somewhat undervalued issue, and therefore suggests “that adaptation studies should avoid an exaggerated goal-orientedness (focusing on the end result) and instead try to describe, analyse and interpret the inherent meaning in the process of adapting” (p.73).

Since the original text and its new version may be borne out of significantly different contexts, the latter can also “provide material for possible new meanings that might be embedded in it” (Tabachnick and Bendit Saltzman, 2015, p.9), and that might resonate with the historical circumstances in which it saw the light. It is for this reason that Geraghty (2009), for instance, calls for “both textual and contextual analysis” when dealing with adaptations (p.4).

Regardless of one’s take on adaptation as a subject of study, it is indisputable that it needs to address two adaptable categories, as articulated by McFarlane (1996). In his seminal work on novel-to-film adaptation, the scholar identifies “(i) those elements of the original novel which are transferable because not tied to one or other semiotic system – that is, essentially, *narrative*, and (ii) those which involve intricate processes of adaptation because their effects are closely tied to the semiotic system in which they are manifested – that is, *enunciation*” (McFarlane 1996, p.20, italics in the original).

### **FROM LITERATURE TO COMICS**

While mainstream adaptation studies have often focused on the relationship between literature and film, thus overlooking the migration of works of literature into graphic novels, within the relatively niche domain of comics studies, there have been numerous endeavors to scrutinize the issue (Beineke, 2011, p.8).<sup>8</sup> For instance,

In the last two decade or so, literary studies, too, have dealt with the topic of how poems, works of fiction and non-fiction have been transferred to the ninth art,<sup>9</sup> hence proving that “literary culture has been changing to become more receptive and open to graphic narratives and visual culture” (Baetens and Frey, 2014, p.192). There have been, however, some concerns regarding the adaptability of text-only literature, especially novels, to comics. Pratt (2017), for instance, argues that, unlike graphic novels, traditional written texts can span hundreds or thousands of pages and this expansive format enables the portrayal of intricately woven narratives that may be challenging to convey effectively within the constrained textual and visual confines of comics (p.232). From my perspective, this apprehension lacks justification, as the graphic novel serves as a medium which adapts particularly well to complex narratives that extend beyond linguistic elements alone, as exemplified by Ruan Guang-min’s adaptation.

When dealing with the topic of literature transformed into a graphic format, it is imperative to consider some factors that might guide us through the

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<sup>8</sup> The field of comics studies has seen a notable increase in research on comics-to-film adaptations in recent years. Works by scholars like Burke (2015) have established a substantial body of scholarship examining the challenges of translating a visual, sequential narrative form into a time-based cinematic medium. As suggested by Pratt (2017), “[m]uch of the interest in comics and adaption so far has focused on comic-to-film adaptations, where comics are the sources and films are the targets” (230). This area of inquiry presents a compelling line of investigation, yet it falls outside the purview of the present study.

<sup>9</sup> Since 1964, comic books have been acknowledged – more or less officially – as the ninth art (*neuvième art*, in French), thanks to an article by film critic and historian Claude Beylie (1964) titled “La bande dessinée est-elle un art?” (Is the comic strip an art?).

comparative analysis between the source text and its adaptation. Primarily, there is the hierarchical consideration. Although, in the context of literature-to-comics adaptation, the graphic novel emerges chronologically after the literary work, it is crucial to acknowledge that different versions of a single text can “exist laterally, not vertically” (Hutcheon, 2013, p.xv). Since they “are not simply operations of ‘retelling’ the same story” (Dusi, 2014, p.123), they should be considered independent cultural products, through which the adapters/authors reinterpret the original work in unique ways that are relevant to their audience. Jenkins (2011) contends that these versions possess varying degrees of innovation and, as interpretations of the adapted work, they contribute, to some extent, to the spectrum of meanings associated with the narrative. In this sense, it is perhaps useful to introduce Berthou’s theory on comics adaptation, which mainly focuses on the aim of the adapter. According to the French academician, when a non-graphic work of literature is turned into comics, it undergoes a sort of “*médiation*” between the original text, often a classic, and new audiences (Berthou, 2015, p.65). Additionally, he proposes considering comics as a form of visual “*représentation*”, in which the adapter aims to explore the visual potential of a literary work beyond its written form (Berthou, 2015, p.67). Lastly, Berthou (2015) discusses the idea of adaptation as a sort of “*traduction*” where comic creators constantly negotiate between different modes of communication to bring a text to life visually (p.71).

Berthou’s perspective on adaptation connects directly to the second issue, which is that of authorship or the question of whether adapters might be considered ‘just’ that or if they are indeed authors. In an article exploring the graphic adaptations of Shakespeare’s *Macbeth*, Labarre (2015) discusses the concept of autonomy and exploration within graphic novels. He suggests that even in scholarly adaptations, there’s always a creative process at work that involves investigating different ways of presenting text, images, and layout (Labarre, 2015, p.23). Mitchell (2017) proposes that in mediums like comics, where visuals are a substantial part of the content, the conventional understanding which equates writer with author may not necessarily apply. The scholar suggests a reassessment of the automatic assignment of authorship solely to the writer and a reconsideration of whether the creation of visual art holds as much authorial significance as the generation of written content (Mitchell, 2017, p.244). In my opinion, this is especially true and relevant in the case of comics adaptations of literary works, in which the artist creates, through their own interpretation and reformulation of a non-graphic text, a new work of which they should be considered authors at least as much as the writer of the source text.

The last factor that I want to bring into the discussion is the fact that non-graphic literature and graphic narratives produce different reading experiences due to the uniqueness of mediums and the differences in their literariness. In fact, while the first relies exclusively on the linguistic code, the latter combine words and images, verbal as well as non-verbal elements. It must, therefore, be considered multimodal. A text-only work of literature is read – few exceptions aside – in

a linear fashion and reading time is spread evenly throughout it. On the other hand, “comics text reading is [...] slowed and quickened by the characteristics of text itself: a normal dimension panel describing an expected event without using words is surely faster to read than a very big and complex one, describing a wholly unpredictable event accompanied by dialogues and verbal observations” (Barbieri, 2001, p.2).<sup>10</sup>

And yet, although many scholars in comics studies have tended to sideline the importance of the verbal message within the medium, it is indeed important and must be scrutinized seriously when analyzing visual narratives. As Miodrag (2012) rightfully points out, although the artistic merit of a comic does not hinge on how well-written it is, when deeming certain comics as literary, it is indeed essential to consider the writing’s attributes, not merely the general artistic values of creativity and coherence, or narrative elements like character and theme development (p.267). Therefore, when analyzing a graphic adaptation, it is important to consider not only how the verbal text was transformed into non-verbal – mainly visual – elements, but also to pay attention to the linguistic message that can appear in the form of narrative text as well as dialogue or thoughts within balloons, a feature which is unique to comics.

As mentioned earlier in this section, there is indeed a significant number of articles dealing with case studies of literature to comics adaptation. Whilst a bibliographical review of them falls largely outside of the scope of this contribution, it might be useful to briefly point out at some of the most relevant in the context of the Sinosphere.<sup>11</sup> In a recent study on Tsai Chih-chung’s (蔡志忠, 1948-) graphic adaptation of *Journey to the West* (西遊記), a Chinese novel published in the 16th century, during the Ming dynasty, and attributed to Wu Cheng’en (吳承恩, 1500?-1582?), Yu (2019) examines the interplay between the comic strip and the verbal message, determining that they frequently diverge, resulting in the presentation of two distinct narratives within the same page (p.18). Zhong, Chen, and Xuan (2021) concentrate on Tsai Chih-chung’s adaptation of Chinese literary classics, emphasizing how comics can infuse modernity into these classics by incorporating contemporary elements. They determine that Tsai’s adaptation of *Journey to the West* has not just converted a literary classic into a captivating and accessible modern narrative, encouraging readers to evaluate the contemporary context; it has also integrated modern elements with values that resonate with the audience (Zhong, Chen, and Xuan, 2021, p.12).

In a more general article on literature-to-comics adaptations, Song (2018) deals

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<sup>10</sup> Pratt (2017) exemplifies the uniqueness of the reading pace of comics through a very pertinent example: “A sophisticated comic such as *Watchmen* succeeds by exploiting the reader’s ability to go slowly, paying close attention to detail. Readers must constantly revisit previous pages, since particular aesthetic effects and layers of meaning are revealed only by comparing pages to their predecessors” (p.234).

<sup>11</sup> While Shih (2011) envisions the Sinophone as excluding mainland Han China, my concept of the Sinosphere includes all regions and communities that use Sinitic languages such as Mandarin, Cantonese, Taiwanese Hokkien, and others.

with another less common, rather unique type of adaptation, which involves breaking down the original work and making significant changes to it. This could mean completely altering the narrative structure of the original work, introducing entirely new protagonists, and adopting alternative viewpoints to explore narratives that were previously overlooked or never addressed in the original piece. According to the scholar, a notable example of such adaptation is evident in the work of Hong Kong comic artist Chan Mou (陳某, 1970-), who adapted *Romance of the Three Kingdoms* (三國演義), a historical novel attributed to Luo Guanzhong (羅貫中, 14th century), into the *manhua* series *The Ravages of Time* (火鳳燎原). While still grounded in the historical backdrop of the original novel, the *manhua* revolutionizes its narrative, deconstructing the plot of the source work and narrating it in a drastically different manner, thus representing a highly transformative reinterpretation of the original literary material (Song, 2018, p.81). Recently, Liu (2022) analyzed the graphic adaptation of famous Taiwanese writer Wu Ming-yi's (吳明益, 1971-) short story collection *The Illusionist on the Skywalk* (天橋上的魔術師, 2011) by two *manhua* artists, Sean Chuang (小莊, 1968-) and Ruan Guang-min. Borrowing from Linda Costanzo Cahir's (2006) discussion on three modes of literature-to-film adaptation, namely "literal translation", "traditional translation", and "radical translation", the author contends that Sean Chuang chose the first method, essentially replicating the characters and plot of the short stories in his *manhua*, following the narrative techniques without much innovation or experimentation. On the other hand, Ruan Guang-min chose the second mode, since his versions of the stories use the original characters and narratives as a sort of blueprint, but perhaps considering the characteristics of the comic medium, he introduces changes that may not faithfully adhere to the original work (Liu, 2022, p.56-57). Liu's contribution is useful to better contextualize Ruan's take on graphically adapting works of literature and while my study takes this previous research into account, it also departs from the issue of faithfulness.

## LŌA HŌ AND THE SHORT STORY

Lōa Hō is a significant figure in the study of modern Sinophone literature and is widely hailed as the father of New Taiwanese literature. To understand his role and impact on the island's intellectual and literary development, many have often compared him to Lu Xun (魯迅, 1881-1936), canonized in China as the father of modern Chinese literature. Both writers lived during similar times, had medical backgrounds, and focused on writing in vernacular Chinese, albeit of two different varieties. Most importantly, in their writings, they both addressed issues pertaining to national identity and showed a special preoccupation for the struggles of ordinary people.

Lōa Hō was born in Changhua County in 1894, one year before the Qing empire was defeated in the Sino-Japanese War and subsequently forced to sign the unequal Treaty of Shimonoseki, which obliged the Chinese to cede the island of Taiwan to Japan. Hence, his life unfolded against the backdrop of Japanese rule. Medicine, seen as an instrument of modernization by the colonial administration, became his calling. After a few years as a physician in Taipei and Chia-yi, in

1898, Lōa Hō crossed the Taiwan Straits over to Amoy (today known as Xiamen), a treaty port in China, to work as a doctor (Lin, 2018, ch.1). His literary output can be categorized into three distinct phases. In the initial stage of his career, he focused predominantly on composing classical Chinese poetry. During his stay in China, he encountered the works of prominent May Fourth writers, such as Lu Xun. Despite facing what appears to have been a disheartening experience in Amoy, Lōa returned to Taiwan with a renewed commitment to enriching the cultural landscape of his home island, where he penned fiction (short stories, for the most part) with a realist approach and in his vernacular language, namely Taiwanese Hokkien. These stories, which can be considered representative of Taiwan’s Nativist Literature (鄉土文學 in Chinese),<sup>12</sup> centered on the plight of the Taiwanese people and “The Steelyard” is perhaps one of the finest examples of this second artistic phase. Lastly, as Lin (2018) also rightfully points out, perhaps considering that his vernacular fiction had not been as successful as he had idealistically anticipated, “he stopped writing stories in the vernacular around the end of 1935 or the beginning of 1936 [and] returned to the composition of traditional Chinese poetry” (ch.1).

“The Steelyard”<sup>13</sup>, first published on *Taiwan Min Bao* (臺灣民報) in February 1926, is a poignant depiction of life on the island under the oppressive colonial system. It follows the life of Chîn Tit-chham (秦得參, the name being homonym with the expression 真的慘, which could be rendered as “truly unfortunate” or “really miserable”),<sup>14</sup> the son of landless peasants, who struggles to make ends meet after his father passes away and he and his mother must return the rented plot of land to the owner. Despite working as a hired hand, Tit-chham faces hardship due to the Japanese sugar company’s control over available plots, leaving him unable to afford farming. Married with children, Chîn Tit-chham turns to selling vegetables in the village, but he encounters trouble when a Japanese policeman accuses him of violating regulations concerning weights and measures. Refusing to give in to extortion, Chîn Tit-chham chooses to spend three nights in jail over the payment a fine, only to be bailed out by his wife. Frustrated and hopeless, he decides to commit a desperate act and kills the policeman on night patrol.

As Duzan (2017) points out, although the story is concise, running approximately six thousand Chinese characters in its revised edition, its characters are vividly portrayed, and the detailed depiction of local customs and social interactions add

<sup>12</sup> Emerging from the New Literature Movement during the Japanese occupation of the 1920s, Taiwan’s nativist literature experienced a revival in the 1970s following a decline in the late 1930s due to Japan’s reinforced colonial policies. Employing literary realism, it portrayed the lives of the islanders as well as local events and issues, aiming to capture the uniqueness of local society. Nativist fiction often explored the existential challenges and identity crises faced by locals, infused with a humanistic ethos. Often drawing from the authors’ personal experiences, these works served as mirrors reflecting their take on life and society.

<sup>13</sup> The original title of the story has been alternatively rendered as “A Lever Scale” by Darryl Sterk, who has translated the author’s complete vernacular fiction in 2018.

<sup>14</sup> The name of the protagonist is transliterated according to its Taiwanese Hokkien pronunciation, rather than following that of Mandarin Chinese (Qin Decan). As for the reasons behind this choice, please refer to footnote 1. Besides, the characters of the protagonist’s name are homonym with the phrase only when read in Taiwanese Hokkien.

depth to the narrative. Analyzing the story, prominent intellectual and historian of Taiwanese literature Yeh Shih-t'ao contends that, through its plain and straightforward language, Lōa Hō skillfully highlights the struggles of Taiwanese people while condemning Japanese and local landlords' exploitation of the poor (Yeh, 2007, p.152). "The Steelyard" can be best described as a narrative of resistance. Its ending, however, reveals the impossibility of obtaining justice and fair treatment in a colonized land. Although the short story is anchored in a particular time and space, its underlying message resonates universally. This is underscored by the author's concluding explanatory note, revealing that the inspiration for this tragic tale arose from having witnessed similar acts of injustice which are universal, a realization further reinforced by reading Anatole France's *Crainquebille*.<sup>15</sup>

Despite the story's universality, Lōa Hō demonstrates significant concern for the here (Taiwan), the now (the period of Japanese colonization) and the disadvantaged, particularly for those Taiwanese individuals at the bottom of the economic and social ladder of society. Given such circumstances, language also emerges as a form of resistance, and it is imperative to consider the linguistic decisions made by Lōa Hō, if one expects to thoroughly comprehend the significance of this and other literary works by the author. Lee and Hsu (2010) contend that since Taiwanese Hokkien, Lōa's native tongue, was not codified in its written form, and speaking for the colonized through the language of the colonizer (Japanese) was not an ethically viable option for him, he was left with only one choice: to resort to the Chinese script – at the time mainly used for Mandarin Chinese and Classical Chinese – to transcribe Taiwanese Hokkien. This process of transcription also became "a process of translation, resulting in a hybrid combination of various linguistic elements that include Mandarin, Japanese, and Taiwanese" (Lee and Hsu, 2010, p.64).

It is safe to assume that "The Steelyard" emerges from a deep phase of contemplation concerning language, local identity, and anticolonial struggle, during which Lōa Hō fearlessly explored the possibilities to use the Taiwanese variety of the Hokkien language to serve the cause of the underprivileged and, as Tsai (2017) suggests, "to enlighten [his] target audience, the working classes" (p.162). In this context, the title serves as a definitive assertion, not only because the steelyard (or lever scale) symbolizes justice – or the lack of it under Japanese rule –,<sup>16</sup> but also because such a key element of the story is presented using the local vernacular in the Chinese script (一桿秤仔) which, in Ruan Guang-min's adaptation, is further transliterated as "Tsit kuáinn tshin-á",

<sup>15</sup> The *nouvelle* by France was first published on *Le Figaro* in three weekly installments, between 21 November and 5 December 1900 under the title *L'Affaire Crainquebille* (Inarrea Las Heras, 1998, p.285). The plot shares many commonalities with "The Steelyard" as it deals with the injustice suffered by Crainquebille, a greengrocer who is sentenced to prison for allegedly insulting a police officer who ordered him to move along while he was serving a customer.

<sup>16</sup> Michelle Yeh (2022) contends that while "the image of steelyard symbolizes fairness and law, the breaking of the steelyard by the Japanese policeman gives it a satiric twist" (p.292).

i.e. in the Latin alphabet. This example shows that, most often than not, Lōa Hō “used Chinese scripts to transcribe topolectal sounds, giving his stories their unique Taiwanese-ness” (Tsai, 2017, p.189). Similarly, the significance of the protagonist’s name fully reveals itself only when read aloud in Taiwanese Hokkien (refer to note 7), underscoring once more the crucial role of Lōa’s native language in shaping the narrative and in speaking for the disadvantaged. Hence, Chîn Tit-chham emerges as the quintessential embodiment of the “truly downtrodden” colonized subject, especially the impoverished Taiwanese farmer. From a formal narratological perspective, the story unfolds in chronological order, adhering to a linear timeline, which delineates the progression of events in Tit-chham’s life. The reader accompanies the protagonist from childhood to adulthood, with the author emphasizing the several challenges and events the man encounters throughout. The narrative evolves from Tit-chham’s initial struggles with poverty and mistreatment to his endeavors in sustaining his family, while coping with injustice as he matures. The story concludes with rumors of the policeman’s assassination, which feels like the inevitable result of a narrative marked by injustice, class struggle, and colonial strife. Michelle Yeh (2022) extends beyond Lōa’s conclusion (“Around the same time a rumor spread through town that a night patrolman had been killed in the street”, in Parish Yang’s translation) and contends that, after murdering the policeman, Tit-chham takes his own life (p.292), although such double tragedy is only hinted at in the story. Parish Yang, in a translator’s note, argues that the short story concludes with a sense of cryptic ambiguity. The translator posits that this ambiguity may be a deliberate choice by the author, given the inherent nature of the narrative (Lai, 1983, n.5).

## **RUAN GUANG-MIN AND THE GRAPHIC NOVEL**

Hailing from Douliu, a mid-sized city in Yunlin County, western Taiwan, Ruan Guang-min has emerged as a leading figure in the world of contemporary *manhua*. After studying advertising and interior design, and a brief career within the military, he became an assistant to comic book artist Lai Yu-Hsien (賴有賢, 1967). His remarkable talent has garnered numerous accolades – both domestically and internationally – throughout his career of more than two decades, including multiple Golden Comic Awards (Comic of the Year in 2012, 2017, and 2020, and Best Cross-Media Application in 2020) and the Silver Prize at the 14th Japan International Manga Award (2020). Besides, his works circulate globally, having been translated into a wide array of languages such as Arabic, French, German, Italian and Japanese. Moreover, he has been invited to prestigious international events such as the Angoulême International Comics Festival (2012 and 2018).<sup>17</sup> Additionally, two of his *manhua*, namely *Dong Hua Chun Barbershop* (東華春理髮廳, 2010-2023) and *The Grocery Store* (用九柑仔店, 2016-2019), have also become successful TV series in 2012 and 2019 respectively. He is one of the co-

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<sup>17</sup>As already suggested elsewhere, Ruan Guang-min’s captivating works have garnered international recognition beyond their intrinsic appeal, partly due to government-led initiatives. His graphic narratives have been featured in the BFT catalogue, facilitating their international distribution and promotion (Paoliello, 2023, p.203).



authors of the already mentioned two-volume comic adaptation of *The Illusionist on the Skywalk* by Wu Ming-yi. As an adapter, he has also authored the graphic novel version of *The Hunters* (獵人們), a series of essays by Taiwanese writer Chu T'ien-hsin (朱天心, 1958) that paint a vivid picture of her life intertwined with her family and her beloved cats. Ruan Guang-min has recently released a new *manhua* based on the novella *A Small Town Planted with Papaya Tree* (植有木瓜樹的小鎮)<sup>18</sup> by Lung Ying-tsung (龍瑛宗, 1911-1999),<sup>19</sup> a Taiwanese fiction writer of Hakka descent. This graphic retelling of Lung's novella is part of a larger project – which started with his version of “The Steelyard” – aiming to adapt ten recent literary masterpieces by writers from the Japanese colonial era and the immediate post-war period (台灣經典短篇小說圖像系列, Graphic Adaptations of Taiwan Classic Fiction series).

Unlike Lōa Hō's original story, which arose from the injustices of colonialism, Ruan's adaptation emerges in a completely different context: published in 2023, it fits squarely within a contemporary movement – fueled by collaborations between comics creators, the government, and academia – which aims to breathe new life into local stories, to reflect on the island's recent past and to celebrate Taiwanese culture. Moreover, in my opinion, Ruan Guang-min takes Lōa Hō's source material and injects a fresh perspective tailored for modern readers. As Professor Chen Wan-yi (陳萬益), a Taiwanese literature expert, suggests in an interview, traditional reading habits are changing: technology and new forms of expression have emerged, and people are consuming information in new ways; hence reading isn't just about text anymore; it can include videos, images, and music. To stay relevant, classic works need to find ways to connect with today's readers (Avanguard, 2023). He reimagines the story, placing a new emphasis on the romantic bond between the protagonist and his wife, Chhun-lian (春蓮).<sup>20</sup> This love story acts as a beacon of sweetness amidst the backdrop of a harsh and unjust world.

Furthermore, Chhun-lian serves as a foil to her husband's impulsiveness. As Ruan himself noted in an interview, his adaptation sought a more nuanced perspective, one that balanced the themes of oppression and revenge with a sense of gentleness. This is reflected in his characterization of Tit-chham's wife, who is depicted as gentle and optimistic, contrasting with his relentless pursuit of justice and his inevitable clashes with the system (Avanguard, 2023). Additionally, Ruan Guang-min's deliberate shift in focus and resolution, aiming to infuse the story

<sup>18</sup> The original Japanese title of the story is パパイヤのある街.

<sup>19</sup> Released in 1937, *A Small Town Planted with Papaya Trees* was originally written in Japanese, the language of the colonizer, and garnered recognition with an Honorable Mention Award in a literary competition hosted by the Japanese magazine *Kaizō* (改造). The novella chronicles the journey of a local intellectual striving to carve out a dignified existence within colonial society. Plunged into a pit of despair, he seeks solace in alcohol to blot out his unfortunate circumstances. This narrative signifies a pivotal shift in locally produced literature, steering away from narratives solely centered on the struggles of impoverished islanders to spotlighting the ominous future looming over the intellectual class.

