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Message from the Editors

Hello from TOJCAM

TOJCAM welcomes you.

We are very pleased to publish volume 2 issue 4 in 2015. As an editor-in-chief of The Online Journal of Communication and Media (TOJCAM), this issue is the success of the reviewers, editorial board and the researchers. In this respect, I would like to thank to all reviewers, researchers and the editorial road.

The Online Journal of Communication and Media (TOJCAM) editorial team will be pleased to share various researches with this issue as it is the miracle of our journal. All authors can submit their manuscripts to tojcam.editor@gmail.com for the next issues.

TOJCAM, TASET, Governor State University, Vienna University of Technology & Sakarya University will organize ITICAM-2017 International Communication and Media Conference (www.iticam.net) between July 17 - 19, 2017 in Berlin, Germany. This conference is now a well-known communication and media event. It promotes the development and dissemination of theoretical knowledge, conceptual research, and professional knowledge through conference activities. Its focus is to create and disseminate knowledge about communication and media. ITICAM-2014 conference book has been published at <http://www.iticam.net/iticampubs>

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TOJCAM invites you article contributions. Submitted articles should be about all aspects of communication and media. The articles should be original, unpublished, and not in consideration for publication elsewhere at the time of submission to TOJCAM. Manuscripts must be submitted in English.

TOJCAM is guided by it's editors, guest editors and advisory boards. If you are interested in contributing to TOJCAM as an author, guest editor or reviewer, please send your cv to tojcam.editor@gmail.com.

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CONCERNING THE SOCIAL INDIVIDUALS OF VIRTUAL LIFE, THE ANTI-SOCIAL INDIVIDUALS OF REAL LIFE AND THE CREATION OF IDENTITIES IN THE SOCIAL MEDIA

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Abstract: New communications technologies have influenced billions of people in the recent years, entering into every area of their lives, and social networks have become the focal point of communication with their use. The manner in which communities perceive the world has changed in line with this, and individuals have reached the point of being able to express themselves in different ways, at different locations. These technological leaps have resulted in significant changes in social life, and the changes which have taken place have had a big impact on personal relationships, the manner in which people socialise and even lifestyles. The network community, which is based on virtuality, has found the opportunity to expand and become organised at a level not seen until today, and individuals have obtained the opportunity to ‘be together online’ simultaneously, ensuring that a new form of organisation and type of action have been born. Social media generates information and news in a very quick manner, while social networks simultaneously forward these to the very wide masses, at the same pace. Users are actively involved in both the generation of this information, and its transmission, while at the same time endeavouring to remain in step with the information traffic which is flowing. Today, almost everyone lives within the mobility of sharing in the social media, tracking hundreds of messages a day, and forwarding many of these to others by sharing them, themselves. However, while they are doing this, they are also becoming detached from their social circles in their real life. Within this context, this study focuses on individuals, who are intensively in communication through the identities they have created in the social networks, but have become detached from their own actual environments – becoming indifferent and anti-social. Focus group discussions have been held with 12 randomly selected persons from among these individuals.

Keywords: *Social Networks, becoming anti-social, virtual life, the creation of an identity in the social media*

1-INTRODUCTION

Broadband technology, which provides the opportunity for speedy access to the internet, has become widespread since the beginning of the 2000s in particular. As a result of this there has been a convergence in radio, television, mobile telephones and information technologies. The outcomes of this development are reading e-mails and accessing web pages from mobile telephones, or making or receiving telephone calls and watching television via the computer and the internet. A similar trend is also seen in internet applications. Services such as the web, e-mail, news groups, blogs, chat and games, which previously operated as separate applications, have converged. As a result of this, brand new applications, which contain some or all of these services, have emerged. At the head of these are the social networking sites. People are able to establish online networks or join existing networks by using these applications. Studies show that in terms of their fundamental characteristics, these networks have similarities with the social networks of the “real world”. However, there are also some important differences. These networks have much more distinct boundaries. They are easily penetrable and are more dynamic. What seems to be the only hurdle to establishing social

networks on a global scale is “language”, but this is also about to be eliminated due to the automatic language tools, which have recently been developed. As a result, there is an opportunity for easier interaction with more people, when compared to other networks (Acun: 2011, 71). In the transition process from the traditional media to the new media, McLuhan has referred to globalisation in the positive sense, and stated that the senses of touch and hearing of people have once again come to the fore through political, social and cultural communications, thanks to new information technologies. It is these senses of touch and feel which have developed the consciousness of existence of individuals and societies, as a new area of freedom (Tamçelik:2014, 29).

In societies prior to the modern era, space was limited to the area where the people which constituted the community were situated. However, under the conditions of being modern, the opportunities to communicate and interact with ‘*those who are not here*’ have developed in a manner not seen before. The subject has been freed from the lack of opportunities brought by being restricted to just one area. He / she is able to relay the riches of other experience areas to his / her own world. On top of this, he / she is also able to obtain the opportunity of overcoming the restrictions of time. For the first time in history, it is possible to deal with time independently of “*where*” a person is. Giddens has expressed modernism with the following words: “*Modernism is neither just a protest against old traditions, nor a result of their dissociation, but a proclamation of the emptying of time and space, at various degrees*” (Giddens: 1981,16).

The separation of time and space is of great importance for the excessive dynamism of modernism. “*The separation of time and space, and their transformation into standard “empty” dimensions, breaks and disposes of the connections between social activity and the “placement” of this activity into the characteristics of the contexts of being*”(Giddens: 2004,27-28). According to Giddens, this gives rise to opportunities for the subject to escape the shackles of local experiences, and become free.