<sup>20</sup> To maintain consistency with the transliteration used elsewhere in this work, the wife's name is rendered according to its Hokkien pronunciation. For reference, the pinyin romanization would be “Chunlian”.

with poetic elements despite its grim context, becomes apparent through the utilization of pastel colors in some of the illustrations, such as those depicting the kindness of Tit-chham’s wife and the joy that their children bring to their lives (see fig. 1). In essence, through the attenuation of the harshness inherent in the original narrative, which was situated within a context of colonial repression, Ruan undertakes a process of “mediation” as proposed by Berthou. This process aims to diminish the temporal gap between Lōa Hō’s text and the readers of the *manhua*. In my opinion, although the brutality of colonialism remains evident in Ruan’s graphic novel, the original story has been retold with a gentler approach to resonate with contemporary readers. This revision not only engages young readers in critical discussions about national identity and a shared past of colonialism and resistance but also serves as a tool for reconciliation, especially in a country that today has deep and strong ties with Japan, a regional ally in a complex geopolitical landscape.

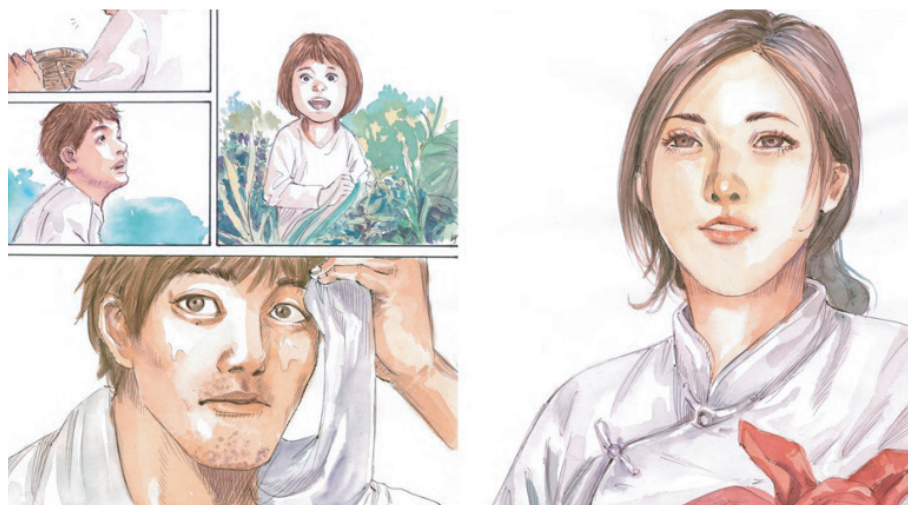


Fig. 1 *The Steelyard*, pp. 86-87

The sixth and final chapter of the graphic novel, 相思 (*xiangsi*, or “longing” in English) significantly amplifies the romantic dimension of Tit-chham and Chhun-lian’s love story. Here, the widowed Chhun-lian reflects on her late husband, stating: “Tit-chham, it wasn’t until you left that it hit me: you’d planted the seed of longing in my heart that day. After all, it’s only in the goodbyes that one truly feels the pang of absence. And this yearning, well, it seems to have no end” (Ruan, 2023, pp.200-201).<sup>21</sup> This passage, beyond infusing Ruan’s adaptation with a romantic sentiment uncharacteristic of Lōa Hō’s original narrative, also expands upon the family’s life after the protagonist’s death. The complete absence of this

<sup>21</sup> “得參，你走了之後我才發現，那天你已經把相思種在我心裡。因為相思是每次分開才會察覺。而且，相思，沒有期限。” in the Chinese-language original. All translations from Chinese are my own unless otherwise attributed.

element in the source text underscores Ruan’s audacious and creative expansion of the narrative, a move that extends beyond a straightforward interpretation or adaptation.

As previously established, on a formal level *Lōa Hō* employs a linear narrative structure, guiding the reader through the protagonist’s development and the story’s progression at a pace dictated by the author. In contrast, Ruan Guang-min adopts a non-chronological approach. The graphic novel opens with a striking image of the slain policeman on the street (see fig. 2), accompanied by text that, while being similar to the last sentence of the original story, also enhances it. *Lōa Hō*’s ending reads: “Around the same time [i.e. on New Year’s Day] a rumor spread through town that a night patrolman had been killed in the street” (Parish Yang’s translation).<sup>22</sup> However, Ruan engages in an act of “*répresentation*” (using Berthou’s terminology) by not only visually portraying what *Lōa Hō*’s final sentence implies (namely, the gruesome crime scene) but also complementing his graphic depiction with a subtly revised text: “It was New Year’s Eve, before dawn. A night patrol officer was killed on the street. The dragged bloodstains resembled a steelyard” (Ruan, 2023, p.9).<sup>23</sup> Both the illustration and the accompanying text carry symbolic weight, cleverly intertwining the cruelty and injustice of the policeman with the steelyard, a traditional emblem of justice.



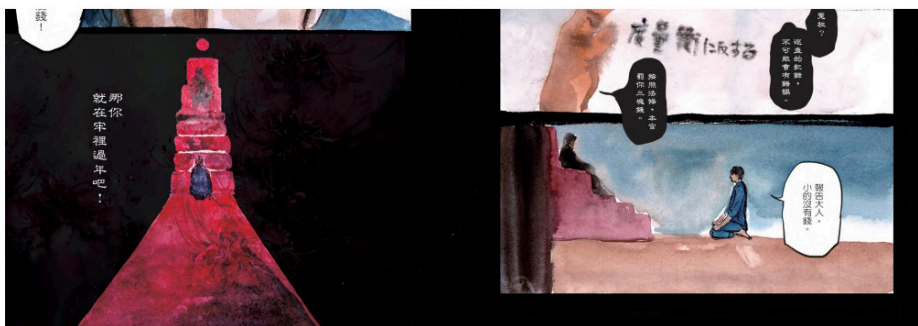
Fig. 2 *The Steelyard*, pp. 8-9

<sup>22</sup> “同時，市上亦盛傳著，一個夜巡的警吏，被殺在道上。” in the Chinese-language original.

<sup>23</sup> “除夕夜天未光。一名夜巡的警吏，被殺在道上。拖行的血跡，宛如一桿秤仔。” in the Chinese-language original.

This impactful opening is followed by scenes depicting adult Tit-chham and the beginning of his relationship with Chhun-lian. Tit-chham’s early years are unveiled through intermittent flashbacks, delineated by Ruan’s use of the sepia effect. Hence, the reading experience of the *manhua* differs significantly from Lōa Hō’s story. The contrast is heightened by the inherent characteristics of the medium: full-page frames devoid of text are followed by multi-frame pages featuring diverse types of linguistic messages. The first are naturally scanned more quickly, sometimes even skimmed entirely; moreover, sequential reading becomes non-linear in Ruan’s graphic novel, as the reader must navigate the page to determine the proper order in which to read the speech and thought bubbles as well as any other written information. This demonstrates Baroni and Aydemir’s (2022) argument, which highlights how graphic narratives stand out from other printed texts by organizing the narrative within the physical space of the medium (par. 9). Consequently, readers must interact with the layout and structure of the comic to grasp its message.

While Ruan Guang-min’s graphic novel largely adheres to the story’s original realism, it strategically deviates at key moments. In the depiction of Tit-chham’s unjust trial, for example, nightmarish imagery replaces Lōa Hō’s realistic portrayal of the event, thus effectively conveying a heightened sense of oppression. Ruan himself explains that he chose to blur the figures to reproduce an effect similar to someone nearsighted taking off their glasses. Everything becomes hazy except for the protagonist, who remains sharply in focus. This technique emphasizes Tit-chham’s perspective and the absurdity of the trial, which is merely a tool for the authorities to eliminate the protagonist and potentially enrich themselves (Jiang, 2023). The narrative’s departure from realism, further emphasized by Ruan’s use of black frames and black balloons containing the official’s pronouncements, serves to underscore the inherent unfairness Tit-chham faces and heighten the emotional impact of the story (see fig. 3).



**Fig. 3** *The Steelyard*, pp. 160-161

The use of color assumes particular significance within Ruan’s narrative, as previously highlighted. Instances of black and white imagery depicting sorrow – notably exemplified in scenes such as the second chapter where the protagonist’s illness hinders his ability to work, consequently exerting economic strain on the family – stand in stark contrast to vivid and chromatic portrayals evoking transient instances of joy. Importantly, the medium facilitates the conveyance of these scenes through non-linguistic elements, rendering verbal articulation unnecessary for the communication of those atmospheres and emotions.

On a linguistic level, while primarily using standard Chinese in the graphic novel, thus making it accessible to a contemporary audience that might not have the necessary reading competence in Hokkien, Ruan Guang-min intentionally incorporates words and expressions in the Taiwanese variety of that Sinitic language (e.g. 注文 *tsú-bûn* in lieu of 預定 *yuding*, for “to pre-order”; 尾衙 *bué-gê* in lieu of 尾牙 *weiya*, indicating the end-of-year feast, honoring the local God of the Earth, which takes place two weeks before New Year’s). This choice reflects his respect for Lōa Hô’s linguistic preferences and ideals while also aligning with a recurring practice in some of his other works. For instance, in *The Grocery Store*, characters often engage in conversations using a heavily Hokkien-influenced Standard Chinese, sometimes using Taiwanese Hokkien altogether. Chen Wan-yi praises Ruan Guang Min’s decision to retain the original terms, as they not only capture the unique essence of the original short story, but also act as a learning resource (Avanguard, 2023). Indeed, when younger readers encounter terms they don’t recognize, they are motivated to seek understanding from teachers or family members, thus fostering a connection with older generations.

Therefore, in numerous respects, Ruan Guang-min’s graphic novel can and must be considered an autonomous creative pursuit. Nevertheless, it also serves as an homage to the original author of the narrative. Ruan Guang-min employs a clever intertextual strategy to bridge his rendition of “The Steelyard” to the original short story, fostering a dialogue with the source material. This manifests in the introduction of Lōa Hô himself within the *manhua*. Here, the father of modern Taiwanese literature becomes a character disguised as a country doctor seeking vegetables from Tit-chham. While this cameo might simply appear as a subtle nod to the original author, a deeper analysis reveals its multifaceted nature. Firstly, Lōa Hô’s appearance hinges on the reader’s familiarity with the author and his biography, as his identity within the graphic novel itself remains undisclosed. Secondly, it recontextualizes the events experienced by Tit-chham, likely witnessed firsthand by Lōa Hô, as subtly suggested in the original text’s closing remarks. Thirdly, the portrayal of the author, characterized by a benevolent smile and gentle features (see fig. 4), aligns with Ruan Guang-min’s stated intention to imbue the narrative with a greater sense of tenderness. Lastly, Lōa Hô’s reference to Anatole France contextualizes his narrative within a wider global literary discourse, while Ruan Guang-min draws inspiration from Stan Lee for the introduction of Lōa Hô as a secondary character within the *manhua*, thereby

linking his graphic novel to the broader international comics landscape. As Ruan himself explains in an interview, the concept of incorporating the creator of “The Steelyard” into his graphic novel stemmed partly from the American comic book writer’s frequent cameo appearances in the Marvel universe (Avanguard, 2023). In fact, Stan Lee would often be depicted mingling amongst the crowds at various superhero gatherings and events.



**Fig. 4** *The Steelyard*, p. 97

## CONCLUSION

In this article, my aim has been to explore the adaptation of a modern classic within the Taiwanese literary canon into a different medium – the graphic novel – and for a contemporary audience with distinct sensibilities and reading habits compared to the original intended readership. Through this analysis, I sought to demonstrate that while rooted in Lōa Hō’s original short story, Ruan Guang-min’s *manhua* represents a largely new narrative, in which the focus on resistance has been softened, while the romantic relationship between the protagonist and his wife has gained centerstage. It emerges as a fresh story taking advantage of the unique affordances of the graphic novel medium, such as the incorporation of graphic elements, notably color, to evoke emotions and atmosphere, rather than relying solely on linguistic devices. It has been also suggested that while Ruan’s *manhua* maintains the brutal realities of colonialism to fosters critical discussions among contemporary readers about national identity and resistance to colonialism, at the same time, it has been reimagined with a gentler approach, perhaps to serve as a tool for reconciliation in a nation with significant ties to Japan.

While acknowledging the limitations of this study, which primarily focuses on a single literature-to-comics adaptation, it is important to note the potential for similar analyses across a broader range of Sinophone texts. Future investigations could delve into literary works adapted by Ruan Guang-min himself, aiming to observe whether a discernible philosophy or methodology of adaptation guides his efforts. Additionally, exploring adaptations by other artists would contribute to a more extensive corpus of derivative graphic novels, thus facilitating the development of a theory of literature-to-comic adaptation that transcends a Western-centric viewpoint and holds relevance for the Sinophone context.

Finally, should Ruan Guang-min's adaptation be translated into other languages, a fruitful avenue for further research would be to investigate the cross-linguistic reception of such translations. Examining how audiences both within and outside the Sinosphere engage with translated graphic novel adaptations of Sinophone works would provide valuable insights, revealing how the former influence readers' understanding of the latter.

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# *Effectiveness of Using Digital Libraries As A Pedagogical Tool to Enhance Esl Learners' Speaking and Reading Skills<sup>1</sup>*

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## **ABSTRACT**

This research seeks to study the effectiveness of using digital libraries as a pedagogical tool to enhance ESL learners' speaking and reading skills. It is no longer news that the standards of English in Cameroon are falling and studies like Ndongmanji (2005) and Tabah (2010) attest to this. The literature on falling standards of English in Cameroon is not limited and it's not sufficient either. Some factors attributed to this falling standard of English in Cameroon such as the method of teaching, curriculum, and class sizes amongst others. Many measures have been implemented to redress this situation but no results have been attained. The point of interest here is access to a good digital library and its effective use will contribute greatly to better knowledge acquisition and English in particular. To attain good results for this study, data was collected using observation of students and teachers, administration of questionnaires, and interviews, the theoretical framework used to analyze our data is the constructivism theory. Among the six schools wherein this study was conducted, four schools had access to digital library resources while the others did not. It was observed that among the four schools with access to the digital libraries, two make effective use of it by teachers and students which is reflected in their performance in spoken and written English in general which ties very well with our hypothesis. At the end of this research, it was purposed that the government of Cameroon and school authorities should take up the issue of digital libraries seriously since the world is becoming more digitalized and there is the rising need tag along starting from our schools.

**Keywords:** *Digital Library, English as a Second Language, Pedagogy, Cameroon*

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## **Dijital Kütüphanelerin Yabancı Dil Öğrencilerinin Konuşma ve Okuma Becerilerini Geliştirmek İçin Pedagojik Bir Araç Olarak Kullanılması**

### **ÖZ**

Bu araştırma, ESL öğrencilerinin konuşma ve okuma becerilerini geliştirmek için Pedagojik bir araç olarak dijital kütüphanelerin kullanılmasının etkinliğini incelemeyi amaçlamaktadır. Kamerun'da İngilizce standartlarının düştüğü artık yeni bir haber değil ve Ndongmanji (2005) ve Tabah (2010) gibi çalışmalar bunu kanıtıyor. Kamerun'da düşen İngilizce standartlarına ilişkin literatür sınırlı olmadığı gibi yeterli de değildir. Kamerun'da İngilizce standartlarının düşmesinde öğretim yöntemi, müfredat, sınıf büyüklükleri gibi bazı faktörler etkili olmuştur. Bu durumu düzeltmek için birçok önlem alınmış ancak sonuç alınamamıştır. Burada dikkat edilmesi gereken nokta, iyi bir dijital kütüphaneye erişim ve bu kütüphanenin etkin kullanımı, genel olarak daha iyi bilgi edinimine ve özel olarak da İngilizceye büyük katkı sağlayacaktır. Bu çalışmada iyi sonuçlar elde etmek için veriler öğrenci ve öğretmenlerin gözlemlenmesi, anketlerin uygulanması ve görüşmeler yoluyla toplanmıştır. Bu çalışmanın yürütüldüğü 6 okuldan 4'ünün dijital kütüphane kaynaklarına erişimi varken diğerlerinin yoktur. Dijital kütüphaneye erişimi olan 4 okuldan 2'sinin öğretmen ve öğrencileri tarafından etkin bir şekilde kullanıldığı ve bunun da genel olarak sözlü ve yazılı İngilizce performanslarına yansıdığı gözlemlenmiştir ki bu da bu araştırmanın sonunda amaçlanan hipotezimizle çok iyi örtüşmektedir Kamerun hükümetinin ve okul yetkililerinin dijital kütüphaneler konusunu ciddiyle ele almaları amaçlanmıştır çünkü dünya giderek dijitalleşmektedir ve okullarımızdan başlayarak dijital kütüphanelere duyulan ihtiyaç artmaktadır.

***Anahtar Kelimeler:** Dijital Kütüphane, İkinci Dil Olarak İngilizce, Pedagoji, Kamerun*

### **INTRODUCTION**

This research studies the effectiveness of using digital libraries as a pedagogical tool to enhance ESL learners speaking and reading skills. Our participants are some ESL students in the center region of Cameroon whose first language is French and English as a second language. The twenty first (21<sup>st</sup>) century has been characterized as a knowledge age, the implication of this in the global age wherein we find ourselves is that knowledge is an important commodity for self and community development, and to acquire this knowledge, you must seek to imbibe it by studying. With the rapid advancement in technology in this present age, education is no longer a thing of the past wherein education was supported by individuals in a particular setting and time but with technological advancement on the rise, people are now familiarizing themselves with new methods of education and acquiring a new language known as e-learning which is an education system assisted by computer networks which equally necessitates the digitalization of library services to aid education and language learning

process which has been appreciated by ESL teachers and students. It is no doubt that the nature of libraries has evolved beyond a building setting and made digital thereby providing solutions to long hours of waiting and searching for a single book, journal, or useful materials. With access to internet services, you can get access to e-books and e-journals which are quick, adequate, and up-to-date. With these technological innovations at their peak, ESL instructors have taken it upon themselves to help break down ESL learners learning barriers and to enhance students' learning experiences. Therefore, every institution and language learning center should own an equipped and up-to-date computer center and make available internet services to assist ESL instructors and learners in their quest to acquire a second language.

### **Research Questions**

This Research is guided by the following questions:

Does digital library enhance the acquisition of knowledge in general and improve the learner's speaking and reading skills?

Do students from secondary schools that have access to e-library show higher English language proficiency than those from schools without?

How does the use of e-library resources like textbooks, encyclopedias, journals, and publications influence learners of the English language in their academic performance?

Does the use of digital libraries aid the teaching of English as a second language?

## **THEORETICAL FRAMEWORK**

### **The Constructivism Theory**

This subsection examines the constructivism theory in which we will analyze the data collected. The constructivism theory was propounded by Jean Piaget in 1972. Learning here is viewed as the process of adjusting our mental capacity to accommodate new experiences. This makes this theory particularly relevant to our argument that students who use digital libraries responsibly are expected to perform better in learning English than those who do not. According to Piaget, children learn through adaptation which is the ability to adjust to one's environment through actual and tangible research. In its concept, Piaget believed that humans learn through the logical construction of knowledge structure one step after the other to acquire new skills. In this conceptual framework, Campbell (1997) observes that Piaget used the word assimilation to describe the acquisition of new skills or knowledge from the interaction with the learner's environment and accommodation was the same process, but the result being a modification of one's pre-existing knowledge. With this framework, the individual learner and his environment are singled out as important parameters.

### **The Individual**

In the learning process, the individual is an important parameter; ideas from the individual are seen to interact with information from the environment and the result of such an interaction is internalized structures which the learner evolves for himself/herself in this interaction, and as individuals bring an argument of

their knowledge from their experiences, two relevant processes take place, which is accommodation and assimilation. As an individual assimilates new information, he or she incorporates it into an already existing framework without necessarily changing its framework. This may be in the situation where new experiences conform to the learner's internal representation of the world, but it may also contradict the individual's internal representations. In this case, they may change their perception of the experiences.

Accommodation on the other hand entails reframing one's mental representation of the external world to fit new experiences. This is the mechanism by which failure leads to learning.

### **The Environment**

What is emphasized here is not the individual, but the environment where the learner finds himself/herself. Here the influence of cultural and social context in the learning process is emphasized. The environment gives the learner the opportunity for concrete, contextually meaningful experiences through which they can search for patterns and construct their models. The individual needs an environment that stimulates meaning-making. Individual knowledge is said to be created internally through a person's interaction with the external world. Concerning our topic on digital library and language proficiency, the digital library facilitates the English language knowledge creation, whereby the individual functions in an independent learning, inquiry-based environment to improve their English language proficiency.

### **LITERATURE REVIEW**

Kwestan H. Ahmed and Akyıldız (2022) examined the role of digital literacy in English as a foreign language (EFL) teaching. Their focus was on EFL secondary school (SS) and High school (HS) teachers to determine their level of digital literacy and see if they understand the position of digital tools in EFL instruction. They discovered that HS teachers had more understanding of digital literacy than the SS teachers and also that both HS and SS were comfortable using digital tools in EFL instruction. Finally, both HS and SS teachers attested that digital technologies have been of great importance in their teaching process.

Marsini (2023) used a descriptive qualitative approach to determine the effectiveness of an electronic library (E-library) in elementary school students' social studies with an emphasis on reading skills. He discovered that E-Library was effective in shaping elementary school students' literacy abilities in social subjects.

Antonio D. J. R. and Isabel M. G. C. (2022) examined the use of digital tools in the English classroom in Spain. Their study was focused on preparing English teachers for future challenges of using digital tools in teaching in case face-to-face fails and also placed more concern on upgrading digital tools in EFL classrooms. However, their principal objective was focused on designing a program that will be in charge of the development of digital awareness of English teachers on which



emphasis will be tilted more toward the use of digital tools in the educational sector at large and foreign language teaching, in particular, looking at its pros and cons of implementation in the classroom.

Melor MD Yunus et al. (2014) in their research article on the “future of ICT as a pedagogical tool in ESL teaching and learning” focused on finding out the level at which secondary school teachers understand the future of ICT as a pedagogical tool and understand their take on the future of ICT on tomorrow’s teachers. They discovered that ICT has the power to impact teachers in the future in terms of their teaching methodology and evaluation. However, they concluded that in years ahead the function of the teacher will move from classroom discussion to online forums with learners, the teacher will no longer be a provider but a facilitator.

## RESEARCH METHOD

### Questionnaire

To accurately identify the needs of users, and collect their views on the effectiveness of using digital libraries as a pedagogical tool to enhance ESL learners’ speaking and reading skills, our first instrument is the administration of questionnaires in which the investigation focused on the first sample of sixty-six people resource.

### Target Population

For this study, six secondary schools were used, three from the Northwest Region and three from the Southwest Region

**Table 1.** Target Population

SELECTED SCHOOLS	NUMBERS
Cameroon College of Arts and Science (CCAST) Bambili.	10 students 1 Teacher
Government Bilingual High School Buea (G.H.S)	10 students 1 Teacher
Government Technical High School (G.T.H.S) Widikum	10 students 1 Teacher
Our Lady of Lourdes Secondary School (OLLSS) Mankon	10 students 1 Teacher
Saint Joseph College Sasse (SJCS)	10 students 1 Teacher
Standard Secondary School Fontem	10 students 1 Teacher

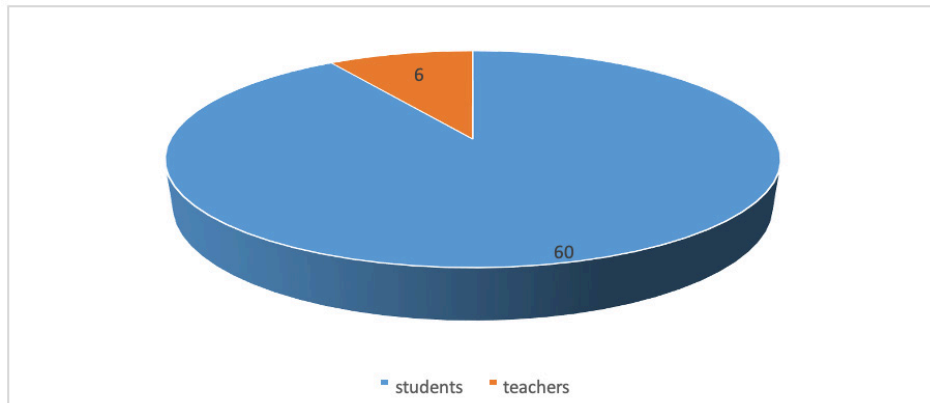
### Students

Sixty questionnaires were administered to 10 students each from the six selected schools to find out the effectiveness of using digital libraries to determine the speaking and reading proficiency of these ESL learners. The questionnaire was divided into sections. Section A was based on YES or NO choice on the use of digital libraries and section B was based on personal decision answers.

### To Teachers

A total of six questionnaires were administered to six ESL teachers from the six selected schools to find if they make use of the resources available for them in

the digital library space and if the use of digital libraries influences their students' proficiency in speaking and reading. One teacher was chosen from each of the selected schools with a six-question questionnaire.



**Chart 1.** *Representation of Questionnaire*

### **Usage of Digital Library Observation**

Another method used for data collection in this study was to observe the usage of digital libraries by learners. Worth mentioning here is the fact that we had the opportunity to observe the students in the computer center. We observed both before and during sampling. In G.H.S Buea to be precise, we had the opportunity to sit in the computer center and observed the number of students who visited the center, the type of books they read apart from the other activities they carry out, and how well they can access e-books to facilitate their reading and speaking skills. We also observe how many computer staff work there and how they behave. The same process was observed in the other schools.

### **Interviews**

The interview is defined by Bardin (1977) as a conversation initiated by the interviewer to obtain relevant research information. Conversations that are centered by the researcher on the contents determined by the objective search will allow us to gather information on a deeper level and in a more personalized manner. Although it takes time and cannot be reserved for a limited number of people, the interviewer will be useful to collect qualitative data by this technique, we have two broad objectives.

- To gather factual information
- observing the attitudes of participant

For some critics, interviews with open questions are not objective because respondents may be disoriented or confused, or can be influenced by investigators who will try to explain issues in the case of misunderstanding. In this study, this technique was chosen because it will allow the respondent who is singularly taken to express themselves freely and serenely while having the feeling of being

taken seriously. The interview inquiry was therefore chosen as a complementary instrument for collecting data to clarify some written questionnaires and more information for data collection.

### **Method of Data Analysis**

The data collected was analyzed using descriptive statistics and inferential statistics. Descriptive statistics is the term given to the analysis of data that helps describe, show, or summarize data in a meaningful way such that patterns may emerge from the data. Descriptive statistics is very important because if we simply present our raw data, it will be hard to visualize what the data was showing especially if there was a lot of it. In this work, the data we collected will be analyzed through descriptive statistics. However, since descriptive statistics does not allow us to make conclusions we will use the inferential statistics.

### **Discussion of Findings from Students**

It should be noted that only students from the six secondary schools answered the questionnaires, the majority of the students from the four schools answered the questionnaire till the end while the other two schools without access to a digital library did not answer all the questions. Item 1 of the students' questionnaire sought for whether their schools have access to digital libraries. Most of the students 66.7% affirm the fact that they have access to digital libraries in their respective schools, while 33.3% declined to the fact. This means that all six schools did not have access to digital library resources, therefore, limiting the user from having the opportunity to enhance their speaking and reading skills.

One of the numerous questions sought to find out the frequency of students based on how often they visit the computer center to access the digital library resources in a week. Here majority of students 21% visit the center twice a week 11.7% say as many times as possible and 17.5% once a week. We are assuming here that the decree of students who visit the center as long as it is open shows how effectively they use the digital library than those who visit once a week or twice a week which is reflected in their proficiency.

The next item was for two schools without access to a digital library if the absence of the digital library affects their proficiency in learning English as a second language. We noticed that 33.3% of the responses said YES while the other 66.7% of the students did not answer the question because schools have access to digital library resources. This shows that these respondents even with the absence of digital libraries, the students know the role a library can play in their language acquisition process talk more about a digital library that is easily accessible and so they attest to the fact the absence of digital libraries affects their proficiency in English.

The next item was the point which sought to find out the kind of activities students carry out in the center. Here 42.5% of the students go to the center to read respectively and 7.5% go to do group work. It should be noted that from this

item to the last one that will be discussed, 33.3% of the students did not answer the questions because it was dealing with schools that have libraries and their schools do not have libraries so they never had the opportunity to do their activity unlike the other students and so in effect will cause them to perform poorly in the learning of English as an L2.

Furthermore, we equally wanted to find out the type of resources students who visit the center access and we discovered that 62.5% read textbooks and encyclopedias and least responded to periodicals and encyclopedias. While 17.5% of the students observed mostly from mission schools say all. This means that students visit the digital center and read books closely related to the English language that improve their proficiency in learning English as an L2.

The next item was interested in how users find resources in the digital library space here, 52.5% were average satisfactory with documentary resources available and 2.5% were not satisfactory showing the library resources to an extent have the resources to help them improve their proficiency just that some of the students do not make use of the available resources. It should be noted that the two schools' libraries did not respond.

Another question sought to find out how students are received and treated by the center staff, and it was quite disheartening to note that 40% of the students said their attitude must be improved and 30% said average good while 30% did not respond to the question. From the response, we noticed that the center staff's attitude must be constantly improved in order not to scare students from visiting the center and so affect them since they won't be comfortable accessing digital library resources, where some students find the center staff welcoming, and act as a facilitator, encourages students to keep visiting the center for studies and if possible increase their proficiency.

When asked if students have ever visited the services of an onsite or traditional library, here out of the 60 respondents, we noticed from the data collected that 62.5% of the respondents said NO and this were mostly students from mission schools because according to them, they have access to digital library services which is very quick and reliable.

Talking of how services of an online library help students quickly find information to assist in their learning of the English language only students with access to digital libraries in their schools answered 47.2% said YES it does help them to quickly access information when while 52.8% did not respond to the question because some schools have libraries but not digital libraries while other students do not have either of the services which in turn limits the learning abilities.

From the amount of data collected, 66.7% in their opinion affirmed the fact that it will be useful for their libraries to be digitalized and 33.3% were not sure of what would be their response.

According to the majority of the students who filled out the questionnaire, 25% of the students affirmed that they face issues using the digital library and 62.5% of the students said NO. It is important for seminars and training to be carried out so the student can learn how to access information needed for their language study. Finally further suggestions on how users of the library will want it to look like as far as what be done to improve users' satisfaction. Out of the eight suggestions, many went in for English language books used in school to be made available on the digital library space. This will enable students to have enough resourceful information which will help them get positive feedback.

### **Discussion of Findings from Teachers' Questionnaire**

One of the items from the teacher's questionnaire sought to find out if their schools have access to digital libraries 66.7% said YES indicating that a school has to have access to digital libraries since the world is evolving and the role of a digital library cannot be undermined and the 33.3% said they don't have not because they are not aware but still hoping their schools can access one.

The next item is based on whether each class has a day to visit the center. In this item, schools with digital libraries answered and in that light, 16.7% said YES while 50% said NO which was surprising to get a NO from 50% indicating these respondents do not emphasize and encourage the compulsory attendance of students and show that students go when they choose to without any supervision. According to responses from teachers mostly from government schools, students spend 1-2 hours in the center per week while students mostly from mission schools spend 50% time in the center as long as it is open. Emphasis should be placed mostly on day school students to create 3-4 hours to access digital library resources in a week since most of them close from school at 2:45 pm. It's clear students who visit the center especially when it is open find answers to their questions in reading and speaking when interacting or using the language.

According to the teachers who filled in the questionnaires, the percentage was evenly distributed showing 33.3% responded there are always teachers to ensure students visit the center when they are supposed to and provide assistance, if need be, they create awareness to students how helpful digital library information will help them in their language journey and 33.3 % negate this assertion.

More so, a total of 66.7% affirm there are books in available to students online in the domain of English language teaching and learning. This shows that students are provided with books in English since most students are quick to understand accessing these materials after lectures will improve their reading and speaking skills.

The next item sought for whether DL facilitates the teaching of English as an L2 and out of the 6 respondents, 4 were able to attest to the fact that DL has facilitated their teaching process since most students turn to research on their own while the other 2 did not respond. This has proven to a greater extent that using DL as a pedagogical tool will go a long way to improving ESL skills.

Lastly, on the question of whether DL enhances student performance, the data collected shows that out of the six respondents, 4 responded positively and 2 did not.

### **ANALYSIS OF DATA FROM THE INTERVIEW**

We listened attentively to some of the points raised by students during the interview phase while taking into consideration the importance of the digital library to students and their different opinions on how digital libraries enhance their learning English as an L2. Data was analyzed about their points of view concerning whether the digital library enhances their proficiency in learning English without a digital library and apart from the school's digital library if they visit other digital centers to access the libraries to study and improve their knowledge acquisition in L2.

Several students were interviewed concerning how digital library resources help improve their reading and speaking skills and their proficiency in learning English as L2. Some students said they find textbooks in the internet library that they use to practice reading, speaking, and studying English when the teacher comes to class to teach they understand better because they have already accessed books from the digital library source. Other students say they access digital library resources only when they have exams or text so they access their digital textbooks in English to understand the concept better to pass; when other students were asked why they go to the center some said they do not go to the center because they do not feel free others said they do not go because they don't have time to visit the center and don't know how to access e-books. Some equally said they go there only during their free time to study whereas other students without digital center said they do not go I asked if they face difficulties while studying and they said yes.

The students were questioned again if aside from digital centers which they do not have they visit other library sources to follow up their language acquisition process and some said no their communities do not have either of the library sources.

From the analysis of data collected above in the foregoing paragraphs, one can say some students see how important the digital library is in helping them with reading speaking, and studying English as an L2 while other students do not see the need to use the digital library, some do not see the need because their schools do not have digital centers or libraries in schools or their communities. In all majority of the students affirm that digital library in general has a positive impact on their language process.

### **Interview with Teachers**

All our six teachers were interviewed and when asked what they think about digital library and language learning some stated that digital library has been a breakthrough in language teaching as it has helped to define many limitations for

both the learner and instructor. Some said new technologies have been helpful in education but the place of digital libraries in language has been the greatest milestone attained for language instruction and learning. When asked about students' reaction to this innovation, some said it has not been easy since digital libraries were introduced in education as a whole and in language learning in particular, since some students up till now do not understand its importance in language learning while some are still ignorant on the use. Some understand the importance but just get too lazy to make use of the beautiful innovation. However, they said a majority of the students make good use of it and it reflects their language proficiency. When asked how digital libraries have helped them in language teaching, they confess that digital libraries have been of help to them in that it has facilitated their teaching process since many students do a lot of research on their own challenging them to also go beyond what they have read thereby making understanding easy, they also state digital library has helped them access more material to ease language teaching, they also stated digital libraries have provided a sustainable solution to language problems. However, they recommend that schools and government officials organize conferences and seminars to educate teachers and students more on the important role digital libraries play in language learning and teaching and most especially on how to use and access information and materials on the internet space.

## **CONCLUSION**

The research set out to investigate the effectiveness of using digital libraries in the learning of ESL. Therefore, after visiting several schools and interacting with the students and teachers, it is safe to say DL plays a vital role in English as a second language learning and that it is advisable to include digital technologies in the teaching and learning of ESL since we are in a fast-changing world in terms of technology. DL and other digital technologies should be encouraged in the school milieu most especially in second language acquisition.

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# *The Overreacher Unbound: A Literary Exploration of Voldemort's Overreacher Persona Through Freudian Lens*

*Bahieh ZETUN<sup>1</sup>*

## **ABSTRACT**

This paper aims to provide a psychoanalytic examination of Lord Voldemort's character as portrayed by J.K. Rowling in contemporary literature. With a detailed study of Voldemort's behaviour and character qualities within the narrative framework, the article hopes to place him within the conceptual boundaries of the 'Overreacher' archetype. The first section of this inquiry dives into the features that define the 'Overreacher' archetype, clarifying its overall attributes and expression in the literary sphere, while mainly focusing on famous characters such as Icarus and Doctor Faustus. Furthermore, the subsequent analysis digs deeper into Freudian analysis to place a framework for further psychological investigation, notably the Oedipus complex, Id, Ego, Superego, and the opposing forces of Thanatos and Eros. The study uses these psychoanalytic concepts to investigate the complicated motivations and actions connected with characters that exemplify the 'Overreacher' archetype through a possible examination of their early lives and motifs. After giving a thorough understanding of the characteristics of the archetype bearers, the attention moves to the main character, Lord Voldemort. The study of Voldemort's psychology entails evaluating his childhood, connections, motives, and actions through the lens of the Oedipus complex, as well as the interactions of the Ego, Superego, and Id. The research also looks at how Voldemort's Thanatos and Eros forces express his desire for power and immortality. Therefore, by combining these psychoanalytic principles, the paper hopes to shed light on Lord Voldemort's character, revealing the many layers of his personality and the driving reasons behind his unwavering desire for power. Finally, this psychoanalytic analysis not only increases the audience's knowledge of Voldemort as a literary figure but also contributes to the larger conversation on the psychological components of modern writing and the inclusion of the 'Overreacher' Archetype.

**Keywords:** *Freudian Analysis, The Overreacher, Lord Voldemort, Psychological Investigation*

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## **Aşırıya Kaçanın Serbest Bırakılması: Voldemort'un Freudyen Bakış Açısıyla Aşırıya Kaçan Kişiliğinin Edebi Bir İncelemesi**

### **ÖZ**

Bu makale, J.K. Rowling'in çağdaş edebiyatta tasvir ettiği Lord Voldemort karakterinin psikanalitik bir incelemesini sunmayı amaçlamaktadır. Voldemort'un davranışları ve karakter özelliklerinin anlatı çerçevesi içinde ayrıntılı bir incelemesiyle, makale onu 'Aşırıya Kaçan' arketipinin kavramsal sınırları içine yerleştirmeyi ummaktadır. Bu araştırmanın ilk bölümü, 'Aşırıya Kaçan' arketipini tanımlayan özelliklere dalarak, genel niteliklerini ve edebi alandaki ifadesini, özellikle Icarus ve Doktor Faustus gibi ünlü karakterlere odaklanarak açıklığa kavuşturmaktadır. Ayrıca, sonraki analiz, Oedipus kompleksi, Id, Ego, Süperegö ve Thanatos ile Eros'un karşıt güçleri gibi temel Freudyen analiz unsurlarını daha derinlemesine inceleyerek, daha ileri psikolojik araştırmalar için bir çerçeve oluşturmaktadır. Çalışma, bu psikanalitik kavramları kullanarak, 'Aşırıya Kaçan' arketipini temsil eden karakterlerle ilgili karmaşık motivasyonlar ve eylemleri, erken yaşamları ve motifleri olası bir inceleme yoluyla araştırmaktadır. Arketip taşıyıcılarının özelliklerine dair kapsamlı bir anlayış sağladıktan sonra, dikkat ana karakter olan Lord Voldemort'a çevrilir. Voldemort'un psikolojisinin incelenmesi, çocukluğu, ilişkileri, motivasyonları ve eylemlerini Oedipus kompleksi, Ego, Süperegö ve Id etkileşimleri perspektifinden değerlendirilmektedir. Araştırma ayrıca Voldemort'un Thanatos ve Eros güçlerinin, güç ve ölümsüzlük arzusunu nasıl ifade ettiğine de ışık tutmaktadır. Bu nedenle, bu psikanalitik prensipleri birleştirerek, makale Lord Voldemort'un karakterine ışık tutmayı, kişiliğinin birçok katmanını ve güç arzusunun ardındaki itici sebepleri ortaya çıkarmayı amaçlamaktadır. Sonuç olarak, bu psikanalitik analiz, Voldemort'un edebi bir figür olarak anlaşılmasını artırmakla kalmaz, aynı zamanda modern yazının psikolojik bileşenleri ve 'Aşırıya Kaçan' arketipinin dahil edilmesi üzerine daha geniş bir tartışmaya katkıda bulunmaktadır.

***Anahtar kelimeler:** Freudyen Analiz, Aşırıya Kaçan, Lord Voldemort, Psikolojik Araştırma*

### **INTRODUCTION**

The concept of the 'Overreacher' has continuously sparked the interest of writers and researchers throughout history. For generations, minds have been captivated by this archetype, which is defined by a tireless pursuit of ambition that transcends human limitations and exceeds divine borders. The fascination is in the daring to defy established rules and go beyond the limitations imposed by gods, a motif that resonates with the constant human longing for ascension towards far greater capacities. When tracing the origins of this notion, one is certain to come across the tale of Icarus, a young boy, whose courageous flight towards the sun serves as an iconic image of the human desire to go beyond specified boundaries. Icarus, the son of Daedalus in Greek mythology was granted wings to escape the Labyrinth

with his father. However, his father had “warned Icarus to keep a middle course over the sea. If he flew too high the sun might melt the glue and the wings drop off” (Hamilton, 1942/2017, p.210). As the story unfolds, Icarus faces his tragic end as he trespasses Helios, the titan of the sun’s domain. Icarus’ tragic fall emerges as an archetype for any trespasser who dares to go beyond their capabilities, and it shines as a source of inspiration for countless artists over the years who seek to capture this transgression through many perspectives. A significant example of that is the painting by Pieter Bruegel the Elder entitled “Landscape with the Fall of Icarus” which portrays men going through their everyday activities indifferent to Icarus falling into the depths of the sea to face his tragic end. That, in addition to innumerable poetry composed by notable names such as Williams, Auden, and a large number of contemporary poets. Throughout history, countless poems and myths have been circulated about the young boy who decided to push himself to the frontiers of mortal boundaries.

The representation of the concept of the ‘Overreacher’ expands beyond the ancient narrative of Icarus to include an extensive list of notable characters who have walked a similar path of overreaching human boundaries. This concept, in fact, is typically associated with one particular character, who has also managed to capture the attention of various authors, critics, and artists throughout the centuries. This noteworthy character that embodies this archetype is one of the most controversial characters in the Elizabethan drama, *Faustus*. Whether it was in the play written by Christopher Marlowe, or the later adaptation of it by the German author Goethe, the character of Faustus remains a timeless tale that is being passed from one generation to another. Marlowe portrays Doctor Faustus in his play, *The Tragical History of the Life and Death of Doctor Faustus* (1604), as a highly ambitious character driven by his thirst for knowledge and power. However, his excessive desire for unlimited knowledge leads him to create a pact with the devil for twenty-four years of limitless power and wisdom in exchange for his soul. This pact provided him with what he desired, but it also granted him what he feared the most, a dreadful death. Thus, Faustus, like Icarus, strives to transcend the constraints of human existence, questioning not just social norms but even divine powers. The Faustian tale adds sophistication to the examination of the concept of ‘Overreacher’ by delving into issues of ambition, temptation, and the results of pushing beyond the restrictions of human beings.

Although this concept is mostly examined in characters of the classics of world literature, many figures of contemporary literary works embody the traits of this archetype. Perhaps one of these well-known characters is a villain quite familiar to those who come of age during the late twentieth and the early twenty-first centuries. This villain is introduced to the world through a children’s story that has since been regarded as one of the most influential series of this age. This ‘Overreacher’ villain also carries the name Lord Voldemort, a name that resonates as powerfully with contemporary readers as Dracula did with Victorian-era consumers. Thus, the aim of this paper is to present the character of Lord Voldemort of the Harry

Potter Series by J.K Rowling as an 'Overreacher', coupled with an in-depth analysis of the reasons this figure was placed among characters such as Doctor Faustus and Icarus. However, to acquire a thorough understanding of the features and characteristics inherent in people who represent the 'Overreacher' archetype, it is necessary to explore psychoanalytic interpretations of these aspects. In the pursuit of a complete understanding, digging into a Freudian analysis emerges as an insightful avenue that allows for a detailed and full interpretation of the various layers woven into the fabric of these characters. The unconscious desires, struggles, and complexities that define the psyche of these unique individuals may be unearthed via the lens of Freudian analysis, enabling a more refined and fuller comprehension of their persona. Therefore, this paper, with its primary focus on Lord Voldemort, aims to shed light on the unconscious desires that drive him, the numerous complexities that characterize his mind, and the internal conflicts that shape his decisions. By looking through the lens of Freudian psychoanalysis, the 'Overreacher' will no longer be seen as a character in a story, but rather as a symbolic embodiment of the complicated and often chaotic dynamics of the human psyche. The Freudian analysis of this categorization encourages readers to have a more refined and complete understanding of the villain's identity. Thus, by delving into these psychological complexities, such as the Oedipus complex, Freud's structure of the mind, and the life and death instinct, readers gain a more nuanced and comprehensive understanding of Lord Voldemort's character, transforming him from a two-dimensional antagonist to a compellingly complex figure whose motivations and behaviours can be understood through the lens of Freud's profound insights into the human brain.

## **LITERATURE REVIEW**

The exact origin of the term 'Overreacher' is undetermined, as its roots are not quite traced due to historical uncertainty. However, Harry Levin is often credited for inviting and firmly establishing this concept into the literary sphere. Levin's key book, *Overreacher: A Study of Christopher Marlowe* delves into the large spectrum of Marlowe's masterpieces generally and the infamous character, Doctor Faustus, specifically. Levin's contribution goes beyond a mere definition of Marlowe's characters. His research, in fact, comprises an analytical exploration into their motives, complexity, and underlying ideas that resonate throughout Marlowe's works. By analyzing characters such as Faustus and Barabas of *The Jew of Malta* (1592) using incredible literary language, Levin reveals a profound knowledge of the 'Overreacher' archetype and rises the figure from being portrayed as a mere literary depiction to a symbolic embodiment of deep human aspirations and complexities. Levin's detailed investigation of the 'Overreacher' not only defines this concept but also establishes it within the larger fabric of literary analysis. The acknowledgement of Levin's work as an essential contribution highlights this archetype's ongoing power and symbolic importance, which extends beyond the times of the creation of the characters of Marlowe and Icarus. Through Levin's scholarly perspective, the 'Overreacher' emerges as a timeless and sophisticated individual that allows readers to delve deeper into the human psyche. Therefore,

one can consider Harry Levin's book as a starting point for further investigation of characters under this archetype.

Furthermore, in his case study titled 'American Icarus,' American psychologist Henry A. Murray offers a unique concept that has a remarkable resemblance to the well-known 'Overreacher' archetype, known as the 'Icarus complex.' In this case study, Murray investigates the psychological dynamics of an individual who, like the mythological figure of Icarus, has a strong desire to reach phenomenal heights, frequently defying social conventions and mortal restrictions. Murray's usage of the 'Icarus complex' not only expands our knowledge of the 'Overreacher' archetype but also adapts it to modern perspectives. The 'American Icarus' case study connects timeless mythical themes with up-to-date psychological investigations, emphasizing the everlasting character of human high ambitions that go beyond cultural and historical boundaries. According to Sperber, even though the concept was named after Icarus, some of its components are not shown in the Icarus of the mythology described by Ovid. Murray identified the Icarus complex as a set of connected personality factors and a combination of cynosural narcissism, ascensionism and fear of falling. This complex frequently leads to a desire for immortality and a perception of women as an object for gratification (Sperber, 1969, p.269).

Moreover, due to the extreme popularity of the Harry Potter series among young adults in the twenty-first century, the characters of the narrative could not escape the observation of various critics and researchers, especially in the field of psychoanalysis. Among these is the master thesis by Aryan Fareeq Nabe under the title, "A Psychoanalytic Exploration of Two Pivotal Characters in Harry Potter and the Half-Blood Prince and Harry Potter and the Deathly Hallows". Nabe examines the characters of Harry Potter through a thorough psychoanalytical perception. His thesis investigates the Freudian psychoanalytic theory as applied to characters Harry Potter and Severus Snape. He aims to seek a comprehension of their inner thoughts and motives, as well as their multifaceted personalities. The thesis is organized into three parts, beginning with a theoretical foundation of Freud's conceptions that could help in shedding light on the understanding of the theories applied throughout the exploration, then examining the sixth novel, Harry Potter and the Half-Blood Prince, and finally Harry Potter and the Deathly Hallows. The objective is to acquire insight into the challenges that Harry endured during his turbulent youth, the obscure nature of Snape's mentality, and the complex ways in which their common childhood experiences shaped the formation of their characters..