Giddens argues that modern social institutions are unique in many respects, in other words that they do not reflect the traditional social order mentality. He also states that they continue their development within communities, with interruptions from time to time. Modern lifestyles have become separated from the traditional types of social order, in a manner never seen before, and the transformations brought by modernism display a considerable difference to the manners of change peculiar to the previous periods, both from the aspect of their extensiveness and the aspect of their intensiveness. When looking at it from the perspective of extensiveness, this difference has been influential in the establishment of a social relationship and interaction on the global scale, while from the point of view of intensiveness, it has been influential in the manner in which the most private and personal characteristics of our daily lives have changed.

In the modernising world, the concept of modernism, which has developed in connection with the strengthening of globalisation in the world, has taken its place in the minds of the people of today, as a fundamental value. Just as every concept which is created brings with it certain gains for the benefit of mankind, they also have impacts which are negative. Modernity, which constitutes the foundation of the intellectual world of individuals and aims to direct lives on this basis, in the 21st Century, also brings with it losses as well as gains. The fundamental question which needs to be asked here is what the gains and losses are, and whether the gains cover the losses. The author Albert Camus, defined what modernity expects from modern people in the perception of modern civilisation, as follows (before or around the time of the Second World War): ‘Modern people eat, drink, work, make love and read

newspapers'. Today, they do not even read that – they watch television and send tweets (Ökten, 2014, p.53). They spend time on the PC and connect to the social media via their mobile telephones and tablets, continuously sharing images and sending and receiving messages. As a result of this, he/she distances himself/herself from his/her environment, and becomes indifferent to it. What is important for him/her is his/her groups and friends in the social networks and his/her communication with them.

The developments in the information and communication technologies, today, have made establishing communication and reaching information much easier, at levels that no other technological solutions were able to achieve (Splichal: 2009,392). It has been necessary to computerise society for the management and concord of the freedoms and restrictions in communities which have become more and more democratic, starting from the 1970s. Within this context, new communication channels and technologies have been a part of the project to create a network community or an information society, as the only solution which would put an end to centralisation and simplify the collection and filing of information about people (Mattelart: 2012,181-182).



Figure 1: <https://www.facebook.com/francois.hada?pnref=story>, E.T.06.08.2015

With another dimension, the social networks, which we see as a vehicle for socialising, are also giving rise to the creation of anti-social persons, which is the complete opposite of their aim. Individuals, who are unable to express themselves and are introverted in real life, are endeavouring to respond to their search for socialisation, in order to make their presence known to their surroundings, through the social networks. Individuals are seeking to behave in ways they would not in real life, in the social networks, and this isolates them even more from real life, making them dependent on the social networks – so much so that the individual even becomes indifferent to what is going on around him/her in real life, and just lives in his/her own virtual world.

2-THE PHENOMENON OF IDENTITY AND BELONGING IN THE SOCIAL MEDIA

The creation or re-creation of identity continues throughout life. Identity is never final at any point of life. The endeavour to create an identity continuously sways between security and freedom, which are two fundamental human values, in the process of life (Bauman, 2010). The individual feels a need to be a part of a whole which is bigger and more effective than him/her and is noticeable. However, he/she does not want to be lost within a whole, and be

deprived of the opportunity to express his/her own individuality either. The belief of the individual that he/she is part of a whole which is stronger than him/her satisfies his/her sense of security, but he/she desires to protect his/her freedom and individuality at the same time, and seeks a way to satisfy his/her sense of freedom at the same time. Individuals who become estranged from themselves and the communities they live in, turn into drifters who walk around the labyrinth of the city and who have been abandoned in the crowds (Benjamin:1995, 130). Therefore, the more the environment surrounding the individual expands and the more tradition is lost, the more “making one’s presence known” and “becoming seen/heard/sensed” will increase (Simmel, 2009: 233).



Figure 2: <http://www.sosyalmedyahaber.com/2012/12/etkiler-ve-sonuclariyla-sosyal-medya-hayatimizin-neresinde>

The feeling of belonging is, most of the time, one of the dominant needs of the individual, within the process of becoming social. On the other hand, the feeling of being part of a mass may make it more difficult for him/her to reveal the characteristics which make the individual different from others and unique and for him/her to be recognised. On the one hand, the individual wants to make his/her presence felt as an individual, while on the other hand he/she wants to be part of a whole, which he/she values, and feel a sense of belonging, and at the same time attempts to balance this tension, within the process of socialisation. The feeling of belonging can be presented to the individual together with various coercions and incentives. Pressures from the family and surroundings can be listed among the coercions. Families endeavour to determine the groups their children will be a part of, during their childhood and adolescent / early adulthood periods in particular. However, the factor which maybe is more effective in directing the sense of belonging than coercions are incentives and encouragement. The individual will want to socialise in the groups which he/she approves of and where the elements, which he/she sees as a role model are present. Media, on the other hand, is the most important factor of encouragement, creating an awareness of the presence of communities with different characteristics. Social media environments in particular ensure the opportunity to meet in the virtual environment, and offer individuals an environment of which they may want to be a part.

Identity is a symbolic process of interaction and a story which changes and becomes reshaped in time. It is also seen that the vehicles of electronic communication – the internet in particular – make an impact in the process of the creation of an identity. Before these vehicles, it was seen to be gained through symbolic materials and as a result of face to face relationships, and that the formation of identity for most people was restricted to the venue and location they lived in. Their knowledge was local knowledge and these were transmitted through oral communication and in a form where they had been adapted to the realities of life. Public leaders, travellers and authorities within the locality were still influential models in the shaping of the identity (Timisi,2003, p.170). On the other hand, people – based on the profiles we see on twitter – set their roles in their daily lives to one side and develop reactions to incidents with their identities in the virtual world. The importance of the psychological position of the individual and social effects should not be overlooked in the development of reactions. Individuals are able to put forward the views they have been unable to due to social pressures, in the virtual world, using a second identity. In order to construct their identities, individuals use the social networks and Facebook – one of the most important social networks. One of the psychological aspects of identity construction is the desire to be liked – permanently. The presentation of an individual as he/she really is, or as he/she wants to be, is related to his/her recognition in the channel. If the person is not happy with any of his/her physical characteristics, he/she can create images with the photographs where he/she hides those features, therefore separating his/her identity in daily life from that within the social network. Again, a person may be passive from the aspect of politics in his/her daily life, but may take on a more active role in the social networks, where he/she is less well-known. We can adapt the words of Nietzsche in connection with this matter, to the present day, as follows: “An individual who wants to be liked within the community finds the opportunity to perfect himself/herself before presenting himself/herself, in the social areas.” If we are to summarise the photograph which has been shared, the profiles, which individuals have created and attempted to create, arise from the endeavour to attain the ideal identity (Kaya,2015).