### **FREUDIAN ANALYSIS AS A THEORETICAL FRAMEWORK**

The application of Freudian psychoanalysis to the archetype of 'Overreacher' presented in Lord Voldemort necessitates a detailed understanding of Sigmund Freud's concepts. To develop a foundation for analysis, examining Freud's

works is essential since they provide a terminus a quo<sup>2</sup> framework, the starting point for a comprehensive examination. Freud, usually recognized as the father of psychoanalysis, explored the complex worlds of the human mind with revolutionary concepts. His ideas, developed in the late nineteenth and early twentieth century, investigated the unconscious mind, the importance of dreams, and the impact of suppressed impulses on human conduct. Freud's work paved the way for comprehending the complexity of the mind, impacting not just psychiatry but also literature, art, and cultural studies. He contributed to the discipline of psychoanalysis through a large number of studies and research, including *Studies on Hysteria* (1895), *The Interpretation of Dreams* (1900), *Beyond the Pleasure Principle* (1920), and many more works that influenced various tapestries of arts and human science (Patel, 2013). His legacy continues to influence modern debates about the complexities of human awareness and unconsciousness.

Therefore, understanding Lord Voldemort's nature requires the application of multiple Freudian theories. However, the one that shines the most is the Oedipus complex. This Freudian concept, which looks into unconscious feelings and impulses, particularly throughout childhood, is an important analytical tool for understanding the psychological complexities of Voldemort's character. In his book *The Interpretation of Dreams* (1900), Sigmund Freud established this notion inspired by the play of Sophocles, *Oedipus Rex* (429 BC), where the protagonist, Oedipus unwittingly murdered his father and married his mother. According to Freud:

“Parents play a leading part in the infantile psychology of all persons who subsequently become psychoneurotics. Falling in love with one parent and hating the other forms part of the permanent stock of the psychic impulses which arise in early childhood, and are of such importance as the material of the subsequent neurosis”  
(Freud, 1900/2004, p.85).

Freud proposes that throughout the phallic stage of psychosexual development, ages 3 to 6, children have unconscious sexual impulses for the opposite-sex parent as well as competition with the same-sex parent. The phallic stage is considered one of the most important stages of child development. He states that this phase, which already deserves to be classified as genital, features a sexual object and some degree of concentration of sexual impulses on that object; nonetheless, it differs from the final organization of sexual maturity in one crucial way. Because it only recognizes one type of genitalia: the male one. For this reason, Freud referred to it as the ‘phallic’ stage of organizing. (Freud, 1923e, p.1-2). Thus, according to Freud, the “phallic” stage is an important phase in a child's sexual development when his or her attention shifts to the genital region. The Oedipus complex especially incorporates a boy's attraction to his mother and thoughts of

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<sup>2</sup> A word of Latin Origin which holds the meaning “the starting point” or “beginning.” Taken from the Oxford Dictionary of Philosophy

competition with his father. The reference to the male genital organ in the remark shows Freud's focus on the boy's knowledge of his own genitalia at this stage.

Moreover, as a part of his psychological paradigm, Freud introduces the concepts of id, ego, and superego, which are central to his psychoanalytic theory, and provide a useful foundation for comprehending Lord Voldemort's personality. This structure creates a fluid and interconnected framework in which the id reflects human primal instincts and desires driven by the pleasure principle, the ego serves as a conscious facilitator between the id and the superego, and the superego acts as accountable for society's norms and moral principles. The relationship between these three components influences human thoughts and conduct, reflecting the psyche's continual fight between basic instincts, self-awareness, and expectations from society in order to maintain life stability (Freud, 1923/2010, p.19-53). Examining Voldemort from this perspective reveals details about his goals and internal problems. Moreover, Freud also introduces two fundamental concepts in his *Beyond the Principle of Pleasure* (1920) known as Eros and Thanatos. While Eros, also known as the life instinct, is the fundamental yearning for life, love, and the pursuit of stable life, Thanatos, on the other hand, depicts the death instinct, which is a deep and primal yearning for aggression, destruction, and death. Thanatos is a death force that might manifest as aggressive tendencies, self-destructive behaviours, or an obsession with danger and death (Freud, 1920/1991, p.7-12). To be considered "normal," an individual should have a healthy balance of Thanatos and Eros. However, once one dominates over the other, mental illnesses begin to arise, resulting in mortality annihilation.

### **THE OVERREACHER EXAMINED THROUGH FREUDIAN ANALYSIS**

When it comes to the Freudian analysis of the concept of 'Overreacher', the literary individual motivated by extreme ambition and a never-ending quest for forbidden knowledge or power, one has to dive into the complexity of the human psyche as reflected by characters that dare to push societal and heavenly bounds. Characters' backgrounds can differ from one to another. Therefore, the audience cannot treat the bearers of this concept as the same due to the many layers that helped in constructing the characters. However, few theories can, in fact, pave the way for a better comprehension of the 'Overreacher'. Foremost, one can take into consideration Freud's fundamental notion, the Oedipus complex, which provides a prism through which one might examine the familial ties of the 'Overreacher' characters. As stated above, parental influence at a young age could create huge divisions within the individual. Therefore, capturing the essence of the childhood of certain characters can help in understanding their complexities as well as the unconscious desires and struggles linked with parental figures. This viewpoint takes priority in revealing the complex web of impulses that drive their behaviour. Whether seeking endorsement, rebelling against authority, or dealing with unresolved childhood difficulties, the Oedipus complex adds depth to these characters' psychological profiles in order to understand the motifs behind their actions.

In addition, Freud's structural model of the mind provides a basic framework for understanding the internal dynamics of 'Overreacher' types. According to Freud, the mind is made of three parts: the impulsive and pleasure-seeking id, the logical and reality-oriented ego, and the moralistic superego. (Freud, 1923/2010, p.19-53). When applied to 'Overreacher' personalities in fiction or real life, one can observe a conflict between the id's impulsive, instant pleasure and the ego's reasoned, reality-checking attempts, all of which are scrutinized by the moralistic superego. Therefore, the internal battles of these characters, as shown in Freud's paradigm, shed light on the decision-making processes that lead to both ambitious objectives and tragic outcomes. The friction and negotiation between these psychological forces reveal the complexities of their intentions, behaviours, and conflicts inherent in their distinct personalities. The 'Overreacher' archetype, when viewed via Freud's structural model, gives a deeper explanation of how internal battles shape their goals, and demonstrates the delicate balance between impulsive desires and the mind's rational and moral restraints.

Finally, when examining the characters of the 'Overreacher' archetype, Freudian conceptions of Eros and Thanatos provide outstanding insights into the duality of their deeds. Eros, which represents the life force, displays itself in their unwavering desire for success, power, and creative self-expression. This energy drives individuals to do tasks that define their existence and provide a feeling of purpose. The 'Overreacher,' whether in fiction or reality, serves as an outlet for the energy of Eros, guiding their ambitions into life-affirming aims and aspirations that add to their identity and personal satisfaction. At the same time, the Freudian idea of Thanatos, or the death instinct, reveals another aspect of the 'Overreacher's' personality. Thanatos manifests itself in the possibility of self-destructive actions that come with the obsessive pursuit of objectives. The darker side of their objectives emerges as they frequently sacrifice personal well-being, ethical limits, and connections with others. The devastating effects of their acts represent Thanatos' presence, as the 'Overreacher' struggles with an internal conflict that may result in unforeseen personal devastation. The conflict between Eros and Thanatos in the 'Overreacher' archetype emphasizes the delicate balance between life-affirming goals and the inherent drive towards risks of their ambitious attempts. This dual nature adds levels of depth to their character, presenting them as individuals balancing constructive and destructive energies that drive their unrelenting aspirations. Understanding both Eros and Thanatos provides a thorough insight into the psychological factors influencing the 'Overreachers' behaviours and the complicated dynamics of their character.

In short, the study of psychological concepts like as the Oedipus complex, the id, ego, and superego, as well as Thanatos and Eros, gives a rich framework for comprehending the complexity inherent in 'Overreacher' characters. The Oedipus complex reveals these figures' concealed desires and struggles, whilst the id, ego, and superego provide insights into the complicated interaction of inbuilt urges, logic, and morality. Furthermore, the opposing forces of Thanatos



and Eros highlight the empowering and potentially destructive sides of their ambitions. As the paper investigates deeper into Lord Voldemort's analysis, a clearer application of these theories to the archetype of 'Overreacher' will aid in unravelling the layers of the character of Lord Voldemort, as well as gaining a better understanding of the intricate dynamics that shape his villainous persona.

### **A PSYCHOANALYTIC EXPLORATION INTO THE DEPTH OF LORD VOLDEMORT**

Lord Voldemort, also known by his birth name Tom Riddle, is the main villain in the Harry Potter series, which follows the life and adventures of a young wizard. Voldemort's persona develops into a tremendous force, casting a dark and foreboding shadow over the wizarding world. This antihero, plays an important part in the story, displaying a multifaceted and evil demeanour that serves as a driving factor behind the obstacles and problems experienced by the series' protagonist, Harry Potter. Voldemort's multidimensional persona is connected with a history of black magic, deception, and a never-ending goal of power, making him an intriguing and enduring figure in J.K. Rowling's imaginative world.

The formation of Voldemort's persona begins from the moment of his birth to a muggle<sup>3</sup> father and Merope Gaunt, a witch mother who comes from an ancestral line of pure-blood wizards with ancestral ties to Salazar Slytherin, one of the four founders of Hogwarts, the magical school in the narrative. Voldemort's belief that his mother was abandoned by his father when he discovered that she was a witch plays a crucial element in shaping his character, as well as his parentage's combination of magical and non-magical lineages. This critical foundation establishes the many layers that characterize Voldemort's identity. The circumstances surrounding his birth not only form his immediate persona but also put in motion a chain of events that would impact his path through the wizarding world. Being born to a muggle father creates an inherent contradiction in Voldemort's identity, as the magical bloodline is historically highly esteemed in the wizarding world. This initial struggle grows into a deep loathing for his non-magical ancestry. The contrast between his magical powers and his muggle heritage adds to Voldemort's mental struggle and desire for dominance, which would characterize his later declaration of war on the muggle world. His loath for the bloodline was the main factor in changing his name from Tom Riddle, a name that held the legacy of a muggle father, to Lord Voldemort as he states to Harry in the second book of the series, *Harry Potter and The Chamber of Secrets*:

“You see? It was a name I was already using at Hogwarts, to my most intimate friends only, of course. You think I was going to use my filthy Muggle father's name forever? I, in whose veins runs the blood of Salazar Slytherin himself, through my mother's side? I, keep the name of a foul,

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<sup>3</sup> The word 'Muggle' refers to those who do not bear magical abilities within the wizarding world of Harry Potter established by J.K Rowling.

common Muggle, who abandoned me even before I was born, just because he found out his wife was a witch? No, Harry. I fashioned myself a new name, a name I knew wizards everywhere would one day fear to speak, when I had become the greatest sorcerer in the world!”  
(Rowling, 1998/2004, p.231)

In this scene, Voldemort's deep distaste for his muggle father, as well as his fixation on his maternal heritage, notably Salazar Slytherin's blood, gives an intriguing insight into his mind and possible links to the Oedipus complex. In disowning his “filthy Muggle father's name”, Voldemort not only displays contempt for his non-magical lineage but also conveys a strong animosity or even a sense of betrayal against his parental figure. It is as if his problem is with the paternal figure rather than it being a problem with the muggle lineage. By stating “who abandoned me even before I was born” Voldemort accidentally emphasized the idea of deep hatred for the concept of a father that abandoned his mother, therefore leading to abandoning him, rather than the power of blood. Moreover, the celebration of his maternal heritage, notably his connection to Salazar Slytherin through his mother's blood, acts as a psychological protection and a weapon against his father. Voldemort's focus on his wizarding heritage might be an attempt to justify his father's unworthiness and his inferior status in comparison to his mother. Voldemort's link to Slytherin becomes a symbol of power and prestige that he uses in identifying and isolating himself away from his father. Interestingly, in the fourth book of the series, *Harry Potter and the Goblet of Fire*, it is confirmed that Voldemort does in fact murder his father, therefore, eliminating his paternal rival. In Voldemort's case, the Oedipus complex transcends outside the familial bonds of father, son, and mother to influence wider social structures. Tom Riddle's deep resentment of his Muggle father grew into a pervasive hostility that dominated the entire societal structure. This change created a highly biased morality, since Voldemort's personal grudge against Muggles had become established as a cultural standard. According to Jonathan Lear's investigation into Freud's notion of the Oedipus complex, morality is simply a collection of social norms and beliefs that use the Oedipus complex's natural dynamics for societal advantages (Lear, 2005/2015, p.194). Voldemort's repressed Oedipal complex and lack of familial relationships were therefore built into a larger theology aimed at reconstructing the wizarding world. His obsession with blood purity resulted from his relationship with his muggle father established an extremely rigid social order, resulting in two major wizarding wars that shaped his personality and viewpoints. In this perspective, Voldemort appears as a moving illustration of the Oedipus complex with his actions and identity development inextricably linked to his father's rivalry and puzzled emotions. The death of his father might be seen as a symbolic conclusion or climax of these unresolved Oedipal conflicts, emphasizing the complicated psychological components that contribute to Voldemort's complexity within the realm of Freudian psychoanalytics.

A more comprehensive Freudian examination of Voldemort's personality reveals a complicated interaction within his mind, notably between the competing

dynamics of the id, ego, and superego. This reveals the subtle psychological framework that underpins his thoughts, decisions, and actions throughout the Harry Potter books. Beginning with his id, the representation of the primal part of his psyche which seeks immediate power and glorification. This can be traced throughout the series, including his hunt for the philosopher's stone, which can offer him immortality, his thirst for power and authority, and, eventually, his partition of his soul into seven Horcruxes to guarantee his own continued existence. Voldemort's primal instinct does not fail to portray his darkness and preserve him as a monstrous villain through the narration.

However, his ego does, in fact, make multiple appearances in the story. Ego, In Freudian words, is the mediator between the demands of the id and the moral standards of the superego. Voldemort's ego may be observed by his brilliance, strategic planning, and skilled manipulation, which suggest a powerful ego. His capacity to plan and carry out intricate plans, like as invading the Ministry of Magic In the fifth book "Harry Potter and the Order of the Phoenix" through the manipulation of Harry as well as his thoroughly planned attack during the Triwizard Tournament in the fourth book "Harry Potter and the Goblet of Fire" which demonstrates a well-developed ego functioning, emphasizing his dominance and methodical approach to achieving power in the wizarding world. Voldemort's manipulation is crucial to the development of the narrative, demonstrating his mastery of psychological warfare. For the sake of the invasion of the Ministry of Magic, Voldemort takes advantage of Harry Potter's mental connection to him when he gives Harry deceptive sights and emotions, giving the false impression that his godfather, Sirius Black, is in danger. This manipulation does not only illustrate Voldemort's cunning and strategic intelligence but also his awareness of enemies' vulnerabilities. Therefore, this is a clear representation of his ego, demonstrating his capacity to navigate the psychological environment and manipulate people for personal advantage. Voldemort's manipulation is consistent with Freudian theories about the ego, revealing his ability to negotiate emotions and motivations, making him a strong and psychologically complicated enemy.

Nonetheless, in terms of the superego, which generally includes moral and ethical reasoning, Voldemort clearly demonstrates a complete lack of morality and ethics. Is it possible, however, for an individual to exist without a superego? Perhaps Voldemort's superego is as twisted as his persona. For example, Voldemort's obsession with blood purity and strong belief in the superiority of pure-blood wizards could serve as a distorted moral compass that directs his hideous deeds. While a traditional superego would encourage ethical conduct and societal standards, Voldemort creates his own version of morality motivated by a fervent belief in his twisted vision of the world. Therefore, his goal of a pure-blood wizarding society during the Wizarding War in the last two books of the series is more than just a desire for power; it is also a representation of a wicked moral code that values bias and racist ideals. According to this, Voldemort's

twisted superego becomes the primary reason behind his violent behaviour. His activities, such as starting the persecution of Muggle-born wizards and exploring the notion of Horcruxes, are motivated not merely by a desire for power, but also by a distorted moral framework that justifies the most horrific deeds in the service of blood purity. Thus, in Voldemort's situation, the superego becomes twisted and corrupted.

Furthermore, one of the fundamental structures of the narrative is the existence of the Horcruxes. Despite the physical presence of the Horcruxes from the very first book, however, the actual mention of this concept appears in the sixth book "Harry Potter and the Half-Blood Prince", specifically in memory of Professor Slughorn, a teacher at Hogwarts, as he chats with Tom Riddle, who is later known as Lord Voldemort:

"Sir, I wondered what you know about . . . about Horcruxes?"

Slughorn stared at him, his thick fingers absentmindedly caressing the stem of his wine glass.

"Project for Defense Against the Dark Arts, is it?"

But Harry could tell that Slughorn knew perfectly well that this was not schoolwork.

"Not exactly, sir," said Riddle. "I came across the term while reading and I didn't fully understand it."

"No . . . well . . . you'd be hard-pushed to find a book at Hogwarts that'll give you details on Horcruxes, Tom, that's very Dark stuff, very Dark indeed," said Slughorn.

(Rowling, 2005, p.496)

In the Harry Potter universe, A Horcrux was a dark magic object in which a wizard or a witch concealed a piece of their souls in order to become immortal. The piece remains untouched and kept in special items, which guarantee the preservation of the maker's receptacle even after death. Horcruxes were regarded as the most evil of all Dark Magic. They are produced as a result of a murder, the ultimate act of evil, which tears the soul apart. The creation procedure included a spell and a heinous crime with a genuine intention of murdering (Rowling, 2005). Horcruxes were valuable, and protection was in place to prevent theft or destruction. They were also extremely tough, needing powerful components and magical spells to kill, such as Basilisk Venom<sup>4</sup> and Fiendfyre<sup>5</sup>. From the series, it appears that Lord Voldemort was the only person to have successfully made more than one Horcrux, due to the horrific way of making it. However, Voldemort's split of his soul into seven Horcruxes could tell a lot about this character. He carries no value for the human soul of the people he killed to get it nor his own soul since he shatters it with every creation of a Horcrux. Ironically, Voldemort's

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<sup>4</sup> A type of venom extracted from a giant snake called 'The Basilisk' which appears in the second book of Harry Potter. This venom is extremely powerful to the extent it is capable of killing a person in one minute.

<sup>5</sup> a fatal curse that creates tremendous, enchanted flames of enormous size and heat, capable of destroying all in its path.

persuasion for immortality through his production of Horcruxes clashes with his life instinct. His attempts demonstrate a need for life continuity, which is an expression of Eros, or the life force as defined by Freud. Many characters seek eternity through many deeds whereas, in Voldemort's case, this life instinct takes a sinister turn, since it entails eliminating the lives of others in order to protect his own. In this case, The Horcruxes, which began as a tool for self-preservation, turn into tools of death and devastation that demonstrate the twisted nature of Voldemort's relationship with Eros. In this complicated sense, the quest for life gets entangled with a nightmarish dance of maliciousness, displaying his character's complicated and morally decadent qualities. Interestingly, the act of creating Horcruxes to reach immortality is not only associated with Eros, but it also has deep roots in the death instincts, known as Thanatos. Voldemort's intentional desire to separate his soul and put it in numerous objects reveals a strong alliance with the death drive. This deliberate act of soul-splitting demonstrates a fundamental disrespect for the sacredness of life, as seen by his willingness to sacrifice and manipulate life for his eternal life. Thus, the construction of Horcruxes becomes an expression of Thanatos. The more he splits, the closer he gets to dying and vanishing. So, by attempting to sustain immortality, he is, paradoxically, coming closer to death. This again represents Thanatos, the unconscious death instinct of the individual. Voldemort's actions may, in fact, be understood using Julia Kristeva's conception of abjection where she explains that abjection requires both the release and awareness of danger (Kristeva, 1941/1982, p. 9-10). This dynamic is evident in Voldemort's actions. Driven by his Eros, or life force, Voldemort creates Horcruxes to break free from mortality and achieve immortality. Paradoxically, this quest pushes him closer to his Thanatos, or death instinct, because each Horcrux represents a shattered piece of his soul, making him more vulnerable and incomplete. This paradox captures the ambiguity Kristeva addresses, especially in Voldemort's attempts at "releasing a hold, it does not radically cut off the subject from what threatens it" (Kristeva, 1941/1982, p. 9). In Voldemort's case, he is trying to release the hold of mortality to protect himself from death and achieve immortality, which eventually traps him in a never-ending state of danger due to the fact that no matter how much he tries to release mortality, it remains inherently tied to his immortality. Thereby, while Voldemort seeks to overcome the danger of death, he also embraces and sustains it through the creation of Horcruxes. This profound connection between Eros and Thanatos within Voldemort's psyche emphasizes the character's great complexity as well as the inherent contradictions in his quest for immortality. However, these artefacts, which contain fragmented shards of Voldemort's soul, such as his diary, Slytherin necklace, family ring and others, transform into vessels of darkness and destruction, representing a twisted and malicious connection with mortality. As a consequence, the Horcruxes become a physical manifestation of Voldemort's complex relationship with Thanatos and Eros. His acts, like as murdering innocent people to make Horcruxes and thereby save his own life, reveal a severe imbalance in his perspective of Eros and Thanatos. This imbalance is crucial to Voldemort's 'Overreacher' persona,

representing his insatiable desire for power and immortality at the price of the very essence of existence and the human spirit. The Horcruxes, which represent both the life and death forces, become the evidence of the various psychological qualities that make Lord Voldemort an intriguing and psychologically disrupted individual in the Harry Potter series.

### **LORD VOLDEMORT: THE OVERREACHER'S DESCENT INTO DARKNESS**

Tom Marvolo Riddle, the greatest villain of the wizarding world created by J.K. Rowling who spent his whole life searching for immortality, failed in his goal of conquering death as he faced his tragic end at the age of 71. Ironically, 71 years old is considered young compared to the long lifespan of wizards in that universe (Friedman, 2019), which is approximately 137 years. This dramatic contrast emphasizes the pointlessness of his severe actions, as well as the inherent potential risks of overreaching his boundaries. Riddle's fear of death drives him to forsake his humanity by dividing his soul into seven Horcruxes, as well as declaring wars on muggle-born out of internal conflicts and struggles from his childhood. These symbolic actions played a great role in leading to his demise. Therefore, his tragic story serves as a cautionary tale about the repercussions of unbridled ambition, demonstrating that the pursuit of immortality, when taken to extremes, can lead to an ironic and early death, stressing the eternal topic of the dangers of overreaching within the wizarding world in general, and mankind specifically.

The startling connections between Lord Voldemort and Faustus illustrate a fastening narrative that elevates Tom Riddle's story to the level of a Faustian epic. Voldemort's tireless quest for immortality, power, and dominance over the wizarding world is strikingly similar to the aims of Faustus, the mythical character who famously exchanged his soul for knowledge and worldly wants. Both storylines delve deeply into the repercussions of an unquenchable desire for dominance and eternal existence. Voldemort's pursuit for immortality via Horcruxes, similar to Faustus' contract with the devil, emphasizes the Faustian concept of abandoning morals in favour of unbridled ambition. The Faustian Tale of Tom Riddle transforms into a fascinating investigation of the human psyche diving into the complexity of power, the implications of unrestrained impulses, and the haunting echoes of one's decisions in quest of supreme power. Furthermore, similar to the depiction of Icarus in Pieter Bruegel the Elder's painting, Voldemort dies tragically at the hands of a young boy, while his lifeless form goes unnoticed by students who proceed on with their lives without acknowledging the once-feared dark lord's presence, just as Icarus' body falls into the sea unnoticed. Thus, Lord Voldemort is the ultimate depiction of the 'Overreacher,' embodying the archetype with profound psychological complexities, unquenchable desire, and terrifying power. His unwavering desire for immortality, heartless hatred for life and death, and manipulative tendencies define his personality. His distorted superego and intense devotion to blood purity highlight his ruthless goals. In his

passionate efforts, he not only defines his own fate but also leaves an unmistakable impact on the whole wizarding world described in the Harry Potter universe.

## CONCLUSION

In Conclusion, the examination of Lord Voldemort's character through the lens of Freudian psychoanalysis, the 'Overreacher' archetype, and the unfolding story of Tom Marvolo Riddle's desire for immortality creates a multifaceted narrative in the wizarding world. This paper deconstructs the various layers of Voldemort's psyche using Freudian concepts, from Oedipal influences on the interaction of id, ego, and superego, demonstrating the psychological richness of this legendary character, to the in-depth diving into the perspective of the forces of Eros and Thanatos. The classification of Voldemort as an 'Overreacher' emphasizes an aspect of unrestrained ambition, exemplified by his never-ending pursuit of power and immortality. The terrible irony of Tom Riddle's early death, despite his drastic efforts, serves as a cautionary tale about the dangers of overreaching and the sacrifices made in quest of ultimate power. These psychological and thematic elements work together to provide a nuanced understanding of Lord Voldemort's complexity and depth as a character. The character of Lord Voldemort leaves a lasting impression on the literary landscape of the world of literature as well as resonates with various readers through the timeless exploration of the human psyche and the consequences of transgressing humane boundaries. Finally, Voldemort's remarks to Harry in the fourth book encompass his whole persuasion of never-ending power, positioning him among the eternal embodiment of the 'Overreacher' archetype.

"I was ripped from my body, I was less than spirit, less than the meanest ghost . . . but still, I was alive. What I was, even I do not know . . . I, who have gone further than anybody along the path that leads to immortality. You know my goal — to conquer death."  
(Rowling, 2002, p. 653).

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# Artırılmış Çağda Yapay Zekâ Teknolojilerinin Grafik Tasarımı Alanına Etkisi

Billur ALİEFENDİOĞLU<sup>1</sup>

## ÖZ

İlk çağlardan bu yana devinim içinde olan teknoloji 21. yüzyılda fayda sağlayacak çoğu gelişmeyi beraberinde getirmiştir. Bilgisayar teknolojilerinin, internetin ve mobil cihazların ortaya çıkması, bilişim teknolojilerindeki ilerleme artırılmış bir çağ yaratarak Yapay Zekâ (YZ) alanında çoğu gelişmenin önünü açmıştır. En önemlileri Artırılmış Gerçeklik, YZ, Blockchain gibi kavramlardır. YZ, makinelerin deneyimlerinden öğrenmelerini, yeni verilere adapte olmalarını ve insanların gerçekleştirdiği görevlere benzer işleri yapabilmelerini mümkün kılmaktadır.

Bu teknoloji çoğu alanda farklı amaçlarla rahatlıkla kullanılabilir. Bu alanlardan biri de grafik tasarımıdır. Kendini teknolojik yenilikler ile güncelleyen grafik tasarımda da YZ'ye bağlı olarak birçok gelişme yaşanmaktadır. Yazıdan grafiğe dönüştürmeden, benzersiz sanatsal çalışmalar üretmeye; üretim süreçlerinde tasarım yazılımlarındaki çeşitli işlemlere kadar YZ'nin izlerine rastlamak mümkün hale gelmiştir. YZ'nin temel amacı olan insan hayatını kolaylaştırma durumu tasarım sektöründe yer alan tasarımcılar için sunduğu imkanlar ile yararlı olsa da makine öğrenmesine bağlı olarak benzersiz pek çok ürünün hızlı ve daha ucuz yollarla üretimi grafik tasarım mesleğinin geleceğinin sorgulanmasına neden olmaktadır. YZ'nin bu disiplinde kullanılması bir yandan tasarımcılara kolaylık sağlarken öte yandan bu sektörde görev yapan tasarımcı aşınmasına neden olmaktadır.

Bu çalışma YZ teknolojileriyle yaşanan gelişmelere bağlı olarak grafik tasarım alanında çalışan sektör uzmanlarının iş yapma biçimlerine sunduğu olumlu ya da olumsuz katkılarını ortaya koyma ve bu teknolojiyle disiplinin uygulamacılar, tasarımcılar için gelecekte nasıl şekilleneceği üzerine değerlendirme yapma ve alanın tasarımcılara katkı sunarken onların körelmesine neden olup olmadığını, yaratıcılık ve etik gibi unsurlarının nasıl değerlendirileceğini ortaya çıkartmayı amaçlamaktadır. Bu doğrultuda çalışmanın ana sorusu “YZ'nin gelecekte grafik tasarıma yansımaları nasıl olacaktır?” şeklindedir. Çalışmada kolayca örnekleme belirlenen dördü (4) lisansüstü grafik tasarım ve dördü (4) sektör uzmanı olan kişilerle bir odak grup çalışması gerçekleştirilmiş olup, araştırmanın grafik

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tasarım alanında yapılan tartışmalar için sunacağı veriler dolayısıyla hem alana hem de literatüre katkı sağlayacağı ön görülmektedir.

*Anahtar Kelimeler:* *Yapay Zekâ, Teknoloji, Tasarım, Görsel İletişim Tasarımı, Artırılmış Çağ.*

## **The Impact Of Advanced Artificial Intelligence Technologies On Graphic Design**

### **ABSTRACT**

Since ancient times, technology, which has been in a state of constant evolution, has brought forth numerous advancements that are beneficial in the 21st century. The emergence of computer technologies, the internet, and mobile devices, coupled with advancements in information technology, has created an augmented era, paving the way for significant developments in the field of artificial intelligence (AI). The most notable concepts include Augmented Reality, AI, and Blockchain. AI enables machines to learn from experience, adapt to new data, and perform tasks similar to those carried out by humans.

This technology can be easily utilized across various fields for different purposes, one of which is graphic design. In the ever-evolving field of graphic design, which continually updates itself with technological innovations, AI has brought about many developments. From converting text to graphics to generating unique artistic works and handling various processes in design software during production stages, the traces of AI have become evident. While the primary aim of AI is to simplify human life, offering conveniences to designers in the design sector, the rapid and cost-effective production of unique products through machine learning raises questions about the future of the graphic design profession. The use of AI in this discipline, while facilitating the work of designers, also leads to the erosion of designers' roles in the industry.

This study aims to reveal the positive or negative contributions of AI technologies to the work practices of industry professionals in the field of graphic design, to evaluate how the discipline will be shaped for practitioners and designers in the future with this technology, and to explore whether it contributes to or hinders the designers' creativity and ethical considerations. Accordingly, the main research question of this study is: "What will be the future implications of AI on graphic design?" A focus group study was conducted with four (4) graduate graphic design students and four (4) industry experts selected through convenience sampling, and it is anticipated that the data provided by the research will contribute to both the field and the literature, given the discussions in the graphic design field.

*Keywords:* *Artificial Intelligence, Technology, Design, Visual Communication Design, Augmented Era.*

## GİRİŞ

Teknolojinin hızlı gelişimi, birçok alanda köklü değişimlere yol açmış ve bu değişimlerden en çok etkilenen alanlardan biri de grafik tasarım disiplini olmaktadır. Grafik tasarım disiplini, sanayi devrimi ile birlikte daha geniş kitlelere ulaşmış ve iletişim araçlarının gelişimiyle önemli bir dönüşüm geçirmiştir (Becer, 2011, s. 95). Günümüzde ise YZ teknolojilerinin grafik tasarım süreçlerine entegrasyonu, yaratıcı süreçlerin tanımını değiştirmiş ve tasarımcıların rollerini yeniden şekillendirmektedir. Örneğin, derin öğrenme ve makine öğrenmesi teknikleri, otomatik görsel oluşturma, renk ve düzen optimizasyonu gibi alanlarda kullanılmaktadır. Tasarımcılar, YZ destekli araçlar kullanarak daha verimli çalışmalar üretebilirken, bu durum aynı zamanda insan yaratıcılığının yerini sorgulayan etik tartışmalara yol açmaktadır (Şekerli & Tüker, 2024). YZ teknolojileri, grafik tasarımda büyük bir potansiyele sahip olmakla birlikte (Özdemir, 2022), bu potansiyel tasarımcıların iş yapış biçimlerini yeniden tanımlamaktadır. Ancak, YZ'nin bu alandaki etkisini anlamak için öncelikle YZ'nin tarihsel gelişimine ve grafik tasarıma nasıl entegre olduğuna bakmak önemli olmaktadır.

## YAPAY ZEKÂ KAVRAMI

### KAVRAMSAL OLARAK YAPAY ZEKÂ VE TARİHİ

Yapay Zekâ (YZ), bilgisayar sistemlerinin insan benzeri zekâ işlevlerinin bir kısmını veya tamamını yapabilme yeteneği olarak tanımlanabilmektedir (Ergen, 2019). Bu işlevler arasında öğrenme, tahmin, problem çözme, karar verme, doğal dil işleme, ses ve görüntü tanıma, otomatik kontrol, robotik ve oyunlar gibi farklı alanlardaki görevler yer alabilmektedir. YZ, genellikle derin öğrenme, makine öğrenimi, doğal dil işleme, robotik ve diğer tekniklerin kullanılmasıyla gerçekleştirilmektedir (Doğan & Türkoğlu, 2019). YZ kavramı, başlangıçta bilgisayar oyunları gibi eğlence amaçlı alanlarda kullanılsa da zamanla makineleşme sürecinin bir parçası olarak hayatın her alanına entegre olmaktadır. Bugün, sağlık hizmetlerinden (Akalin & Veranyurt, 2020, s. 132) finansal analizlere (Yıldız, 2022, s. 48) müşteri hizmetlerinden tarım ve üretime kadar geniş bir yelpazede YZ uygulamaları bulunmaktadır.

YZ'nin tarihindeki önemli bir dönüm noktası, 1950'lerde Alan Turing'in "Computing Machinery and Intelligence" başlıklı makalesiyle gerçekleştiği bilinmektedir. Bu makalede Turing, bir makinenin zeki olup olmadığını belirlemek için İmitasyon Oyunu (Turing Testi olarak da bilinir) fikrini ortaya atmaktadır (İlıcak & Çinko, 2021). Teste göre eğer bir insan, bir bilgisayarla etkileşim halindeyken makineyi insandan ayırt edemiyorsa, bu makine testi geçiyor ve zeki olarak kabul ediliyordu. Bu test, YZ'nin gerçek bir potansiyelinin olduğunu gösteren bir adım olduğu düşünülmektedir (Ergen, 2019). Daha önce, Charles Babbage, insanların fiziksel faaliyetlerini değil, zihinsel faaliyetlerini taklit etmek için hesap makinesi geliştirmiştir. Fark Motoru adını verdiği bu ilk hesap makinesi, basit matematik işlemlerinin yanı sıra satranç, dama gibi oyunları da oynayabilen ve ara sonuçları saklayabilen bir hafızaya sahip olmaktadır.

Babbage, kendisini “programcı” olarak adlandırdığı bu makineyi, 2000 pirinç ve çelik parçadan oluşan şaftlar, dişliler ve disklerle elle çalışan bir manivela ile hareket ettirmekteydi. Günümüzde bile hala kullanılabilir olan bu makine, karmaşık bilgisayarların gelişimine ilham vermiş olduğu düşünülmektedir. Bu, insan düşüncesini taklit etme ve YZ’yı geliştirme hedefi doğrultusunda atılmış büyük bir adım olmaktadır (Schultz & Schultz, 2007). YZ’nın gelişiminde bir diğer önemli adım, 1956 yılında Dartmouth Konferansı’nda atılmıştır. Bu konferansta, John McCarthy, Marvin Minsky, Nathaniel Rochester ve Claude Shannon gibi önemli isimler bir araya gelerek YZ terimini ilk kez kullanmış ve bu alandaki çalışmaların temelini atmış oldukları düşünülmektedir. Konferansta, makinelerin insan gibi düşünebilmesi ve öğrenebilmesi üzerinde durulmuş ve YZ’nın bilimsel bir disiplin olarak tanınmasına yol açılmıştır. (Arslan, 2020). Bu gelişmeler, YZ’nın ilerlemesinin yalnızca başlangıç olduğunu ve teknolojinin sürekli evrim geçirdiğini göstermektedir.

1960’larda ve 1970’lerde, YZ araştırmaları büyük bir ivme kazanmıştır. Özellikle, uzman sistemler ve bilgi tabanlı sistemler gibi ilk YZ uygulamalarının bu dönemde ortaya çıkmış olduğu bilinmektedir. Uzman sistemler, belirli bir alandaki uzman bilgilerini kullanarak kararlar veren bilgisayar programlarıdır ve tıbbi tanıdan mühendislik problemlerine kadar birçok alanda kullanılmaktadır. Bu dönemdeki bir diğer önemli gelişme, Joseph Weizenbaum tarafından geliştirilen ELIZA programıdır. ELIZA, doğal dil işleme yetenekleriyle insanlarla sohbet edebilen ilk programlardan biri olarak YZ ‘nın potansiyelini göstermiştir (Yıldırım & Erdem, 2024). 1980’ler ve 1990’larda, YZ araştırmaları hız kesmeden devam etmiştir. Bu dönemde, nörobilim ve bilişsel bilimlerle YZ arasındaki etkileşim artmış ve yapay sinir ağları gibi biyolojik esinlenmeli modeller geliştirilmiştir. Yapay sinir ağları, insan beyninin çalışma prensiplerinden esinlenerek geliştirilmiş ve öğrenme yetenekleri sayesinde birçok karmaşık problemi çözebilmektedir. (Bozüyük & Yağcı & Gökçe, 2005). Bu dönemde ayrıca, robotik alanında da önemli ilerlemeler kaydedilmiş ve robotlar, endüstriyel üretimden uzay araştırmalarına kadar birçok alanda kullanılmaya başlanmıştır.

21. yüzyılda, büyük veri, bulut hesaplama ve makine öğrenimi algoritmaları gibi yeni teknolojiler, YZ’nın gelişimine büyük katkı sağlamıştır. YZ’nın günümüzde ise farklı alanlardaki uygulama örnekleri arasında sağlık hizmetleri, finansal analiz, müşteri hizmetleri, üretim, tarım, oyunlar ve güvenlik sistemleri yer alabilmektedir. Örneğin, YZ, kanser tanısı, ilaç geliştirme, klinik araştırmalar ve tıbbi görüntüleme gibi sağlık alanındaki birçok uygulama için kullanılabilir (Bozüyük & Yağcı & Gökçe, 2005). YZ’nın tasarım alanında da önemli bir araç olduğu unutulmaması gerektiği düşünülmektedir. Grafik tasarım, görsel sanatlar ve diğer yaratıcı süreçlerde YZ hem yaratıcılığı artıran hem de üretim süreçlerini hızlandıran bir araç olarak kullanılmaktadır. Bu teknoloji, tasarımcıların daha hızlı ve etkili bir şekilde çalışmalarını sağlarken, aynı zamanda benzersiz sanatsal çalışmaların ortaya çıkmasına da imkân tanımaktadır. Örneğin, YZ destekli yazılımlar sayesinde, metin tabanlı girdilerden otomatik olarak görseller

üretebilir, tasarım süreçlerini optimize edebilir ve hatta kişiselleştirilmiş sanat eserleri oluşturulabileceği düşünülmektedir.

## **YAPAY ZEKÂNIN POTANSİYELİ, GELECEKTEKİ ROLÜ VE DEZAVANTAJLARI**

YZ'nın potansiyeli oldukça büyüktür ve gelecekte birçok alanda daha fazla kullanılması beklenmektedir (Çetin & Aktaş, 2021). Bu alanlar arasında işletmeler, hükümetler, sağlık hizmetleri, tarım, sanayi, iletişim ve eğitim yer alabilmektedir. Örneğin, otomasyon, YZ tabanlı tahminler ve sürücüsüz araçlar gibi YZ teknolojileri, birçok endüstriyel ve ticari faaliyette kullanılmaktadır.

YZ, daha hızlı ve daha verimli işlemler yapabilmesi ve daha az insan müdahalesi gerektirmesi gibi birçok avantaj sunmaktadır. Bunun yanı sıra, YZ, büyük veri analizlerinde de etkin bir şekilde kullanılmakta ve işletmelerin stratejik kararlar almasına yardımcı olmaktadır. YZ'nın bir diğer önemli potansiyeli, sağlık sektöründe yatmaktadır. YZ destekli sistemler, hastalıkların erken teşhisi, tedavi planlaması ve hasta takibi gibi alanlarda devrim yaratma potansiyeline sahip olmaktadır. Örneğin, YZ algoritmaları, tıbbi görüntüleme verilerini analiz ederek kanser gibi hastalıkları erken evrelerinde tespit edebilmekte ve bu sayede hastaların yaşam kalitesini artırmaktadır. (Bozüyük & Yağcı & Gökçe, 2005). Ancak, YZ'nın dezavantajları arasında veri gizliliği, algoritmik adaletsizlik, insanlara karşı duyulan güvensizlik ve işsizlik yer alabilmektedir. Örneğin, YZ, grafik tasarım endüstrisinde önemli bir potansiyele sahip olmakla birlikte, bu alanda insanların yerini alabileceği riski taşımaktadır. YZ Politikaları Derneği gibi kuruluşlar, YZ'nın gelecekteki avantajları üzerine birçok veri sunmakta ve bu teknolojinin etik kullanımı konusunda rehberlik etmektedir. Bu dernekler, YZ'nın toplumsal etkilerini araştırmakta ve bu teknolojinin adil, şeffaf ve hesap verebilir bir şekilde kullanılmasını sağlamayı amaçlamaktadır (Acar, 2021). Buna ek olarak, YZ'nın etik ve sorumlu bir şekilde geliştirilmesi, gelecekteki etkilerinin olumlu yönde olmasını sağlayabileceği düşünülmektedir.

YZ'nın tasarım alanında kullanılması, telif hakları ve etik problemler gibi konuları gündeme getirmektedir. Tasarımcıların yaratıcı süreçlerinde YZ'nın rolü, insan emeği ve yaratıcılığı ile makine öğrenmesi arasındaki dengeyi doğru bir şekilde kurmak için dikkatli bir şekilde yönetilmesi gerektiği düşünülmektedir. Ayrıca, YZ uygulamalarının yanlış çalışması veya yanlış programlanması durumunda, ciddi sonuçlar doğurabilir; etik sorunlara neden olabilecek birçok alanı etkileyebileceği düşünülmektedir. Örneğin, bir YZ algoritmasının yanlış kararlar vermesi, insan hayatını tehlikeye atabilir veya toplumsal adaleti zedeleyebilir. Bu nedenle, YZ'nın geliştirilmesi ve uygulanması sürecinde etik prensipler ve düzenlemeler büyük bir önem taşımaktadır (Karaşahinoğlu, 2020). YZ'nın gelecekteki rolü, teknolojinin gelişimi ve toplumun bu teknolojiyi nasıl benimsediği ile şekillenecektir. YZ, doğru kullanıldığında, ekonomik büyümeyi destekleyebilir, verimliliği artırabilir ve yaşam kalitesini iyileştirebilir.

## **KAVRAMSAL OLARAK GRAFİK TASARIM DİSİPLİNİ**

Tasarım genel olarak, insanların yaşadıkları çevredeki olaylar, nesnelere ve fiziksel/ruhsal etkileşimlerle zihinsel bir manipülasyon yaparak yeniden düzenleme sürecidir. Tasarım süreci, problemleri tanımlama ile başlar ve bilgi toplama ve yaratıcı süreç aşamaları ile devam etmektedir (Kopuz, 2022). Tasarım, çeşitli disiplinlerde – iletişim, edebiyat, felsefe, sanat, mimarlık ve mühendislik gibi – farklı anlamlar taşısa da genel olarak ortak endişeleri içeren ve problem çözmeye yönelik bir süreç olarak tanımlanabilir (Çaydere, 2016). “Tasarım” terimi, “tasavvur” kelimesinin yerine kullanılmaktadır. Bu bağlamda tasarım, “düşleme, düşünme ve zihinde resimleme” anlamlarına gelmektedir. Tasarlamak ise “kabataslak yapmak, planlamak ve model oluşturmak” eylemlerine karşılık gelmektedir. Bu perspektiften bakıldığında, tasarlamamanın önceden belirlenmiş bir amaca ulaşmak için gerçekleştirilen düşünsel bir süreç olduğu anlaşılmaktadır. Dolayısıyla, tasarımın insanoğlunun varoluşundan bu yana mevcut olduğu söylenebilir (Aypek Arslan, 2021). Bu bağlamda, tasarımın sürekli evrimi ve gelişimi, insanın problem çözme ve yaratıcılık arayışında önemli bir rol oynadığı söylenebilir.

Tasarım, yalnızca ürün değil, çok aşamalı ve değişken bir süreç olup, tasarım öncesi aşamaları ve bu aşamalara katkıda bulunan bilişsel işlemleri de içermektedir (Kömürçüoğlu Turan & Altaş, 2003). Tasarlama, bir plan veya eskizi zihinde oluşturmak, biçimlendirmek ve bu süreçte zihinsel olarak belirlenen bir plan veya nesneyi üretmektir. Bu, bir sonucu hazırlayan adımları gösteren zihinsel bir proje veya şema olmaktadır (Bayazıt, 1994). Tasarım, problem tanımlama ve çözme süreci olarak değerlendirildiğinde ise düşünme eylemi olarak öne çıkmaktadır (Ketizmen, 2010). Tasarımın çok fazla tanımının olmasından kaynaklı tam olarak anlaşılammış olmasına rağmen, genel bir görüş, tasarımın yüksek derecede karmaşık ve yaratıcı bir faaliyet olduğu düşünülebilir.

Tasarım içeriği, orijinal (veya yeni) tasarımlar, adapte edilen tasarımlar, geçiş tasarımları ve değişken (veya büyütülebilir) tasarımlar olmak üzere dört farklı kategoriye ayrılmaktadır (Börklü, 1995, s. 35). Orijinal tasarım, teknik bir sistem için orijinal bir çözüm prensibinin başarılı bir şekilde uygulanmasını gerektirmektedir (Kılıç & Çınar, 2014, s. 168). Bu tür tasarım süreçlerinde, tasarımcıların yeni fikirler ve yaratıcılık sergilemesi beklenmektedir. İlk tasarım ve üretimi yapılan top, tüfek, uçak, motorlu araç, uzay gemisi, bilgisayar gibi pek çok ürün, orijinal tasarımın uygulama örneklerindedir. Orijinal tasarımla uğraşan tüm tasarımcıların, tasarım ihtiyaçlarını karşılamak için yeni fikirler ve çözüm prensipleri geliştirme yeteneğine sahip olması gerekmektedir (Börklü, 1995). Bu yetenek, tasarımcıların sürekli değişen ve gelişen teknoloji ve ihtiyaçlara uyum sağlayabilmelerini ve yenilikçi çözümler sunmalarını mümkün kılmaktadır.

Grafik Tasarım leke olarak kabul edilen Tipografi, İllüstrasyon ve Fotoğrafla mesaj vermek ve iletişim kurma disiplindir. Grafik tasarımın süreci, gözlem, araştırma, ilişkilendirme, yaratıcılık, uygulama ve sonuçlandırma aşamalarından oluşmaktadır (Tunçkan, 2012). Diğer bir deyişle, görsel bir iletişim sanatı



olarak tanımlanan grafik tasarım, renk ve şekillerin kullanımı yoluyla toplanan enformasyonun zihinsel eylemle imge haline gelerek - algı haline dönüşmesidir.

Güney Fransa'daki Lascaux mağarasında MÖ 1500 civarında yapılan duvar çizimleri (at, inek, boğa gibi) hem insanlar arasındaki iletişimin ilk örneklerinden biri olarak kabul edilmekte hem de dönemin insanları ve doğal yaşamı hakkında bilgi sunmaktadır. Bu çizimler, sanatsal ifade biçimlerinin ilk örneklerinden biri olması açısından da büyük bir değere sahip olmaktadır. Litografi olarak bilinen 'taş baskı' tekniği sayesinde, afişler yeni bir döneme girmiş; seri üretimin hayatımıza girmesiyle istenilen boyut ve ölçülerde, renkli ve çok sayıda üretilbilir hale gelmiştir (Önder, 2022, s. 47).