Together with globalised communications, wherever individuals want to see themselves in their daily lives, those are the characteristics they reflect in the profiles they create in the social networks. The primary goal of individuals is the desire to create their own identities, in a completely subjective manner. All types of elements in their profiles – such as photographs, shared messages and images and friends –are a part of their identity and an indicator of their lifestyle. The profiles in the social sharing networks are each now vehicles of identity construction. As in social life, people need information from each other in the social networks too. This need is more an effort to find a position for oneself in the face of society, in line with the information obtained from other people. In order to create an ideal identity, behaviours which are not consistent with that identity are avoided or those behaviours are hidden(Kaya, 2015).



Figure 3: dependency on the Social Media - Animation,
<https://www.youtube.com/watch?v=v3gOz-0u0Y8>

The one way sharing of information in the traditional media has now begun to be realised as a two-way, symmetrical and simultaneous flow of information, under the new system. The grasp of this new system in the media has in time also emerged in the social media, leading to people entering into dialogue with each other freely over the internet, and for the elements which are shared to increase. As a result, the sharing by individuals have reached a value within the virtual world and this value has turned into a new area of freedom. With this aspect, social media has emerged as the new form of control and communication of individuals (Tamçelik:2014,28). According to Mark Poster, who said that identities are formed during the process of mutual interaction, and through language, the communication established through computers has created its own authentic language. In computer communications, the subject wanders around post-modern semantic areas such as time/place, internal/external and intelligence/facts. The communications established with computers are comprised of electronic mails, discussion groups and teleconferences. Each of these involves the sending of texts written on the computer. Individuals are able to communicate with people they do not know, by hiding their own identities, and changing their names, genders, social roles and statuses (Timisi:2003,171172). In contrast to traditional forms of communication, social sharing networks also allow feedback and responses. According to Bauman (Bauman: 1997,60), the concept of the closeness of individuals has also become different in the global conditions. The person we speak to on the telephone can seem nearer than those in the same room as us, and the person we chat to over the internet can seem closer than those in the same home. In the virtual location which has been created together with the internet, there is no longer very much meaning to the differences between ‘here and there’, ‘in and out’ and ‘near and far’. With the issue of time and place in communications being eliminated, the boundaries of space and location is no longer a problem – at least for those individuals who are able to use electronic messaging. It is now possible to be almost anywhere in cyberspace (Karaduman:2010,2893).The conditions of today have been overcome through the development of vehicles of communication, and the process of identity shaping has now become more and more dependent to mass communication messages. This process has become effective in completing the creation of the identity and the group. For the first time in the history of communication technologies, individuals are able to communicate without taking into consideration the biological and social existence, sound, image, gender – in short individual history – of the “other” individual they are communicating with, through the

internet. Individuals are able to access the new opportunities of playing with identity, and as information concerning gender is not visible, users are free to define their genders to others. It is possible for them to hide their identity from individuals they do not know, and to communicate with them by changing their names, genders, social roles and statuses. Anonymity is fully valid. It has come to a stage where communication takes place through constructed identities (Timisi: 2003, 2). Social network sites have become a vehicle of communication which, on the one hand set up an area where the user is constantly searching for an identity, and individualise it, while on the other hand providing a sense of belonging and a safe harbour to a group of users who live in a world “full of uncertainties”, by functioning as a network which brings together friends from different social environments (Şener, 2010). Rheingold says that social network sites have created a new type of community which brings people together online, around common values and interests, and in this respect it can be seen that they are closely related to his concept of ‘virtual communities’.

Castells states that individuals and social groups reconstruct their identities according to the social structure they find themselves in as well as the conditions arising from the framework of space and time and cultural projects, and deals with the concept of identity by separating it into three different forms and roots. These are:

- Legitimising identity;
- Resistance identity;
- Project identity.

Castells argues that legitimising identity creates a civilian community and that identities which appear as a resistance can begin projects and produce subjects. However, despite these subjects being constructed by individuals, for individuals, they are not individuals themselves (2008: 14). It can be seen that the construction of identity occurs through interaction with others and that in a sense the identity is the standard of common “meanings and expectations”, which are learned as a result of these interactions. When these networks are examined at a macro and a micro level, the types (friendship, cooperation), and the numbers of members of the existing networks, and their structural void are the subjects which can be examined on the macro level, while group loyalty, the intensity of the relationship (group contribution), the health of the relationship, the subject of the relationship and individual social capital are the concepts which can be used for an examination at the micro level (Acun:2011, 72).

3-THE FINDINGS

Individuals, who are in intensive communication with the identities they have created in the social networks, are becoming detached from their own surroundings, and becoming indifferent and anti-social. Focus group discussions have been held with 12 individuals selected at random from social network users, with the purpose of obtaining their thoughts and views on this matter. According to the data that has been obtained, they have stated that they frequently use social networks mostly in order to be able to express themselves better to the individuals in their environment, to free themselves of feelings of loneliness, as they are constantly in communication with their friends and share information with them, and because it resolves their feelings of curiosity as to what others are doing. They have also stated that sharing matters on the social media is the best way to repair their personal relationships and convey their feelings. It can be seen that individuals who are unable to express themselves sufficiently in face to face relationships, and are shy, prefer to use the social networks more.

In addition to this, one of the primary reasons why they spend so much time in the social networks, is that they see the social networks as a way of leaving behind the stresses of the day and distancing themselves from their problems. Individuals, who are in constant contact through their mobile telephones or tablets, accept that they speak less with those around them, and are less sensitive to the things that go on in their surroundings. The individuals have stated that they are very happy to be in constant communication with friends who are very far away and people from different cultures, in their virtual worlds. Users connect to the social networks and communicate constantly, thus satisfying their curiosities as to where their friends and acquaintances are, and what they are doing. The opinion that being a part of the virtual world with a different identity would be meaningless, and that an identity which is different than their own social status and gender, is unnecessary for virtual friendships, is dominant. The primary reason for individuals taking their own photographs (“selfies”) at every location, and sharing these in the social networks has been seen to be their desire to feel liked and draw attention to themselves.

4-CONCLUSION

Everything that occurs in nature is related to everything else. These relationships, which are either voluntary or involuntary, ensure that the whole is formed. The situation carries more importance from the aspect of people. That is because the process of humans becoming humans began with their production of the tools of production, in the face of nature. Social synergies were born at a certain stage of these production relationships and together with the production relationships determining human relationships. With the development of communication technologies, the social networks, which began to spread towards the 2000s, today embrace global associations.

However, today, the efforts of individuals to detach themselves from real life and relationships and develop an identity in the virtual environment, mostly only succeeds in distancing them from socialisation, while also permitting them to develop user practices with feelings such as anger and hatred. One other aspect of social media which needs to be questioned is its development of a consumption cycle in a manner which is consistent with the spirit and definition of the era which we live in, by feeding the consumption process. Social media, which transforms consumption in a sophisticated manner, ensures that the individual, who is the subject, consumes by sharing himself/herself. Together with this, with the changing technology, communications and interaction opportunities, social positions and therefore identities are also constantly being reconstructed.

It can be seen that individuals who experience problems in face to face relationships with their surroundings are more devoted to the social media. Instead of chatting in the park or in a tea shop, people now prefer to share a photograph or a video in the social networks. The age of use of the social media has also fallen considerably. Thus, children are now more interested in the PCs, consoles and virtual games than the streets and parks. As can be seen, while responding to one need of society, social media is also able to create even bigger needs. People are paying the price of their addiction to the social media – which they define as monitoring technology – by losing their cultures and getting stuck in a virtual loneliness; living as people who are alone in the crowds. Individuals who experience simultaneous, interactive communication in the social networks, seal themselves off from the environment they are in. When users are in communication in the social networks, they become anti-social individuals who become detached from real life and their own surroundings at the same time, in the same as their entering into a parasocial interaction while watching a serial on the television.

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DIGITAL GAMES, CONSTRUCTION OF HEGEMONY AND CULTURE INDUSTRY¹

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Abstract: Playing games is one of the most important tools for children to use their creativity, to express themselves, and to improve their skills. Educative and effective games are seen as the easiest ways to socialize. Advancements in technology and digital systems have also been changing the quality of games and altering the traditional understanding of the game. Games in digital field, whose scope of setting is expanding every second, are used as new places for teenagers to socialize where they can access to all players globally. Changing definition of public areas is providing encounters in digital world and hegemony of one culture over another is established by means of video games. Digital games as products of culture industry have been bought and sold as new media products; thus customers of these game companies could not get over with the hegemonic effect of these products.

In this study, GTA V, which is the last product of Grand Theft Auto (GTA) digital game series, is going to be analyzed. In this study, it is aimed to convey how the American lifestyle is taught with this game and to show how this game has a role to spread the hegemony of American culture industry internationally. Therefore, this study is comprised of two section. In the first section, the concept of game, its elements, video games, simulation, hegemony, culture industry and types of players that video games establish, occupations of these players are explained. Obtained datas are assessed in means of the creation of hegemonic culture and culture industry. This study tries to explore hegemonic contents established in digital game texts that are created in culture industry. It also tries to show the role of a new occupation field that got emerged from video games, "Game Commentary".

Key words: Hegemony, Culture Industry, Digital Games, Grand Theft Auto V.

1.INTRODUCTION

The game is an activity that has specific rules and organized by person(s) to have fun and spend time either alone or together. Any tools used to play games can be considered a toy. Playing a game was common both among children and adults in Ancient Greek and Rome. Keeping game tools, which had functions going beyond spending leisure times in such communities, in a place that was not specifically reserved for playing games resulted in completely different socialization dynamics. The games that are played at busy areas such as entry of public buildings have become a tool that allows individuals to come across and meet by chance(Bener, 2013, p.11, 193). According to Fink, each game is a vital experiment in which an individual is involved as an active actor in “subject” through toys, and is an area in which the actor does a specific act and that is included in actual world typology of actor. The player plays a role in that area. This is where we need to differentiate the “playing” real person from the person of “role” in the game. The player “conceals” himself/herself with the “role” taken, in a sense, disappears under it, living in the role with specific intensity peculiar to that role. Unlike a psychopath who is unable to differ “reality” from “appearance”, the players are able to take themselves out of the role again because despite being highly weakened, they realize that they are in a “dual existence” during the game. A game is a figurative symbol and act where it interprets itself in the human existence. Games have been a binding force, community-builder, a creative doing and production since the old times. The product is world of games (2015, pp.21-25).

¹ This study is reedited version of the study published on the *ITICAM* proceedings book under the title of *Construction of Hegemony in Digital Games and Culture Industry*.