Bauhaus, Birinci Dünya Savaşı sonrası yaşanan büyük sosyokültürel değişimlerin zor ama umut dolu yıllarında ortaya çıkmıştır. Yeni Avrupa'nın yeniden yapılanma sürecinde, sanat ve mimaride avangard fikirlerin bir araya geldiği bir dönemde doğmuştur. Bu dönemde, geleneksel akademik anlayışa karşı sorgulamalar artarken, endüstriyel ilerlemenin gerçek ihtiyaçlarına odaklanan yenilikler önem kazanmıştır. Almanya'da Walter Gropius tarafından açılan Bauhaus okulu, 20. yüzyıl boyunca tasarım ve mimaride büyük bir etkiye sahip olmuş ve günümüzde bile yaratıcı zihinlere ilham vermeye devam etmektedir. Tasarım dünyasında bir dönüm noktası olarak kabul edilen Bauhaus, herkes için mutlu bir gelecek inşa etmeyi amaçlamıştır (Pek, 2021, p. 204). Endüstri devriminden sonra, tasarım sanatları, mimari tasarım ve ürün tasarımı gibi alanlar doğmuş ve kitle iletişim çağı belirlemiştir (Arıkan, 2008).

Mezopotamya, medeniyetin beşiği olarak kabul edilmekte olup, insanlık tarihindeki ilk yerleşik yaşam deneyimlerinin ve ilk sulu tarım faaliyetlerinin gerçekleştiği bölgedir. Matematik, tıp gibi alanlarda ilk gelişmeler bu bölgede gerçekleşmiştir (Koroğlu, 2018, s. 13). Aynı zamanda, bu coğrafya, insan topluluklarının birikmiş hafızasını kayıt altına almak amacıyla kullanılan ilk yazının da icat edildiği yerdir. Bu bağlamda, uygarlığın gelişimine yön veren tüm bu önemli süreçlerin yaşandığı Mezopotamya, elimizdeki en önemli tarihsel yazılı kaynaklara, çivi yazılı tabletlere sahip olmaktadır (Diri, 2021). Bu tabletler, Mezopotamya'nın kültürel mirasının korunmasında ve anlaşılmasında kritik bir rol oynamaktadır.

9. yüzyıldan 12. yüzyıla kadar Avrupa'da kitaplar, manastırların "scriptorium" olarak adlandırılan yazma odalarında keşişler tarafından çoğaltılmıştır (Zenbilci Kaya, 2018, s. 3882). Bu dönemde din kurumları, kitap çoğaltma işini kendi tekellerinde tutarak metinleri yüksek sesle okuyanlar ve yazanların yanı sıra sayfa kenarlarını süsleyen, resimleyen ve ciltleyen keşişlerden oluşan bir iş bölümü ile yürütmüştür. El yazması kitapların üretimi genellikle 2-3 yıl sürmüş ve bu dönemde zengin ailelerin kütüphanelerinde çoğunlukla İncil'in bir kopyası yer almıştır. Hayvan derisinden yapılan parşömenler üzerine kesik uç veya tüy kalemle yazılan kodeksler, metinlerin daha önce olduğu gibi rulo şeklinde değil, sayfalar halinde düzenlenmesiyle oluşturulmuştur. Bu el yazmaları, günümüz

kitap formatının temelini atmış olup, ortalama 35x50 cm boyutları, kalın kapakları ve yaklaşık 300 sayfa sayılarıyla taşınabilirlikten uzak olmuştur (Arı, 2015).

12. yüzyılda Fransa’da ortaya çıkan ve tüm Avrupa’ya yayılan Gotik mimarinin etkisi, manastırlardaki ve loncalardaki yazıcıların Gotik yazıya yönelmesinde büyük rol oynamıştır. Gotik mimari, insan ve yapı arasındaki oranlar yerine, yapının kendi içindeki oranlarını ele alarak insanı bir birey olarak değil, bir “kul” olarak konumlandırmıştır (McLuhan, 2022). Gotik yazı, bu anlayışa paralel olarak, işlevsel varlığı ile maneviyatın araçsal taşıyıcısı olarak görülmüştür. Dikey yapıya sahip Gotik yazı, göğe doğru uzanan devasa Gotik yapıların kitap sayfalarındaki yansımasıdır. Gotik yazının Latince “örmek, dokumak” anlamına gelen “texere” terimi ile karşılık bulması, bu yazının boşluksuz yapısını işaret etmektedir. Gotik yazıya olan yönelimin diğer bir pratik sebebi, Gotik harflerin sıkışık yapısıyla metne daha çok yer kazandırmasıdır. Bu özellik, mali açıdan güçlük çeken loncaların daha az sayfa sayısına sahip, dolayısıyla daha ucuz kitaplar üretmesine olanak tanımıştır (Jean, 2023).

13. yüzyılda İtalya’daki üniversitelerden başlayarak Avrupa’daki birçok üniversiteye yayılan “pecia” sistemi, kitap fiyatlarının düşmesinde etkili olmuştur (İskender, 2014, s. 551). Bu sistem, bir kitabın örnek bölümlerinin kopyalanması amacıyla kiralanmasına dayanmıştır. Böylece tüm kitabı satın almak yerine, belirli bölümleri çoğaltmak mümkün hale gelmiş ve bilginin dolaşımı büyük ölçüde artmıştır. 12. yüzyılın sonlarında üniversitelerin doğuşu, dinsel konular dışında yemek, astronomi, matematik, mantık, felsefe ve aşk hikayeleri gibi çeşitlenen içeriklerin çoğalmasına zemin hazırlamıştır (Arı, 2015, s. 139). Avrupa’da baskı teknikleri, 1300’lü yıllardan itibaren üzüm sıkma, parşömenleri parlatma ve kumaşlar üzerine baskı yapmak gibi amaçlarla kullanılan kollu baskı makinesinin kitap basımında kullanılmaya başlanmasıyla gelişmiştir. Ahşap kalıplarla yapılan bu baskılar, küçük puntolu harfler ve detaylı görseller için yeterli olmasa da gravür tekniğiyle birlikte kullanılmıştır (Jean, 2023). 13. yüzyılda Çin’den Avrupa’ya yayılan kâğıt üretim tekniği, daha ucuz ve hafif kitapların üretilmesine olanak tanımış, kilisenin tekelciliğinin kırılmasında etkili olmuştur. Kâğıdın kullanımı, kodekslerin çevrilmesi zor, kesintisiz sayfalarının yol açtığı takip zorluğunu ortadan kaldırarak, okuyuculara daha olumlu bir okuma deneyimi sunmuştur (Arı, 2015, s. 139).

Çin’de geliştirilen ilk ağaç blok baskı tekniği, Uygurlar tarafından kullanılmıştır. Moğolların 1241’de Almanya’yı istila ederken getirdiği basılı kitaplar, Almanya’da baskı yöntemlerinin öğrenilmesine yol açmıştır. Avrupa, 13. yüzyılda Moğollar aracılığıyla baskı sanatını tanımış ve 14. yüzyılda bu sanat ilerlemiştir. Moğol istilaları ve Haçlı Seferleri, Avrupa’nın doğu ile ilişkilerini yeniden düzenlemesine neden olmuştur. Haçlı Seferleri, ticareti ve burjuva kültürünü teşvik etmiş, Rönesans’ın gelişimini hızlandırmıştır. Matbaa, Avrupa’da Reform ve Rönesans’ta büyük rol oynamış, Osmanlı’ya geç gelmesi ise modern çağların Doğu’da başlamasını geciktirmiştir (Tosun Durmuş, 2017). Bu geçiş süreci,

teknolojik ve kültürel etkileşimlerin zaman içindeki rolünü ve farklı bölgelerdeki bilgi yayılımının hızını önemli ölçüde etkilemiştir.

Johannes Fust ve Johannes Gutenberg tarafından Almanya'nın Mainz şehrinde 1450'de geliştirilen ve her bir harfin bağımsız olarak yer değiştirmesine olanak tanıyan "hareketli metal harfler" veya "devşirilebilir harf karakterleri" olarak anılan matbaa sistemi, Gutenberg'in kuyumculuk bilgilerini kullanarak ürettiği kurşun alaşım harfler ve yağ bazlı mürekkeple birlikte, tahtadan baskının yerini almıştır (Becer, 2011). Gutenberg, 5 yılda 210 kopya olarak basılan ve 40.9 x 29.9 cm boyutlarında, 1282 sayfa ve 40-42 satırdan oluşan 42 Satırlık İncil'de Gotik (Black Letter) yazı karakterini kullanarak, el yazması kitaplara benzer bir estetik oluşturma çabası içinde, yaklaşık 270 farklı harf kombinasyonu üretmek zorunda kalmıştır (Uçar, 2004, s. 100).

Gutenberg Almanya'da basımlarını sürdürürken, Londra'da ilk basımevini 1476'da kuran William Caxton, İngilizce basılan ilk kitap olan "Troya Öyküleri"ni yarı-Gotik/yarı-Romanesk yazı karakteriyle basmıştır; Caxton'un bastığı 80'in üzerindeki kitap, İngiliz toplumunun düşünce dünyasına büyük katkı sağlamıştır (Arı, 2015, s. 142). Aldus Manutius, 1500'lerde Venedik'te kurduğu matbaada klasik eserleri basarak, Rönesans kültürünün yayılmasına katkıda bulunmuş ve harf tasarımcısı Francisco Griffo ile birlikte modern tipografi kültürüne İtaliye yazı stilini kazandırmıştır (İskender, 2014). Bu yenilikler, matbaanın evriminde önemli adımlar olup, yazılı iletişimin biçim ve erişilebilirliğini köklü şekilde dönüştürmüştür.

Fransız Devrimi, eğitimin yaygınlaşmasını ve okur-yazarlık oranlarını artırarak bilgi akışını hızlandırmış, bu da grafik iletişimin önemini artırmıştır. Yayıncılık, uzmanlaşma ile değişmiş ve litografi teknikleri geleneksel yöntemleri etkilemiştir. 19. yüzyılda yazı karakterlerinde önemli değişiklikler yaşanmış, Endüstri Devrimi'nin buhar gücüyle çalışan baskı presi kitle iletişim çağını başlatmıştır. Fotoğrafın icadı ise görsel imgelerin çoğaltılmasını köklü şekilde değiştirmiştir (Becer, 2011). Fotoğrafın keşfi, zaman içinde birçok tekniğin birleşmesiyle ortaya çıkmıştır. "Karanlık kutu" olarak bilinen camera obscura tekniği, antik çağlardan beri bilinen bir yöntemdir. Rönesans dönemi sanatçıları, dış dünyayı daha iyi analiz edebilmek için bu tekniği sıklıkla kullanmışlardır. Bu anlayışa bazı teknik yeniliklerin eklenmesiyle, Nicéphore Niépce (1765-1833) yüzey üzerinde görüntü yakalamayı başarmıştır. Niépce'in çalışma arkadaşı Louis Daguerre (1787-1851) ise 1837'de ilk fotoğraf makinesini icat etmiştir (Böcekler, 2016, s. 140). Daguerre, tıpkı Niépce gibi, çalışmalarını sanat, bilim ve teknolojinin kesiştiği bir alanda gerçekleştirmiştir. Onun yöntemi, ışığa duyarlı hale getirilmiş gümüş nitrat kaplı bakır levhaların, karanlık kutuda 15-20 dakika kadar pozlanması ve ardından cıva buharına maruz bırakılmasına dayanıyordu (Altaş, 2020).

Teknolojik ilerlemeler sayesinde, grafik tasarım sadece basılı ürünlerde değil, aynı zamanda tüm görsel materyallerde kullanılan bir görsel iletişim aracı haline gelmiştir. Günümüzde, grafik tasarım bir iletişim aracı olarak sıklıkla

kullanılmaktadır ve dil biliminin iletişim gücünden daha etkili sonuçlar ortaya koyabilmektedir. Farklı dilleri konuşan insanlar bile grafik tasarımın ortak dilini kullanarak etkili bir şekilde iletişim kurabilmektedirler. Grafik sanatı, günümüzde bilgisayar teknolojilerinin gelişmesiyle birlikte hızla ilerlemekte ve grafik tasarımcılar da genellikle bilgisayar ortamında çalışmalarını hazırlamaktadır. Özellikle dijital teknolojinin ilerlemesi ve internetin yaygınlaşması, internet sayfası arayüz tasarımlarında yeni arayışların ortaya çıkmasına neden olmuştur (Hacı & Acar, 2020). Grafik tasarımcılar, günümüzde eskisinden daha hızlı bir şekilde kendilerini güncellemek zorundadırlar. Çünkü kullanılan teknolojiler her geçen yıl daha da ilerleyerek daha karmaşık hale gelmektedir. Ancak, bilgisayar teknolojileri ile birlikte ortaya çıkan dijital devrim, tasarımcıların geniş, özgün ve hızlı yaratım araçlarına hiç olmadığı kadar erişmesini sağlamıştır. Gerekli yazılımlarla birlikte tasarım sürecini hızlandırabilen tasarımcılar, daha fazla seçenekle sonuçlandırabilecekleri tasarımlar geliştirebilmektedirler. Ayrıca, kullanılan teknolojiye bağlı olarak tasarım yazılımları da ihtiyaca göre geliştirilmekte ve alanında derinleşmektedir. Bilgi ve teknolojinin hızlı bir şekilde artışı, yakın bir gelecekte tasarımcıların arttırılmış gerçeklik ve sanal gerçeklik alanlarına daha fazla yönelmelerine neden olacaktır. Bu iki alanda da, grafik tasarımın daha çok hareketli ve etkileşimli tasarım alanlarına yoğunlaşacağı öngörülebilir (Akman & Uçar, 2020). Bilgi ve teknolojinin hızlı bir şekilde artışı, yakın bir gelecekte tasarımcıların arttırılmış gerçeklik ve sanal gerçeklik alanlarına daha fazla yönelmelerine neden olacaktır. Bu iki alanda da grafik tasarımın daha çok hareketli ve etkileşimli tasarım alanlarına yoğunlaşacağı öngörülebilir. Bu gelişmeler, grafik tasarımın sınırlarını genişleterek, kullanıcı deneyimini daha derin ve etkileşimli bir hale getirecektir.

## **GRAFİK TASARIM VE YAPAY ZEKÂ**

Son yıllarda, birçok farklı meslek grubu ve çalışma alanında YZ kullanımı hızla artış göstermektedir. Grafik tasarım, bu kullanımın belirgin olduğu alanlardan biridir. Grafik tasarım, fikir, düşünce, uygulama ve üretkenlik gibi unsurları içeren bir görsel iletişim disiplini. Ancak, üretkenliğin insana özgü bir özellik olması nedeniyle, bilgisayar ve internetin kullanımı ile yapılan grafik tasarım çalışmaları, zorluklarla karşı karşıya kalmaktadır ve grafik tasarım alanının bir parçası haline gelmektedir. Bu durum, YZ uygulamalarının artmasına ve grafik tasarımcılığı tecrübesi olmayan kişilerin bile YZ siteleri aracılığıyla logo ve web sitesi tasarlamasına olanak sağlamaktadır. Ancak, bu eserlerin tasarım kriterleri açısından fikir, üretkenlik ve özellikle özgünlüğü tartışmaya açık konulardır (Özdemir, 2022).

YZ teknolojisi, son yıllarda birçok farklı alan için büyük potansiyel taşıyan bir teknoloji olarak öne çıkmıştır. Bu teknolojinin, grafik tasarım dahil yaratıcılık gerektiren alanlarda da kullanımı giderek artmaktadır. YZ teknolojisi, geleneksel olarak insanların gerçekleştirdiği yaratıcı süreçleri taklit edebilir ve hatta geliştirebilir. Bu nedenle, YZ teknolojisi, tasarımcıların yaratıcılıklarını arttırmalarına da yardımcı olabilir. Ancak grafik tasarım süreci, estetik kaygıları

göz önünde bulundurarak bilgi birikimi gerektiren bir süreçtir. Bu süreç, tasarımcıların tasarımlarını belirli bir vizyon ve bilgi birikimi temelinde oluşturmalarını gerektirir. Ancak, YZ teknolojisi henüz bu tür estetik kaygılara sahip olamamaktadır (Özdemir, 2022). Her geçen gün gelişen YZ uygulamaları, grafik tasarım alanında da çeşitli teknolojik yeniliklere yol açmaktadır. Grafik tasarım sektörünün öne çıkan YZ uygulamalarından Open AI, Dall.E ve Midjournal gibi birçok YZ yazılımları grafik tasarım alanında kullanıcılara çeşitli imkanlar sağlamaktadır. Örneğin kullanıcı kişi eğer Dall.E'ye, avokado şeklinde bir koltuk veya hayvan illüstrasyonları tasarlamasını istediği takdirde Dall.E onu saniyeler içerisinde üretebilir aynı zamanda birden çok farklı varyant dahi oluşturabilir. Alakasız iki fikri birleştirerek fantastik bir yeniden dizayn etme yeteneğine sahiptir (Kopuz, 2022). Bu tür YZ araçları, grafik tasarımın sınırlarını genişleterek, tasarımcıların yaratıcılıklarını destekleyebilir ve yeni estetik deneyimler sunabilir.

OpenAI'nin GPT (generative pretrained transformer) modelinin ilk versiyonu, 2020 civarında piyasaya sürülmüş ve büyük dil modellerinin (LLM'ler) öncüsü olmuştur. Bu modeller, Wikipedia gibi milyarlarca çevrimiçi kaynağı kapsayacak şekilde eğitilirler ve önceden eğitilmiş oldukları için insanlarla etkileşime girdiklerinde aktif olarak öğrenmezler. GPT'nin gelişimi, kullanılan parametre sayısındaki artışla da belirginleşmiştir. İlk versiyon 2018'de yaklaşık 117 milyon parametreye sahipken, GPT-2, 2019'da 1,5 milyardan fazla parametre ile önemli gelişmeler sağlamıştır. GPT-3 ise 2020'de 175 milyar parametre ile dikkat çekici bir performans sergilemiş ve Chat GPT'nin temelini oluşturmuştur. 2023 yılında tanıtılan GPT-4, 170 trilyon parametre ile daha isabetli tahminler yapabilmek adına daha büyük eğitim verileri üzerinde eğitilmiştir. Bu modeller metin üretimiyle sınırlı kalsa da yeni versiyonlar, DALL-E2 ve Midjourney gibi görüntü oluşturma modelleriyle farklı alanlarda da başarılı sonuçlar elde etmiştir. Yeni modeller, transformatör mimarisi yerine Kararlı Difüzyon gibi Generative Adversarial Networks (GAN) kavramına dayanan teknolojiler kullanmaktadır (Coşkun, 2024). Ayrıca YZ sadece grafik tasarım alanında değil birçok farklı alanda da gelişmeye başlamaktadır. Örneğin cerrahi uygulamalarda kullanımı yaygınlaşmaya başlamıştır (Ölçer & Yılmaz, 2021, s. 21). Üretken yapay zekâ (ÜYZ), mevcut veri kümelerine benzer ve yenilikçi veri örnekleri oluşturma yeteneğiyle YZ'nin bir alt alanını temsil eder. ÜYZ, veri sentezleme kapasitesiyle mevcut veri setlerinin ötesinde yaratıcı ve yenilikçi içerikler üretme kabiliyetine sahiptir. ÜYZ'nin kökenleri, makine öğrenmesi algoritmalarının tersine mühendislik edilmesiyle, yani belirli girdi verilerine dayanarak yeni veriler üretme amacı güden modellerle başlamıştır. Zamanla, derin öğrenme teknikleri ile güçlendirilmiş olan bu modeller, günümüzde ChatGPT gibi karmaşık sistemlerin temelini oluşturmuştur. ÜYZ, özellikle dil işleme, görüntü oluşturma ve müzik üretimi gibi alanlarda yenilikçi ve yaratıcı sonuçlar üretme potansiyeline sahiptir (Coşkun, 2024, s. 473). Görüntü oluşturmaya Dall-e; müzik üretimine Suno ve dil işlemeye ise Gemini ve ChatGPT örnek gösterilebilir.

Modern ÜYZ teknikleri arasında Generative Adversarial Networks (GAN'lar) dikkat çekmektedir. (Çelik & Talu, 2020, p. 181). GAN'lar, birbirleriyle rekabet eden iki sinir ağı (jeneratör ve ayırıcı) aracılığıyla çalışır. Jeneratör, rastgele girdi verilerini alarak gerçekçi ve makul çıktılar (örneğin, görüntüler) üretirken, ayırıcı bu çıktıların gerçek mi yoksa yapay mı olduğunu ayırt etmeye çalışır. Bu rekabetçi süreç, jeneratörün gerçekçi veriler oluşturma yeteneğini sürekli olarak geliştirmektedir. GAN'lar, sanat ve tasarım alanında, pazarlama, eğlence ve finans gibi çeşitli sektörlerde kullanım alanı bulmuştur. Üretken YZ'nin ilerlemesiyle birlikte, sanat yaratımı daha zengin, etkileşimli ve veri odaklı hale gelmiştir, bu da teknoloji, sanat ve insanlar arasındaki ilişkinin daha da yakınlaşmasını sağlamıştır. Ancak, sanatçıların ÜYZ araçlarını kullanırken orijinalliklerini korumaya özen göstermeleri gerekmektedir, çünkü YZ'nin kullanımı, özellikle hazır araçların kullanımı, sanat eserinin ve sanatçının algısına zarar verebilir. Yapay zeka tarafından işlenerek üretilen tasarımların telif, eser hakkı gibi konularda çeşitli etik sorunları da beraberinde getireceği ön görülmektedir (Karaşahinoğlu, 2020, s. 625).

GAN'lar, iki farklı sinir ağından oluşmaktadır: biri bilgi dizilerini üretirken, diğeri üretilen verileri gerçek dünya verileriyle karşılaştırarak farklılıkları belirler. Bu iki ağ, birlikte çalışarak rekabet eder ve hataları azaltarak oldukça gerçeğe yakın veriler üretir. GAN teknolojisi, 2014 yılında Montreal Üniversitesi Bilgi ve Araştırma Bölümü'nde geliştirilen çalışmalarla doğmuştur (Coşkun, 2024, s. 474). Bu teknoloji, sanat ve tasarım alanlarında, derin öğrenme uygulamaları ve YZ sergilerinde yaygın olarak kullanılmaktadır. GAN'lar, önceki örneklerin sisteme işlenmesi ve belirli kuralların anlaşılması yoluyla yeni ve özgün görüntüler üretebilir. Üretken YZ, görsel sanatlar, pazarlama, eğlence ve finans gibi çeşitli alanlarda kullanım alanı bulmuştur. Örneğin tıpta cerrahi alanında kullanılmaya başlanmıştır (Ölçer & Yılmaz, 2021, s. 21). YZ'nin gelişimi, sanat yaratımını zenginleştirirken, sanatçılar bu teknolojiyi dikkatli kullanmalı, özgünlükten ödün vermemelidir. Bu, YZ araçlarının yaratıcı süreçlerde nasıl etkili bir şekilde kullanılabileceğini anlamak açısından önemli bir adımdır (Coşkun, 2024). Grafik tasarım ve YZ entegrasyonu, son yıllarda önemli bir dönüşüm geçirmiştir. Bu entegrasyon, sadece grafik tasarım süreçlerini hızlandırmakla kalmayıp, aynı zamanda daha yenilikçi ve yaratıcı çözümler sunmayı da amaçlamaktadır. Örneğin, Adobe Photoshop ve Illustrator gibi popüler grafik tasarım yazılımlarında YZ destekli araçlar entegre edilmiştir (Kocaman, 2021, s. 3009). Bu araçlar, tasarımcılara daha önce mümkün olmayan tasarımlar yaratma konusunda yardımcı olabilmekte ve derin öğrenme algoritmaları ile sinir ağları sayesinde daha hızlı ve verimli çalışmalarını sağlayabilmektedir. Bu sayede, tasarımcılar daha geniş bir yaratıcılık yelpazesi sunarak çalışmalarını zenginleştirebilirler. Ayrıca sadece grafik tasarımda değil YZ her alanda yardımcı bir araç olmaktadır.

## **ARAŞTIRMA METEDOLOJİSİ**

### **ARAŞTIRMANIN KAVRAMI AMAÇ VE ÖNEMİ**

Günümüzde YZ'nin birçok sektöre dahil olması çeşitli gelişmeleri de beraberinde

getirmiştir. Grafik Tasarımı alanında da YZ teknolojilerinin sağladığı birçok farklı yazılımlar sayesinde farklı pek çok ürün örneklerine rastlanmaktadır. Bu bağlamda YZ destekli hazırlanan tasarımların grafik tasarım sektörüne katkısı, avantajları ve dezavantajları, sektörün geleceği, bu konudaki gelişmeler ve grafik tasarımcıların YZ'ya olan bakış açısı bu araştırmanın önemini oluşturmaktadır. Bu kapsamda bu araştırma, tasarım alanında görev almış veya alıyor olan tasarımcıların YZ teknolojilerine bakışlarının nasıl ve ne yönde olduğunu ortaya çıkartma amacındadır. Bu bağlamda çalışmanın varsayımları aşağıda sıralandığı gibidir;

- YZ araçlarını kullanmak grafik tasarımcının yaratıcı süreçleri üzerinde etkilidir.
- YZ destekli grafik tasarım üretimleri için geliştirilen yazılımlar tasarımcıların işini kolaylaştırır.
- YZ desteği ile üretilen grafik tasarım ürünleri tasarım sürecini hızlandırır.
- YZ araçları kullanmak sanatçının / tasarımcının özgünlüğünü kaybetmesine neden olur.

### **ARAŞTIRMANIN YÖNTEMİ, EVREN VE ÖRNEKLEM**

Araştırma kapsamında çalışmanın evreni grafik tasarım alanında çalışan kişilerden oluşmaktadır. Ancak evrenin genişliği ve bu kişilere ulaşmanın zaman ve maddi açıdan imkânsızlığı dolayısıyla çalışma yükseköğretim kurumlarına bağlı olan lisans veya lisansüstü eğitim enstitülerinde görsel iletişim tasarımı, grafik tasarım veya yeni medya ve iletişim bölümlerinde okuyan ya da mezun olmuş kişiler ile sektörde aktif olarak görev alan görsel tasarım uzmanlarından oluşmaktadır. Ancak evrenin genişliği ve bu kişilere ulaşmanın maddi ve zaman açısından imkânsızlığı dolayısıyla çalışma kolayda örneklem yöntemiyle belirlenen yüksek öğretim kurumlarına bağlı olan lisans ve lisans üstü eğitim enstitülerinin görsel iletişim tasarımı, grafik tasarım veya yeni medya ve iletişim bölümlerinde okuyan ya da mezun olmuş kişiler, sektörde ise aktif olarak görev yapan görsel tasarım uzmanlarından oluşmaktadır. Bilindiği gibi kolayda örneklem; Kolayda örnekleme, araştırmacının yargılarına dayanarak ana kütleden en kolay, hızlı ve ekonomik şekilde veri topladığı tesadüfi olmayan bir örnekleme yöntemidir (Baran & Aydın, 2015). Araştırma kolayda örneklem ile belirlenen ve toplamda sekiz (8) kişi üzerinde bir odak grup görüşmesi gerçekleştirilmiştir. Bilindiği gibi odak grup (focus group) genellikle bazı ortak özelliklere sahip 4-12 katılımcıyla ve bir moderatörle gerçekleştirilen, katılımcıların gerçek düşüncelerini saklama gereği duymayacağı çok sesli bir ortam yaratılarak veri toplamayı amaçlayan bir tekniktir (Gülcan, 2021). Odak grup görüşmeleri, katılımcıların kendi duygu, düşünce ve deneyimlerini ifade ederken aynı zamanda diğer üyelerin deneyimlerini de öğrenmelerine olanak tanır. Bu yöntem, kişilerarası etkileşime dayalı olarak veri toplama sürecini destekler (Akar & Akçay, 2024). Bu özellikleri dolayısıyla odak grup çalışmasında belirlenen sekiz (8) kişiden dördü (4) yükseköğretim kurumlarının görsel iletişim tasarımı, grafik tasarım, yeni medya ve iletişim alanlarında eğitim gören ya da mezun kimseler ile dördü (4) sektörde tasarım mesleğini icra eden kişilerden oluşmaktadır.

## KATILIMCI SEÇİMİ

Çalışma kapsamında, 11.05.2023 tarihinde saat 22:00’da Microsoft Teams uygulaması üzerinden çevrim içi olarak gerçekleştirilen odak grup çalışmasında 4’ü öğrenci, 4’ü uzman olmak üzere toplamda 8 (sekiz) tasarımcı ve tasarımcı adayı üzerinde gerçekleştirilmiştir. Yaş aralıkları 20 ila 35 arasında olan katılımcılar ile görüşme bu alanda akademisyen olan bir moderatör bir gözlemci eşliğinde kayıt altına alınarak ve dijital ortamda saklanmak koşuluyla kişilerin tamamen gönüllülük esasıyla katılımları sonucunda gerçekleştirilmiştir. 8 Katılımcı, araştırma sürecinde “**Katılımcı 1, 2, 3, 4 ve 8**” olarak kodlanmıştır ve **Tablo.1**’de sunulmuştur.

**TABLO.1:** Katılımcı kodlamaları: Çalışmada yer alan 8 katılımcı aşağıdaki tablodaki gibi kodlanmıştır.

<b>Katılımcı 1</b>	<b>K1</b>
<b>Katılımcı 2</b>	<b>K2</b>
<b>Katılımcı 3</b>	<b>K3</b>
<b>Katılımcı 4</b>	<b>K4</b>
<b>Katılımcı 5</b>	<b>K5</b>
<b>Katılımcı 6</b>	<b>K6</b>
<b>Katılımcı 7</b>	<b>K7</b>
<b>Katılımcı 8</b>	<b>K8</b>

Araştırmacı tarafından katılımcılara yöneltilmek üzere öncelikle 10 adet sorudan oluşan “Odak Grup Soru Formu” hazırlanmış ve Tablo.2’deki sunulmuştur.

**TABLO.2:** Odak Grup Soru Formu

Soru	
1	YZ kavramını duyduunuz mu?
2	YZ’nın mesleki konularda kullanılmasını nasıl karşılıyorsunuz?
3	Bu araçlar sayesinde üretilmiş grafik tasarım ürünlerini nasıl değerlendiriyorsunuz?
4	YZ’nın kullanımı ile ilgili endişeleriniz var mı?
5	YZ mesleki bir körelmeye sebep olabilir mi?
6	Uzun vadede üretilen tasarımın YZ ile ortaya çıkması ileride etik problemlere sebep olabilir mi?
7	Grafik tasarım araçlarının YZ teknolojileriyle beraber artış göstermesi, insan tasarımcıların yerini alabilir mi?
8	YZ’nın Grafik Tasarım sektörüne etkisi var mıdır?
9	Bu tip yazılımlar proje tasarımı esnasında insan eforuna kıyasla daha etkileyici sonuçlar veriyor mu?
10	YZ ile üretilen grafik tasarım ürünleri söz konusu olduğunda diğer tasarım ürünleri ile de bunları kıyaslırsak hangi avantajlara sahip olduğunuzu düşünüyorsunuz?



## ARAŞTIRMANIN SINIRLILIKLARI

Araştırmada gerçekleştirilen odak grup çalışmasına bağlı olarak belirlenen sınırlılıklar aşağıda yer aldığı gibi verilmektedir;

1- Araştırma mesleği icra eden ve/veya bu alanda çalışacak kimselerden oluşan bir odak grup çalışmasıyla gerçekleştirilmiştir. Bilindiği gibi grafik tasarım alanı dünyada ve Türkiye’de pek çok üniversitede ön lisans, lisans ve lisansüstü programlarda yer almakla beraber, bu alanda mesleki bir diplomayla mezun olmayan kimseler tarafından da icra edilebilen bir meslektir. Evrenin genişliği söz konusu olduğunda bu kimselere erişim maddi ve zaman açısından imkânsız olduğundan çalışma kolayda örneklem ile belirlenen ilgili alanda eğitim gören ya da mezun lisans, lisansüstü kimseler ile sektörde bu alanda çalışan kimseler ile sınırlandırılmaktadır.

2- Çalışma araştırmanın gerçekleştirildiği döneme değin ortaya çıkan YZ teknolojilerinin grafik tasarım alanına yansımaları ile ortaya çıkan dönemi kapsamaktadır.

3- Çalışmada belirlenen örneklem YZ teknolojilerini bilen kimseler ile sınırlandırılmaktadır.

4- Çalışma sosyal bilimler alanında yapılan araştırmaların deneysel bir alt yapı sunmaması gerçeğinden hareketle geçerli olan nedenler bu çalışma için de geçerli olmaktadır.

## BULGULAR

Katılımcıların YZ hakkındaki bilgi düzeylerinin ortaya koyulmasında önem arz eden ilk soruya ilişkin öncelikle onlara YZ kavramını daha önce duyup duymadıkları sorulmuştur. Buna göre tüm katılımcıların ilgili kavramı daha önce duyduğu ortaya çıkmıştır.

*Katılımcılara daha sonra “YZ’nin mesleki konularda kullanılmasını nasıl karşılıyorsunuz?”* şeklinde yöneltilen soruya istinaden, katılımcılardan K2 “YZ’yı mesleğimde kullanıyorum. Basic düzeyde süreci hızlandırmak açısından kullanıyoruz” demiştir. Katılımcı K2’nin ifadesi, YZ’nin mesleki uygulamalarda temel düzeyde iş süreçlerini hızlandırma amacıyla kullanıldığını belirtmektedir. K5,K8, K7 ve K4 de aynı fikirde olduğunu belirtirken diğer katılımcılar da ilgili soruya olumlu yaklaşım sergilemiştir. Bu bağlamda K2, YZ’nin verimlilik ve etkinliği artırma potansiyelini yansıtırken, aynı zamanda daha ileri düzey uygulamalar için bir temel oluşturabildiği söylenebilir. Temel düzeydeki bu uygulama, YZ’nin profesyonel ortamlarda entegrasyonu konusunda bir başlangıç noktası olarak değerlendirilebilir.

*Katılımcılara YZ desteği ile üretilen grafik tasarım ürünlerini nasıl değerlendirdikleri sorulduğunda ise* katılımcılardan K2, “YZ sadece öğrendiği için, duygu içermediği için daha çok özgün bulmuyoruz. Bu duyguyu yansıtmıyor” şeklinde yanıt verdi K6 da kendisini destekledi. K3’ün ise “Bende göze çok

güzel gelen birçok çalışmayla karşılaştım. Ama aynı şekilde özgün olmadığını düşünüyorum. Çünkü bir tasarımcının benliğinden bir parça yansıtmadığı için, emekle yapılmadığından dolayı, diğer emekle yapılan işlere göre bana etkileyici gelmiyor.” şeklinde yanıt verdiği görülmüştür. K4, K7, K8 ve K6’nın; YZ araçlarının alana zaman açısından avantaj sağladığı yönündeki görüşlerine ek olarak, K2 ve K3 YZ destekli grafik tasarım ürünlerinin özgünlük ve duygusal içerik açısından eksiklikleri olduğunu savunmuşlardır. K2, YZ’nın duygu taşımadığını ve bu nedenle özgünlükten yoksun olduğunu ifade ederken, K3 benzer şekilde bu tür tasarımların estetik olarak çekici olsa da tasarımcının kişisel benliğini ve emeğini yansıtmadığı için etkileyici bulunmadığını belirtmektedir. K4 de kendisiyle aynı fikirde olduğunu belirtmiştir. Bu bağlamda, YZ’nın tasarım sürecinde zaman kazanımı yaratırken öte yandan duygusal ve bireysel unsurları yeterince yansıtamadığı, dolayısıyla bu tasarımların insan yapımı eserlerle kıyaslandığında daha az etkileyici ve özgün bulunduğu anlaşılmaktadır.

Katılımcılara *YZ’nın kullanımı ile ilgili endişeleri olup olmadığını şeklinde yöneltilen soruya istinaden*, K3, K8, K1, K5 ve K2 soruya yanıt olarak bir endişesi olmadığını; K4 ise şu yanıtı vermiştir: “Alan dışı olarak genel çapta konuşuyorsak eğer; internetteki araştırmalarıma göre Google’ın geliştirdiği bir YZ projesi vardı. Burada iki farklı bilgisayar karşılıklı elma toplama oyunu oynuyorlardı. YZ’lardan bir tanesi rakip taraftaki YZ’nın elmalarına saldırmaya başladı. Oyunun temelinde en çok elmayı toplayan oyunu kazanır mantığı vardı. Bir tarafın diğerine saldırması mantığıyla olaya bakıldığında, uzun zamanda bu durumdan şüphelenen taraftayım. YZ insanları lüzumsuz görebilir mi? Ben bundan şüpheliyim. Terminatör filmi gibi bir film de var; benzer bir konu. Mesleki anlamda yapılan işleri hızlandırıyor fakat YZ’nın çalışma mantığı daha öğrenme aşamasında olduğu için tamamen özgün bir içerik oluşturamayacağından, tamamen seri üretim benzer içeriklerin tekrarlanıp çok sayıda üretilmesi tabanında çalışıyor diye düşünüyorum” demiştir. Diğer katılımcıların bu soruya ilişkin çekimser oldukları gözlemlenirken, K6, K7 ve K4’ün YZ kullanımı konusundaki endişeleri, YZ’nın toplum üzerindeki potansiyel etkilerine dair farklı perspektifleri yansıtmaktadır. K3, K8 K1, K5 ve K2, YZ’nın kullanımına ilişkin herhangi bir endişe duymadığını ifade ederken, K4, K7 ve K6, YZ’nın potansiyel tehlikeleri üzerine düşüncelerini dile getirmiştir. Özellikle YZ sistemlerinin oyun senaryolarında karşılıklı rekabet ve saldırganlık davranışlarını öğrenmesi durumunu, bu sistemlerin insanları gereksiz görebilme ihtimali ile ilişkilendirmiştir. Ayrıca, YZ’nın yaratıcı özgünlükten yoksun olup sadece seri üretim benzeri içerikler üretme eğiliminde olduğunu vurgulamıştır. Bu yorumlar, YZ’nın insan benzeri zekâ ve duygusal anlayış eksiklikleri ile insanlık için potansiyel tehditler oluşturabileceği ve aynı zamanda yaratıcı süreçlerin standardizasyonuna neden olabileceği konusundaki endişeleri ortaya koymaktadır.

*Katılımcılara bu anlamda mesleki bir körelmeye sebep olabileceğini düşünüyor musunuz? Sorusu yöneltildiğinde* katılımcılardan K2 “Tasarım açısından herhangi bir körelmeye sebebiyet vereceğini ben düşünmüyorum. Ama onun dışında

özellikle yazılım sektöründe bir körelmeye sebebiyet verdi bile.” demiştir. K1 ve K6 da K2'nin fikrini desteklediklerini belirtmişlerdir. Katılımcılardan K5 ise “Köreltiğini düşünmüyorum. Örnek verecek olursak ilk hesap makinesi bulundu ve okullarda yasakladı. Google ilk çıktığında ise bilgiye kolay ulaşıyor diye insanların gelişimini zorlaştıracağı düşünüldü. YZ ChatGPT İtalya’da da yasaklandı sanırım. İnsanlarda bu algının yaratılmasını istemiyorum. Doğru kullanırsak körelmekten çok gelişmeye sebebiyet vereceğini düşünüyorum.” demiştir. K4 ve K3 de aynı fikirde olduklarını belirtmiştir. Katılımcıların mesleki körelme konusundaki görüşleri, YZ'nın çeşitli sektörlerdeki etkileri hakkında farklı bakış açılarını yansıtmaktadır. K1 ve K6, YZ'nın tasarım alanında körelmeye yol açacağını düşünmemekle birlikte, K2'nin yazılım yönündeki görüşlerine katılmaktadırlar. Bu görüş, YZ'nın belirli alanlarda yaratıcılığı ve beceriyi azalttığına dair endişeleri vurgulamaktadır. Öte yandan, K5, K4 ve K3, YZ'nın körelmeye neden olacağına dair endişelere karşı çıkararak, teknolojinin doğru kullanımıyla gelişmeye katkıda bulunabileceğini öne sürmektedir. K5'in örnekleri, teknolojik yeniliklerin başlangıçta olumsuz algılara neden olsa da uzun vadede gelişim ve ilerleme sağlayabileceğini belirtmektedir. Bu yorumlar, YZ'nın hem potansiyel riskler hem de fırsatlar sunduğunu ve doğru kullanıldığında mesleki körelmeden ziyade ilerleme sağlayabileceğini göstermektedir.

*Katılımcılara “Alt yapısının oluşumu hala devam eden bir süreçteyiz. Uzun vadede üretilen tasarımın YZ ile ortaya çıkması ileride etik problemlere sebep olabilir mi?” sorusu yöneltilmiştir.* Katılımcılardan K5 “Ürettikleri şeyler benzer olursa belki sorun olabilir. Bugün sınavlarda vs. kullanılıyor öğrenciler tarafından. Burada bir etik olmayan yönü olabilir.” demiştir. K6, K7, K8, K4 ve K1 de aynı fikirde olduklarını belirtmiştir. Katılımcılardan K3 “Günümüz için etik bulmuyorum. Çünkü özgün bir çalışma yapmıyorlar. Ama ilerlerse özgün bir çalışma ortaya koyabilirse etik olabilir.” demiştir. Katılımcılardan K2 “Tasarım bir sanat yorumu içerdiği için, YZ’da sadece bir algoritmadan oluştuğu için ben etik bulmuyorum. Kabul edilebilir. Tasarım kişiden kişiye göreceli değişebilir. Güzelliği tartışılabilir ama sanatsal olarak etik bulmuyorum.” demiştir. Diğer katılımcılar da YZ'nın özgün çalışmalar ortaya koymadığı takdirde etik açıdan ileri vadede sorunlar yaşanabileceğini fikrini desteklemişlerdir. Katılımcıların YZ destekli tasarımların uzun vadede etik problemler yaratıp yaratmayacağına dair görüşleri, etik kaygıların gelişen teknolojilerle nasıl şekilleneceğine dair çeşitli perspektifleri ortaya koymaktadır. K5, K6, K4, K1, YZ'nın ürettiği içeriklerin benzerlik göstermesi durumunda etik sorunlar doğurabileceğini ve mevcut kullanım alanlarındaki etik dışı uygulamaların endişe verici olduğunu belirtmektedir. K3, günümüzde YZ'nın özgün içerik üretme kapasitesinin sınırlı olduğunu ve bu nedenle etik sorunlar yaşanmadığını, ancak teknolojinin gelişmesiyle birlikte etik problemler ortaya çıkabileceğini ifade etmektedir. K2 ise, tasarımın sanatsal bir yorum içerdiğini ve YZ'nın sadece algoritmalarından oluştuğunu belirterek, mevcut durumda etik bir sorun görmemekte ve tasarımın kişisel ve subjektif bir deneyim olduğunu vurgulamaktadır. Bu görüşler, YZ ile üretilen tasarımların etik boyutunun teknolojinin evrimine bağlı olarak

değişebileceğini, ancak mevcut durumda etik sorunların sınırlı olduğunu göstermektedir.

*Katılımcılara “Grafik tasarım araçlarının YZ teknolojileriyle beraber artış göstermesi, insan tasarımcıların yerini alabilir mi?” sorusu yöneltilmiştir.* Katılımcılardan K2, K1 ve K6 “Evet alabilir.” yanıtını vermiştir. Katılımcılardan K3 “Ben alabileceğini düşünmüyorum çünkü biz tasarımcıların yaptığı işlerle aynı şekilde yapacağını düşünmüyorum. Biz bir iş yaparken hayal dünyamızda çok farklı sonuçlar elde ediyoruz ve bunları ortaya koyuyoruz YZ’nin şu an aynı şekilde yapabileceğini düşünmüyorum. Bu nedenle tasarımcıların yerini alabileceğini düşünmüyorum. Tasarımcılar hep ayrı bir yerde olacak bence.” yanıtını vermiştir. K4, K5, K7 ve K8 de aynı fikri paylaştıklarını belirtmiştir. Katılımcılar, YZ destekli grafik tasarım araçlarının insan tasarımcıların yerini alıp almayacağına dair farklı görüşler sunmuştur. K2, K1 ve K6, YZ’nin gelişimiyle birlikte insan tasarımcıların yerini alabileceğini öngörürken, bu durumun olası bir gelecekte gerçekleşebileceğini ifade etmektedir. Diğer yandan, K3, K4, K5, K7, ve K8 YZ’nin mevcut kapasitesinin, insan tasarımcıların sahip olduğu yaratıcı ve hayal gücü temelli yaklaşımları taklit edemediğini ve bu nedenle tasarımcıların yerini alabileceğini düşünmemektedir. K3, tasarımcıların yaratıcı sürecindeki benzersiz katkıların ve kişisel ifade biçimlerinin, YZ tarafından yeterince yapılamayacağını belirtmektedir. Bu görüşler, YZ’nin tasarım dünyasında önemli bir rol oynayabileceğini ancak mevcut durumda insan tasarımcıların yaratıcı ve özgün katkılarının eşsiz olduğunu ve bu nedenle YZ’nin tam anlamıyla insan tasarımcıların yerini almasının şüpheli olduğunu göstermektedir. Diğer katılımcılarda YZ’nin insan tasarımcının yerini almasının yakın zamanda pek mümkün olmayacağı fikrini desteklemiştir.

*Katılımcılara “Bunu yaratıcılık bağlamında mı değerlendiriyorsunuz peki? İnsan ve makine yaratıcılığı kapsamında mı değerlendiriyorsunuz?” sorusu yöneltilmiştir.* Katılımcılardan K3, K8, K7, K1 ve K4 “evet” yanıtını vermiştir. Katılımcılardan K2 “Ben yaratıcılık bağlamında K3’e katılıyorum ancak mesleki olarak düşündüğümde yani iş tesliminde özellikle müşterilerin talep edenin kalitesi yeterli olmadığı zamanlarda tasarım YZ’den çıkıp çıkmadığı önemli oluyor.” demiştir. Katılımcılardan K5 “Şu anki aşamada ben de katılmıyorum buna ama eğer daha gelişirse yerini alabileceğini düşünüyorum. Şu an bir iş verdiğimizde tamamen istediğini veremiyor müşteriye belki ama ilerleyen aşamada çok gelişirse grafik tasarımcıların yerini alabilir.” yanıtını vermiştir. Katılımcılardan K6 “YZ sektörlerde tasarımın hızlanmasında maliyetlerin düşebileceğini düşünüyorum. Bu nedenle iş verenler tarafından daha çok kullanımı tercih edilebilir zamanla.” demiştir. Katılımcıların YZ ile insan yaratıcılığı arasındaki ilişkiyi değerlendirme biçimleri, çeşitli perspektifleri ortaya koymaktadır. K3, K1, K4, sorunun yaratıcılık bağlamında ele alındığını onaylayarak, insan ve makine yaratıcılığı arasındaki farkları vurgulamaktadır. K2, yaratıcılığın insan ve makine arasındaki farklarla ilgili olduğunu belirterek, özellikle müşteriler tarafından talep edilen kalite standartlarının YZ ile karşılanıp karşılanamayacağına dikkat çekmektedir.

K5, YZ'nin mevcut aşamada insan tasarımcıların yerini alabileceğine inanmadığını, ancak teknolojinin gelişmesi durumunda bu değişimin mümkün olabileceğini ifade etmektedir. K6 ise, YZ'nin tasarım sürecindeki hız ve maliyet avantajlarına vurgu yaparak, işverenler tarafından daha fazla tercih edilebileceğini öngörmektedir. Bu cevaplar, YZ'nin yaratıcı süreçlerdeki rolünün ve etkisinin, teknolojinin gelişim seviyesine, maliyet ve kalite gereksinimlerine bağlı olarak değişebileceğini göstermektedir.