Huizinga points out that the term *Homo ludens* that means “Playing Man” should be explained with the term *Homo Faber* that means man the maker (2013, p. 13). In other words, the game includes the human (the maker) factor, just rather than a passive playing act. Thus, *Homo ludens* as human the maker must do the playing act within rules involved in the game. The rules that are established by the game determines what will have power of law within the frame of transient world. Huizinga defines the game as “There is order in the game, the game is exactly the order itself” and underlines that each game takes place within its own spatial limitedness. A specific and absolute order dominates within the boundaries of playing area, that is, rules of the game are absolutely mandatory and unquestionable. As soon as the rules are breached, the universe of game will collapse. The player who breaches and fails to follow rules is a killjoy, and the players therefore want to send a killjoy off the game. So, the game creates a limited excellence in the defective world and complexity of life (Huizinga, 2013, pp. 28-29). Within this excellence, experience of game gives individual a fresh power and a specific freedom. In this way, the game has a rehabilitative effect on the modern people of industrial society. However, the factory system in consumption of games presents the possibility of exploiting the playing motive. The game as an area in which individual feels free and enjoys being self-ordained may be a manipulation tool (Fink, 2015, pp. 234-235). Currently, the manipulation area of games has expanded. The main reason for this is that the place where the game is played has changed in terms of time and space and created an area for players in which they are able to determine the time and place on their own. The player now plays the game with games in digital media using the new media. Despite changing tools, the player also enters a certain identification relationship with an avatar either chosen or created by the player in digital games regardless of the type, and fights against obstacles – they may be other players – encountered on the way to the target that is attempted to achieve by such avatar in the game (Binark ve Sütçü, 2008b, pp. 141-142).

Turkish research on digital games has usually focused on detrimental effects of game on children and the youth. The popular wisdom is that digital games contain violence in education, and the digital games are addressed with underlying adverse aspects such as addiction. This study attempted to address digital games as media text with an approach beyond such popular wisdom. For this, the textual analysis of GTA V, the last product of series of Grand Theft Auto (GTA) digital games, was performed. In the first section that is conceptual framework of the study, the concept of game, digital game, hegemony, simulation and culture industry, player types generated by digital games, new working areas (occupations), globalization and neoliberal policies were described in the context of relevant literature review in order to explain findings from the study. In the second section, the GTA V game, subject of research, was analyzed under the main and side characters, places, time and event-setup. The findings of in-depth interview with the commentator of the game were reviewed. The data acquired evaluated hegemonic content created in the culture industry and built in texts of digital games in the context of the role of “commentator of games” in such content as a new emerging employment area with power, domination, cultural hegemony, ideology, myths created, and digital games.

2.DIGITAL GAMES AS CULTURE INDUSTRY AND SIMULATION AREA

A game is a tool for children to reflect their emotions. Children establish links between the dream and the truth more easily through games and familiarize the life by way of games. Thus, a game is an important communication environment. Interaction is at the basic point of digital games as a new communication environment. Through this interaction, the users become the fundamental part of the game, are able to direct games and affect the result of a game (Yengin, 2010, pp. 188-189). According to Fink, “each game, even a hard game of the

loneliest child, has an interpersonal horizon”; in other words, that we live in the game and we do not regard it as an external event indicates that human is the “subject” of the game. The elements of game structure may include meaning of the game, enjoying the game, community of game, and toys as tools of the game. There have currently been changes in the structure of game (toys, fiction etc), but basic elements that allow children to realize themselves have not changed. New communication technologies and internet lie underneath of such change.

Internet is the initial example of global means of communication. It is a communication network developing across the world, in which many computer systems are interconnected as a form of network. Information-based technological innovations brought by information society eliminate the space and continuum. With fast circulating information, data received by individuals is increased day by day. The areas where interaction is increased the most in the information society we have a bombardment of information are the new communication environments. Especially, communication environments have become digital with interaction which is the critical feature of communication process. Conventional communication environments have changed into digital environment, and maintain information communication in new communication environments. Thus, quality of these environments, which carry information and are referred to as “new”, is an important factor in new communication environments (Yengin, 2010, p.54, 188). According to Castells, those networks form the new social morphology of societies; although organization of societies has been in the form of networks and taken place in different times and different spaces, the new technological paradigm enables it to spread over the entire social structure. Being or not being in the network and dynamics of each network against the others are major sources of being dominant in the society and change. Castells defines this new society as society of networks stamping that social morphology is superior over social act (2013, p. 621).

In this new style of society, individuals now communicate in areas where reality is destroyed and a new reality is created. The conditions of created reality conceal the artificiality of reality and attempt to create reality effect. Baudrillard explains this with the concept of “simulation”. “Simulation is to artificially generate an operational format specific to a tool, system and fact by means of a market or computer program in an attempt to review, demonstrate or explain”. According to Baudrillard, production and reproduction of truth, and other types of production that constitute golden years of Economy Politics have lost their meaning a long time ago. It is the “truth” what society has constantly produced and tried to regenerate for a long period of time. “In our day, material production itself has turned into something “*hyperreality*” (2014, p.41). While real and false represent two opposite concepts, simulation eliminates differences between two concepts (Yengin, 2010, p. 19). In especially huge online games, the clans attempt to gain accomplishment together in the game and evolves into communities in an advanced stage, “Turkish, Korean, German, French, Spanish and Russian clans present one after the other, virtual war of clans and strategies to survive/remain in the game develop” (Binar & Sütçü, 2008b, pp. 141-142). Development of such strategies and game industry created for other purposes have gained gigantic dimensions. On the other hand, production of digital games has become an area of simulation in which a culture as “culture industry” dominates over the other in a hegemonic manner.

The concept of *Culture Industry* is introduced and used in Dialectic of Enlightenment by Theodor W. Adorno and Max Horkheimer, representatives of Frankfurt School. According to Adorno, *Culture Industry* is realized by using contemporary technical facilities and economic, administrative monopoly within a plan to produce for masses to consume (Binar & Sütçü, 2008a, p. 33). The Culture Industry has similarities to the concept “hypermarket” used by

Baudrillard in many aspects. According to Baudrillard, “a hypermarket is like a large assembly factory”. While the factory has a “work order” comprising of “successive phases”, in the *hypermarket* “its employees randomly go and return from some part of the work chain to the other”. However, it appears that prohibitions are imposed by a programmed disciplinary order, in which it is hidden under tolerance, providing convenience, and varnish of *hyperreality*, and by an assembly band. According to Baudrillard, traditional capitalist establishments and *hypermarket* that is a different role from the factory are nothing but a model that brings together any forms of social control we will encounter in the future, various functions of body and social life, under one similar roof, and reinterpretation in a vicious circle of all countercurrent flows. The *hypermarket* is the time-place in which entire layout and traffic system of social life is completely produced by operational simulations (2014, p. 107). Digital games are sold in *hypermarkets* to consumers with the created *hyper-realities*.

3.DEVELOPMENT OF DIGITAL GAMES

A digital game is to visually display the results from interaction of the player in the electronic environment and computer system again in the electronic environment. Therefore, digital games were initially called “video” or “computer” games (Türkiye’de ve Dünyada Dijital Oyunlar Sektörü Hakkında Genel Rapor, 2013). A digital game environment is an environment that allows user to have an idea through visual experience instead of real events. With rich visual content they have, they are able to reduce learning process of individuals (Yengin, 2010, p. 4). Initial reveal of digital games could be dated back to 1940s. Contemporarily, initial examples of digital games were introduced in 1970s and became popular in 1980s. In the first half of 1990s, the industry was extended with use of CDs and three-dimensional game technology, reached 70 billion dollar in 2011, and now has become a huge industry (Türkiye’de ve Dünyada Dijital Oyunlar Sektörü Hakkında Genel Rapor, 2013). Digital games have a large income around the world. In Turkey, digital games began with PC (personal computer) games, written in a foreign country and sold in the market, and console games, then huge online games played for a price or free in internet cafes were marketed, and now a variety of local products have been released into the market. The domestic software industry is focused on large cities, such as İstanbul, Ankara and İzmir, and has a limited production (Binark & Sütçü, 2008a, p. 102).

Table 1 The advantages and Disadvantages of Digital Games (Binark, 2009).

Yararlar (Çevrimiçi olanaklar)	Zararlar (Çevrimiçi riskler)
Access to global information	Illegal content
Educational resources	Foreigners, child abuse
Social networks for old and new friends	Excessive or sexual violence
Entertainment and games	Other harmful or offensive contents
Content production that is created by user	Racist / hate material / activities
Citizen participation / political participation	Advertising / commercial persuasion
The privacy in expresion of identity	Sided / incorrect information (advice, health)
Links with the Community / activism	Abuse of personal information
Technology expertise and literacy	Cyber Bullying, harassment
Career development and employment	Gambling, financial crimes
Personal / health / sexuality-oriented advice	Self-harm (suicide etc.)
Expert groups and fan sites	Invasion of privacy
Sharing experience with remote	Illegal activities (hacking, uploading files)

Digital games write their own story and interactively include the player in the story with their cinematic features, and even make you feel that it intervenes. In real life, simulation games, life platforms and huge online games require the player to make both material and moral investment in the game time and space in a very serious manner. In this context, playing games is gradually turning into a serious even a type of business (Binark & Sütçü, 2008a, pp. 44-48). In this sense, digital games can be categorized “as *Console, Desktop, Online, Multiplayer Online Role-Playing, Mobile, Social, Daily games* by their characteristics in various aspects such as content, technical characteristics, platforms where they are broadcasted and control mechanisms” (Türkiye’de ve Dünyada Dijital Oyunlar Sektörü Hakkında Genel Rapor, 2013).

Digital games have become a significant “meta” in consumption. In daily life, individuals spend long hours playing games, the time spared for games may have different meanings based on the platforms played. Industrially, a share can be allocated to develop games as well as a budget is needed as personal-player (Binark & Sütçü, 2008a, s35). According to Turkish magazines of computer games, digital players are categorized as follows: “A *daily player* is a player that plays a game for a short time of period to spend time in leisure, prefers easy and simple games, and does not regularly log into game. A *rigorous player* is a player that play the selected type of game on the selected platform. *Internet café players* play strategic, military simulation games as multiplayer or play huge online games. The player has to be a member of the clan and spend on and invest in the in-game economy. *Pro gamer* is a player that joins e-sport leagues or various organized tournaments as an individual or as a team among derivations of digital players, and professionally gain income from the act of playing digital games. The virtual career built by the player in the virtual space has also become a career in daily life. *Emus makers* are those who break the code of a closed game hardware media and open the game for use by another game hardware, for example, make a Nintendo game playable on the PlayStation or PC (personal computer). However, Sony and Nintendo have initiated legal action and proceedings against emulator producers and legally prevent such action/production of players. *Mod making* is add-ons by players for the interface in the game. Huge online games have also resulted in new opportunities of career in terms of professional player. A qualified player is called a “*game master*” if they reorganize formation of virtual communities in such games and organize collective events, functioning as a kind of community leader (Binark & Bayraktutan, 2011, pp. 8-24).

Within this scope, important positive effects of digital games on child development can be listed as follows in addition to “online facilities” provided in table 1: “Ability to follow orders given, problem solving, reasoning, hand-eye coordination, development of motor skills, resource management and increase in logistic skills, ability to do multiple tasks at the same time, ability to follow multiple dynamic variables, management of multiple targets, fast thinking, analyzing, decision making, increased skill of strategy and estimation, increased mathematical skills, pattern recognition, increased inductive skill of reasoning, map reading, improved direction finding skills, reason-based decision making, teamwork and increased collaboration, practically increased real-world skills based on simulation, increased technological knowledge and skills, positive effects of fun-based happiness and increased knowledge of reward for doing something, increased creativity, increased self-confidence, physical activities through transaction driven games (Nintendo, Wii, Microsoft Kinect etc), doing exercises, reducing problems, e.g., obesity, and reduced negative impulses such as stress and temper” (Türkiye’de ve Dünyada Dijital Oyunlar Sektörü Hakkında Genel Rapor, 2013). However, besides such “benefits” of digital games, many studies in the literature address harms of digital games. Of these, the “violence” factor is often a research subject.