*Katılımcılara "Grafik tasarım sektörüne etkisi üzerine söyleyecekleri olan var mıdır?" sorusu yöneltilmiştir.* Katılımcılar bu soruya yanıt vermemişlerdir. Katılımcıların "Grafik tasarım sektörüne etkisi üzerine söyleyecekleri olan var mıdır?" sorusuna yanıt vermemeleri, katılımcıların YZ'nin grafik tasarım sektöründeki potansiyel etkilerine dair görüşlerini açıkça ifade etme konusunda tereddüt ettiklerini veya mevcut bilgilerinin bu konuda yetersiz olduğunu göstermektedir. Bu durum, sektörde YZ'nin etkilerini değerlendirmek için daha fazla bilgi ve analiz gereksinimini vurgulamakta ve aynı zamanda katılımcıların konu hakkındaki düşüncelerinin henüz netleşmediğini veya derinleştirilmediğini ortaya koymaktadır.

*Katılımcılara "Bu tip yazılımlar proje tasarımı esnasında insan eforuna kıyasla daha etkileyici sonuçlar veriyor mu sizce?" sorusu yöneltilmiştir.* K6 "Özgünlüğe önem verenler oldukça konu tartışılabilir. Çünkü Y.Z. bir süre sonra kendini tekrar eder diye düşünüyorum." yanıtını vermiştir. Katılımcı K6'nın "Bu tip yazılımlar proje tasarımı esnasında insan eforuna kıyasla daha etkileyici sonuçlar veriyor mu?" sorusuna verdiği yanıt, YZ destekli tasarım yazılımlarının özgünlük açısından sınırlı olduğunu ve bu araçların zamanla kendini tekrar etme eğiliminde olabileceklerini öne sürmektedir. Bu görüş, YZ'nin tasarım süreçlerinde potansiyel olarak etkileyici sonuçlar üretebilmesine rağmen, özgünlük ve yenilikçilik konularında sınırlamalar yaşanabileceğini ve sonuç olarak bu tür yazılımların yaratıcı sürecin derinliğini tam anlamıyla yakalayamayabileceğini işaret etmektedir. Katılımcılara "K6'ya katılan veya aksini söyleyecek olan var mıdır?" sorusu yöneltilmiştir. K1, K2, K8 ve K5 de özgünlüğe önem verdiklerini belirtirken diğer katılımcılar da aynı fikirde olduklarını belirtmiştir. K6'ya katıldıklarını YZ'nin kendini tekrar ettiği durumlar sebebiyle özgünlükten uzak olacağını belirtmişlerdir. Diğer katılımcıların K6'nın YZ destekli tasarım yazılımlarının özgünlük konusunda kendini tekrar etme ve sınırlamalar yaşama potansiyelini vurgulayan görüşüne katıldıkları, bu araçların insan eforuna kıyasla yaratıcı sürecin derinliğini ve yenilikçiliğini yeterince yansıtamayabileceği konusundaki ortak endişeyi göstermektedir. Katılımcılar, YZ'nin tasarımda etkileyici sonuçlar üretebilme kapasitesine rağmen, özgünlük ve uzun vadeli yenilikçilik açısından sınırlı kalabileceğini ve bu nedenle insan tasarımcıların yaratıcılığının yerini almasının zor olabileceğini vurgulamaktadır. Bu ortak görüş, YZ'nin tasarım süreçlerinde potansiyel sınırlamalarını ve özgünlük eksikliklerini ön plana çıkarmaktadır.

*Katılımcılara “YZ ile üretilen grafik tasarım ürünleri söz konusu olduğunda diğer tasarım ürünleri ile de bunları kıyaslarsak hangi avantajlara sahip olduğunuzu düşünüyorsunuz?” sorusu yöneltilmiştir. K2, K8 ve K1 “Avantajları hız, zamandan tasarruf, kolaylık sağlamak. Onun dışında bir avantajı olduğunu düşünmüyorum. Ben Y.Z araçlarını daha çok fikir edinmek amaçlı kullanıyorum. Bir konuda birden çok görüş oluşturarak en azından fikir besleyebiliyoruz.”* yanıtını vermiştir. K4, K7, K3 ve K5 en çok fikre ihtiyaç duyduklarında kullandıklarını belirtmiştir. Katılımcıların YZ ile üretilen grafik tasarım ürünlerinin avantajlarına ilişkin görüşleri, bu araçların temel olarak hız ve iş gücü tasarrufu sağladığını vurgulamaktadır. Katılımcılar YZ’nın zaman ve kolaylık açısından sunduğu avantajları öne çıkararak, bu araçları genellikle fikir edinme ve çeşitli görüşler oluşturma amacıyla kullandığını belirtmektedir, ancak bunun dışında ek bir avantaj görmemektedir.

*Katılımcılara “Grafik tasarımda kendi yeteneğinizi kullanmadan yine bu YZ teknolojilerini kullandığımızı varsayarsak bu yazılımlar aracılığıyla ortaya çıkartmış olduğunuz projeler size nasıl hissettiriyor? sorusu yöneltilmiştir. K1 “Zaman açısından işimi kolaylaştırıyor. Daha çok dekupe etmek, filigran silmek için kullanılıyor diye biliyorum. Bunun dışında başka tasarımlarda oluyor.”* demiştir. K1’in, grafik tasarımda YZ teknolojilerini kullanarak ortaya çıkan projelerin kişisel hissettirmeleri konusundaki yanıtı, bu araçların genellikle daha mekanik görevler, örneğin dekupe yapmak ve filigran silmek gibi işlevlerle sınırlı olduğuna işaret etmektedir. K1, YZ’nın daha geniş tasarım uygulamalarıyla ilgili sınırlı deneyime sahip olduğunu ve bu teknolojilerin proje sonuçlarına doğrudan katkısını değerlendiremediğini belirtmektedir. Bu durum, YZ’nın grafik tasarım süreçlerinde daha çok teknik ve pratik yönlerden kullanıldığını, kişisel yaratıcılık ve duygusal tatmin açısından ise sınırlı bir etkisi olduğunu öne sürmektedir. K5, K2, K7, K8 ve K6 ise kendi yetenekleri kullanılmadan yapılan projelerin iş verene karşı etik bir çelişkiyi de beraberinde getirdiği görüşünü savunmuşlardır. K3 “Daha önce kullanmış biri olarak şöyle söyleyebilirim evet göze hitap ediyor güzel geliyor ama ben yapmışım gibi hissettirmedeği için olumlu hissetmiyorum o tasarımlara baktığım zaman. Kendim yapmışım gibi hissettirmiyor bana.” demiştir. Diğer katılımcılar K3’ü desteklemiştir. K4 “Ben normalde video editörüyüm ama arada grafik de çalışıyoruz. Az önceki soruyla ilgili iş olarak hızlandırıyor ama belli bir süreden sonra makineleşme hissediyorum. Acaba YZ ile üretiyorsunuz da genelde benzer içerikler üretiliyor kısa zamanda üretiliyor. Sosyal psikolojide makineleşme süreci diye bir süreç var. O süreci incelediğim zaman makine ben miyim acaba Y.Z. makine ikileme düştüğüm noktalar oluyor.” yanıtını vermiştir. Katılımcıların YZ ile üretilen tasarımların kendilerinde yarattığı duygulara ilişkin cevapları, bu teknolojilerin kişisel tatmin ve duygusal etki açısından çeşitli etkiler yarattığını göstermektedir. K1, YZ’nın zaman açısından işlerini kolaylaştırdığını belirtirken, bu teknolojinin duygusal bir etki yaratmadığını ifade etmektedir. K3, YZ tarafından üretilen tasarımların görsel olarak çekici olduğunu ancak bu tasarımların kendisi tarafından yapılmadığı için olumlu duygular uyandırmadığını ve kişisel bir bağlılık hissetmediğini vurgulamaktadır. K4 ise, grafik tasarımda

YZ'nın hız ve verimlilik sağladığını kabul etmekle birlikte, makineleşme hissi ve benzer içeriklerin üretiminin sosyal psikolojik açıdan kendini "makine" gibi hissetmesine yol açtığını belirtmektedir. Bu görüşler, YZ'nın tasarım süreçlerinde işlevsel avantajlar sunmasına rağmen, kişisel ve duygusal bağ kurma konusunda sınırlamalar yaratabileceğini ve makineleşme hissini duygusal ve psikolojik etkileri olabileceğini ortaya koymaktadır.

*Katılımcılara "YZ'dan çıkan tasarımları yapay mı buluyorsunuz? Bu tasarımlarda eksiklik mi hissediyorsunuz? sorusu yöneltilmiştir. K4, K5, K8, K1 ve K6 "Evet" yanıtını vermiştir. Katılımcıların YZ ile üretilen tasarımlar hakkındaki görüşleri, bu tür içeriklerin genellikle daha yapay ve duygusal eksiklikler taşıdığını ortaya koymaktadır. K4, K5, K8, K1 ve K6'nın "Evet" yanıtı, YZ tarafından üretilen tasarımların eksikliklerini ve yapaylık hissini doğrulamaktadır. Bu durum, YZ tasarım sürecinde yarattığı sonuçların, insan yaratıcılığı ve duygusal derinlikten yoksun olabileceğini ve bu nedenle tasarımların daha yüzeysel veya mekanik olarak algılanabileceğini işaret etmektedir. Katılımcının cevabı, YZ'nın tasarımda sağladığı teknik verimliliğe rağmen, duygusal ve estetik derinlik açısından tatmin edici olmayabileceği görüşünü desteklemektedir.*

*Katılımcılara K4'e katılan veya aksini iddia eden var mıdır? sorusunu yöneltilmiştir. K1, K7 ve K2 de K4'e karıldıklarını belirtmiştir. Ayrıca K2 "Tasarım açısından değil genel olarak düşündüğümde, YZ aslında internetteki verileri işleyen bir mekanizma. Herhangi bir insani duygu düşünce vicdan muhakemesi olmadığından dolayı sürekli yanlış yönlendirebilecek ve yanlış bilgiler verebilecek bir mekanizma. O yüzden çok doğru bulmuyorum. Yönlendirebilir değiştirebilir. Bunun denemesini de yaptım gerçekten yanlış bilgiler verebiliyor." demiştir. Katılımcıların K4'ün YZ tarafından üretilen tasarımların yapay ve eksik olduğunu belirten görüşüne katıldıkları ve bu görüşü genişleterek açıkladıkları görülmektedir. K2, YZ'nın genel olarak internetteki verileri işleyen bir mekanizma olduğunu ve insani duygular, düşünceler ve vicdan muhakemesi gibi unsurlardan yoksun olduğunu ifade ederek, bu durumun YZ'nın yanlış yönlendirme ve yanlış bilgi verme riskini artırdığını vurgulamaktadır. K2, bu mekanizmanın tasarım sürecinde de benzer şekilde hatalı veya eksik sonuçlar üretebileceğini ve bu nedenle YZ'nın tasarımda doğru ve güvenilir sonuçlar üretme konusunda sınırlı olduğunu öne sürmektedir. Bu görüşler, YZ'nın hem bilgi işleme hem de tasarım süreçlerinde potansiyel olarak eksik ve yanıltıcı sonuçlar verebileceğini, dolayısıyla tasarımın kalitesinin ve doğruluğunun insan müdahalesi olmadan yeterince güvenilir olmayabileceğini işaret etmektedir. Diğer katılımcılarda bu görüşü desteklemişlerdir.*

## **DEĞERLENDİRME VE SONUÇ**

21. yüzyılda, büyük veri, bulut bilişim ve makine öğrenme algoritmaları gibi yenilikçi teknolojiler, YZ'nın evriminde önemli bir rol oynamıştır. Bu teknolojiler, YZ'nın sağlık hizmetlerinden finansal analize, müşteri hizmetlerinden güvenlik sistemlerine kadar geniş bir yelpazede uygulama bulmasını sağlamıştır. Örneğin, YZ, kanser teşhisi, ilaç geliştirme, klinik araştırmalar ve tıbbi görüntüleme gibi

sağlık sektörü uygulamalarında etkin bir şekilde kullanılmaktadır (Bozüyük & Yağcı & Gökçe, 2005). Bu bağlamda, grafik tasarımcılar da hızla gelişen teknolojilere uyum sağlamak zorundadır. Bilgisayar teknolojileri ile tetiklenen dijital devrim, tasarımcılara daha önce benzeri görülmemiş ölçüde geniş, özgün ve hızlı yaratım araçlarına erişim imkânı sağlamıştır. Bu teknolojik gelişmeler, tasarım sürecini hızlandırabilen tasarımcıların daha fazla seçeneği değerlendirebilmelerini ve sonuçlandırabilecekleri tasarımlar geliştirebilmelerini mümkün kılmaktadır. Ayrıca, teknolojinin ilerlemesiyle birlikte tasarım yazılımları kullanıcı ihtiyaçlarına göre geliştirilmeye ve spesifik alanlarda derinleşmeye devam etmektedir. Yakın gelecekte, bilgi ve teknolojinin hızlı artışı, tasarımcıların artırılmış gerçeklik (AR) ve sanal gerçeklik (VR) alanlarına daha fazla yönelmelerini teşvik edecektir. Bu iki alanda da grafik tasarımın hareketli ve etkileşimli tasarım uygulamalarına yoğunlaşacağı öngörülmektedir (Akman & Uçar, 2020). Bu görüş bağlamında grafik tasarımcıların hızla değişen teknolojilere uyum sağlaması, yaratıcı süreçlerini geliştirmeleri açısından kritik öneme sahip olabilmektedir. Bu bağlamda, artırılmış gerçeklik (AR) ve sanal gerçeklik (VR) gibi yenilikçi alanlara yönelmek, tasarımcıların etkileşimli ve hareketli tasarım uygulamalarını derinleştirmelerine olanak tanıyabilir ve bu nedenle, tasarım eğitimlerinde AR ve VR teknolojilerine yönelik kapsamlı eğitimlerin yer alması teşvik edilebilir. Bu yaklaşım, tasarımcıların teknolojik yeniliklere uyumunu hızlandırarak sektördeki rekabet avantajlarını arttırabilir.

11.05.2023 tarihinde saat 22:00'da Microsoft Teams uygulaması üzerinden çevrim içi olarak gerçekleştirilen odak grup çalışmasında yaş aralığı 20 ila 35 arası olan 4'ü öğrenci, 4'ü uzman olmak üzere toplamda 8 (sekiz) tasarımcı ve tasarımcı adayı ile yapılan araştırma kapsamındaki odak grup görüşmesine istinaden araştırmaya katılan katılımcıların YZ teknolojileri ile ilgili YZ'nın grafik tasarım üzerindeki etkilerine dair çeşitli perspektifler ortaya koymuştur.

Araştırma kapsamında YZ'nın mesleki alanlarda iş yapış şekillerinde kullanılmasına yönelik algılarına bakıldığında, katılımcıların tamamının bu teknolojinin süreçleri hızlandırma ve verimliliği artırma potansiyeline sahip olduğu konusunda hem fikir oldukları görülmüştür.

Görsel analiz, görüntü işleme ve yaratıcı süreçler konularında kullanılan YZ araçlarının, ürettikleri ürünlerin katılımcıların tamamı tarafından yapılan değerlendirme neticesinde özgünlük ve duygusal içerik açısından sınırlı kaldığı ortaya konulmuştur. YZ'nın duygusal unsurları yansıtamadığı ve insan tasarımcıların kişisel emeğini yansıtamadığı için daha az etkileyici olduğu belirtilmiştir.

YZ ile ilgili endişeler konusunda, katılımcılar arasında farklı görüşler bulunmaktadır. Katılımcıların 5'i YZ'ya dair endişe taşımadıklarını ifade ederken; diğerleri YZ'nın rekabet senaryolarında saldırgan davranışlar sergileyebileceğini ve özgün içerik üretme kapasitesinin sınırlı olduğunu vurgulamıştır. Bu durum, genel olarak YZ kullanımına dair belirsizlik ve kaygıların bulunduğunu göstermektedir.



YZ'nın mesleki körelmeye neden olup olmayacağı ve etik sorunlar yaratıp yaratmayacağı konusunda, farklı görüşler mevcuttur. Katılımcıların bir kısmı, YZ'nın tasarım alanında körelmeye yol açmayacağı, ancak yazılım sektöründe yaratıcı becerileri azaltabileceğini ifade etmişlerdir. Diğer kısmı ise YZ araçlarının doğru kullanımında, herhangi bir körelmeye sebebiyet vermeyeceği görüşünü savunmuşlardır.

YZ destekli görüntü işleme ve analiz yazılımlarının, etik açıdan değerlendirilmesi yapıldığında katılımcıların tamamı YZ'nın ürettiği içeriklerin özgünlükten yoksun olması durumunda potansiyel sorunlar doğurabileceğini belirtilmişlerdir.

YZ destekli grafik tasarım araçlarının insan tasarımcıların yerini alıp almayacağı konusunda da farklı görüşler mevcuttur. Katılımcıların bir kısmı YZ'nın gelişim sürecinde insan tasarımcıların yerini alabileceğini öngörürken, diğer kısmı ise mevcut YZ kapasitesinin insan tasarımcıların yaratıcılığını tam anlamıyla taklit edemediğini belirtmiştir. YZ'nın tasarım sürecindeki hız ve maliyet avantajlarına rağmen, insan tasarımcıların yaratıcı katkılarının eşsiz olduğu görüşü öne çıkmaktadır.

İnsanla YZ destekli yazılımlar harcanan efor yönünden değerlendirildiğinde YZ destekli tasarım yazılımlarının özgünlük ve yenilikçilik konularında sınırlamalar yaşayabileceği görüşü hâkim olmuştur. YZ'nın kendini tekrar etme ve özgünlük konularında kısıtlı olabileceği, bu yazılımların yaratıcı sürecin derinliğini yeterince yansıtamadığı çoğunluk tarafından belirtilmiştir. Ayrıca, YZ'nın kişisel ve duygusal bağlılık açısından sınırlamalar yaşatabileceği ve tasarım sürecinin tatminini yeterince sağlayamayacağı görüşü de öne çıkmaktadır.

Genel olarak, YZ'nın tasarım süreçlerinde teknik verimlilik sağlasa da estetik ve duygusal derinlik açısından eksiklikler taşıdığı ve insan katkısı olmadan yeterince güvenilir olmayabileceği vurgulanmaktadır. Sonuç olarak, YZ teknolojisi geleneksel olarak insanlara özgü yaratıcı süreçleri taklit edebilir ve hatta iyileştirebilir. Bu bağlamda YZ, tasarımcıların yaratıcılıklarını arttırmada bir araç olabilir. Ancak grafik tasarım süreci, estetik kaygıları ve bilgi birikimini gerektirdiğinden, tasarımcılar çalışmalarını belirli bir vizyon ve uzmanlıkla oluştururlar. Oysa YZ teknolojisi henüz bu tür estetik duyarlılıklara sahip değildir (Özdemir, 2022). Bu bağlamda YZ teknolojisi, grafik tasarımcıların yaratıcılığını artırma potansiyeline sahip olsa da estetik duyarlılık ve uzmanlık gerektiren tasarım süreçlerinde henüz insan vizyonunun ve bilgi birikiminin önemini koruduğu düşünülebilir.

Yukarıda verilen bulgular doğrultusunda ortaya çıkartılan öneriler aşağıdaki gibi sıralanabilir.

1- Öğrenme Modüller: Üniversitelerin grafik tasarım bölümlerinde YZ destekli tasarım araçlarını kapsayan müfredatın geliştirilmesi önerilmektedir. Öğrencilere YZ araçlarını etkin bir şekilde kullanmayı öğretmek, onların mezun olduktan sonra iş piyasasında rekabet avantajı elde etmelerini sağlayabilir.

2- Atölye Çalışmaları ve Seminerler: Grafik tasarım öğrencileri için düzenli olarak YZ teknolojileri ve uygulamalarını içeren atölye çalışmaları ve seminerler düzenlenebilir. Bu etkinlikler, öğrencilerin pratik becerilerini geliştirmelerine ve yenilikçi tasarım çözümleri üretmelerine olanak tanıyabilir.

3- Endüstri İş birlikleri: Tasarım stüdyoları ve ajanslar, YZ teknolojilerini projelerine entegre etmek için üniversitelerle ve teknoloji firmalarıyla iş birliği yapılabilir. Bu iş birlikleri, daha verimli ve yaratıcı tasarım süreçlerine katkı sağlayabilir.

4- Araştırma ve Geliştirme: Sektördeki firmalar, YZ teknolojilerinin grafik tasarım alanındaki potansiyelini keşfetmek ve yeni uygulamalar geliştirmek amacıyla Ar-Ge faaliyetlerine yatırım yapılabilir. Bu, sektörde inovasyonu teşvik ederek ve rekabet gücünü artırabilir.

5- Etik Standartların Belirlenmesi: YZ ile üretilen grafik tasarım ürünlerinin etik standartlara uygunluğunu sağlamak için sektörde ortak bir etik kılavuz geliştirilebilir. Bu kılavuz, tasarımcıların özgünlük ve vicdani sorumluluk bilinciyle hareket etmelerini teşvik edebilir.

6- Yasal Düzenlemeler: YZ ile üretilen tasarım ürünlerinin fikri mülkiyet haklarını koruyacak yasal düzenlemeler yapılabilir. Bu düzenlemeler, tasarımcıların haklarını koruyarak ve YZ kullanımının suistimal edilmesini önleyebilir.

7- Meslek İçi Eğitim Programları: Sektörde çalışan grafik tasarımcılar için YZ teknolojileri konusunda sürekli eğitim programları düzenlenebilir. Bu programlar, tasarımcıların mesleki bilgi ve becerilerini güncellemelerine olanak tanıyabilir.

8- Çevrim İçi Eğitim Platformları: YZ destekli tasarım araçları ve teknikleri konusunda online eğitim platformları oluşturulabilir ve bu platformlar aracılığıyla geniş bir kitleye ulaşılabilir. Bu sayede, tasarımcılar istedikleri zaman ve mekânda eğitim alabilirler.

9- Kültürel Duyarlılık: YZ ile üretilen tasarımların kültürel duyarlılığa sahip olması ve yerel sanat anlayışına uygun olması sağlanabilir. Bu, tasarım ürünlerinin daha geniş kitleler tarafından benimsenmesini ve takdir edilmesini sağlayabilir.

10- Sanatsal Yenilikçilik: YZ teknolojilerinin sunduğu yaratıcı olanaklar, grafik tasarımda yeni sanatsal ifade biçimlerinin ortaya çıkmasına katkı sağlayabilir. Bu nedenle, tasarımcılar yenilikçi yaklaşımlar benimsemeli ve YZ'dan ilham alarak sanatsal sınırlarını genişletmelidir.

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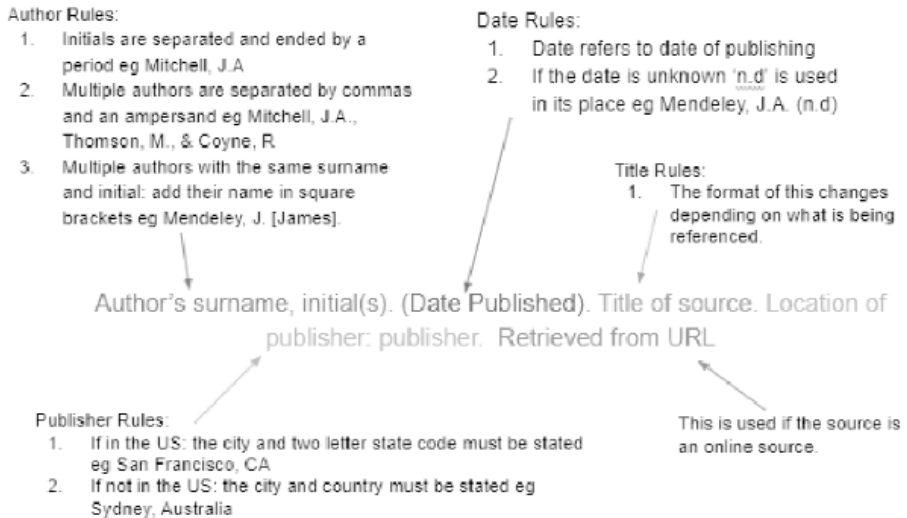
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