A research performed for doctoral dissertation by Yengin investigated the violence factor. According to Yengin, change of game environment causes differentiation of violence message in communication environments. The old violence environment passes through digital transformation process with components of new communication applications (digitality, interaction, virtuality, variability) and is transferred to digital-based environments, generating new forms of digital-based violence as a result of such transfer. While physicalism was in the forefront in the former understanding of violence, and physicalism applies to new understanding of violence, but violence takes place within the environment. The new violence is created by users pressing a key. Yengin gives war games as the simplest example of this practice and points out that while human factor was in the forefront in battles in 1950s, remotely steerable weapons are used in 2000s rather than human factor. In the fact of new violence, the practice becomes simple and is realized by gaining meaning with virtual applications. Furthermore, as destructiveness of violence imposed in virtual environments is also virtual, interest in such violence is increased. Those who play such games continue to play although they are shot by a weapon over and over, or they restart the game, so especially children are drawn to growing insensitivity to violence. The fact of violence is presented as a product with fictional games and this spreads over large masses day by day. Users can play act by taking traits of desired character in the fictional world through digital games. They get used to violence practices through social learning and easily put into practice in real life (2010, p. 190). Yengin gives “Flight Simulator”, the most popular game released by Microsoft, as an example of use of violence in digital games in real life. The terrorists involved in September 11 attacks used this game to be prepared for their fatal target. Therefore, since experiences learnt using a shortcut are consumed by individuals, violence content of digital games should be controlled by defined units (2010, p. 4). On the other hand, Binark and Sütçü argue that it is not possible to prevent violence culture that is ready to present in various forms and exists in the “real” area merely by organizing campaigns for use of internet. They indicate that detection of problems needs to be changed in order to “clear” political and social violence acts committed through new media; and it is inner ego what needs to be “cleared” (2008b, pp. 141-142).

Çelen classified different emotions created by video games in children and indicated that games initially limited the sense of suspense and this sense became more complicated in next games and could not be the same for each individual. Çelen gave GTA III of GTA series as an example of games that is endless and have continuously new expansions. In GTA III, what is important is not to win but to achieve optimum and the best rate for killing. Çelen suggests that video games keep the player in suspense and leave in uncertainty, intend to expose despair emotion of player, create sense of catatonia in the player and give sense of satisfaction when player goes beyond limits, and are intended to put the player into a competition with others. “In games played online, the player fears failure of the game more than an individual who plays alone. Çelen underlines that positive or negative excitement experienced, how often individual experience such excitement and how his individual develops a cognitive schema for reactions related to excitement are important for their physical and mental health (2013, p. 316). Digital games are a culture industry in which investments are also made in film industry and accordingly a substantial amount of income is gained. Generally, the produced contents commonly feed on male-dominant militarist, homophobic values and patterns and racist and gendered discourses are put into circulation. Ethnographic field works are needed to present how the player is affected during the time spent in that world, and how and why social networks in real world are transferred to the virtual space (Binark & Sütçü, 2008, p. 59). Thus far, we have tried to describe conceptual background of our study. In the

next section, hegemonic way of production and content of digital games will be evaluated in general and the game of *Grand Theft Auto V* will be analyzed.

4.CONSTRUCTION OF HEGEMONY IN DIGITAL GAMES: AMERICAN SIMULACRUM DIGITAL GAMES

In the industry of digital games, especially game designers are between the sales and profit oppression of publishers on one hand and demands of players/consumers on the other and their desire for esthetics during the negotiation process between the producer and the consumer. Thus, employees of game studio bargain an ongoing basis during the production process between the text in their mind and the product to be sold in the market. In our day, the culture industry increasingly position the children and the youth as the main market and the industry of digital games attempts to position the children and the youth as consumers in the consumption culture in a versatile manner. It creates a consumption culture in a very broad area from playing the digital game, watching the film derived from the game, wearing or drinking images derived from the game. The economy generated in digital games and new areas of consumption become marketing strategies, adverts, virtual shopping and new applications (Binark & Sütçü, 2008, p. 71). With its created simulation, this gigantic industry interactively includes the player and allows the content created by game producers to be ideologically adopted in other culture in a “persuasion”-based manner contained in Gramsci’s concept of hegemony. In his conceptualization, Baudrillard describes Gramsci’s concept of hegemony in the example of Disneyland as follows:

Disneyland is a perfect model where all simulacrum systems are interlocked. This ideological “plot” allows concealing a tertiary simulation event. Disneyland serves to conceal that “real” country “real” America is like a Disneyland. This is like a social structure, which tries to conceal their ordinary daily life does not resemble a jail, builds jails. Los Angeles and America surrounding Disneyland belong to hyperreal and simulation universe not to a real universe. The problem here is to conceal that real does not look like real rather than a deceptive regenerated reality (ideology), and to maintain reality principle. Unreality offered by Disneyland is neither real nor fake. Here... is a scene of deterrence (persuasion) (2014, pp. 26-27).

While Disneyland, a product of culture industry, is a place of simulation, this place is now “networks” in digital games. When digital games are addressed to investigate and analyze as other media outputs and/or products, the production processes (operation of industrial structure) can be reviewed by separating based on consumption practices (practices of playing mass) and text/narrative”.

In this section, the game *Grand Theft Auto V* will be reviewed based on text/narrative and the concept of “game commentator” will be focused, which is included in the operation of industrial structure and considered a new area of employment. In this context, findings of in-depth interview with Burak Şahin, the commentator and also a player of *GTA V*, will be reviewed. Burak Şahin is the builder of the program called “*Burak is in the game*” on the youtube and lives in Diyarbakır. We had an in-depth interview with sound recording with Burak Şahin via Skype including questions on digital games and content of *GTA V*, and this interview was used as findings of study.

5. GRAND THEFT AUTO V: FEATURES OF THE GAME

5.1. RELEASE AND IDENTITY OF GAME

Many games have been debated with violence content throughout the short history of digital games. Furthermore, such debate appears to give added value to brand equity of these games. "Grand Theft Auto" is included in such examples (Bati, 2011). In 2004, Rocstar North released the *Grand Theft Auto San Andreas*, which would be then praised due to ability to freely control the main character, but criticized due to a mode developed by a fan and exposed unused elements in the game; Rocstar North had to release a new version of the game in which such content of the game was completely removed (Sezen & Sezen, 2011, p. 280).

GTA V is open-ended action-thriller and the fifteenth game of Grand Theft Auto series developed by Rockstar North, a division of Rockstar Games, and published by Rockstar Games (Grand Theft Auto V Is Coming, 2013). It can be included in varieties of GTA of which the first one was developed in 1986 (see Table 2). According to Gümüšoğlu, these games were developed being inspired by cops and robbers we played in the backyard of our homes or on an unoccupied land and this was the all inspiration, and the next games fully contain elements of violence (n.d., p. 157). The game was released in 2013 spring for PlayStation 3 and Xbox 360 (Grand Theft Auto V Is Coming, 2013) (see Table 3). The new generation version of the game with updated graphics was released on 18 November 2014 for PlayStation 4 and Xbox One (GTAV Updates: Online Heists Coming March 10, GTAV for PC Coming April 14, 24 Şubat 2015), (on 14 April 2015 for Windows, and released online 10 March 2015 (GTAV PC: New Release Date, First Screens and System Specs, 2015). The game GTA V has been the most expensive game with a spending of \$ 265 million.

Table 2 Distribution by Year of The Grand Theft Auto Series (Grand Theft Auto kronolojisi, (n.d.)).

Grand Theft Auto Serisi Kurgusal Kronoloji
1961 – Londra, 1961
1969 – Londra, 1969
1984 – Vice City Stories
1986 – Vice City
1992 – San Andreas
1997 – Grand Theft Auto
1998 – Liberty City Stories
1999 – Grand Theft Auto 2
2000 – Advance
2001 – Grand Theft Auto III
2008 – Grand Theft Auto IV
The Lost and Damned
The Ballad of Gay Tony
2009 – Chinatown Wars
2013 – Grand Theft Auto V

The game GTA was first released in 2009 and grossed \$500 million, and GTA V released in 2013 grossed one billion (cited by Çelen, 2013, p. 316). In the game, the player takes the place of a criminal in a city where the player is free to walk around, and is involved in illegal activities including white slave trade, murder, theft, and selling drugs. The game has become in time one of the important brands of digital game history. Elements of violence and sexuality in the game were the subject of discussion and research in various times (Sezen & Sezen, 2011, p. 275). The most important feature of the game that differentiates the fame from

other series is the choice of min character. Each of three characters has different skills and powers in different areas. The tracks of GTA V are broadcasted by 17 different radio stations (Full Tracklist of songs on Grand Theft Auto V Soundrack Revealed, 2013). The players may purchase game money (credit) in real life as well as some accessories and items that they need for the game. It is certainly natural to have vendors in an in-game economy that has such buyers (Binark, 2009). As seen, all processes required by the culture industry are established for the game. The game is sold by hypermarkets from tracks to accessories.

Tablo 3 Grand Theft Auto V Game Features and Cover (GTA V, n.d.)



Basic knowledge	
Title	Grand Theft Auto V
Producer	Rockstar North
Publisher	Rockstar Games
Genus	Açık Dünya – Aksiyon
Platforms	PlayStation 3, Xbox 360, PlayStation 4, Xbox One, PC
Release date	17 Eylül 2013 (PS3, Xbox 360), 18 Kasım 2014 (PS4, Xbox One), 27 Ocak 2015 (PC)

5.2. STORY AND PLACE

Baudrillard explains image-specific a variety of stages/steps as follows: “As a reflection of deep reality, the image (has a positive quality because it serves as a kind of ritual), Changing and concealing a deep reality, the image (has a negative quality and is something like a black magic), Concealing the absence of a deep reality, the image (attempts to replace a view, i.e., to be a tool to mesmerize), the image, which is associated with none of the types of reality and only simulacrum of itself, (is now simulation not an image)” (2014, p. 19).

In this context, the story of GTA V was designed as film scenario and is a simulation based on American life style and geography. The player is in the film but as an interactive “actor” and “lives” the scenario in the game environment. Therefore, the scenario was designed as a comprehensive film scenario. All elements in the story are the simulation of the USA’s sociologic, cultural, governmental organization, and cities etc.

Table 4. The Simulation in Games of Real Place

•Oyundaki Mekân	Oyundaki Mekânın Görseli	Gerçek Yaşamdaki Mekân	Gerçek Yaşamdaki Mekânın Görseli
San Andreas		Kaliforniya	
Los Santos		Los Angeles	
San Fierro		San Fransisco	
Las Venturas		Las Vegas	
Vinewood		Hollywood	

In November 2009, the producer Dan Houser gave an interview to The Times to announce that a script of 1000 pages were being written for GTA V (Rockstar rocks star: Dan Houser Full Interview. 2010; Technology, 2009). The game takes place in the state of San Andreas created based on the south of the state of California (see Table 4). San Andreas comprises a city called Los Santos (updated version of the one in the game San Andreas) created mainly based on the city of Los Angeles, and large rural areas. The game has three cities/towns and all of the cities are called Los Santos, San Fierro and Las Venturas, in real, they are adapted versions of Los Angeles, San Francisco and Las Vegas for the game. The region called Vinewood in Los Santos looks like Hollywood and film stars live in Vinewood (Gümüsoğlu, n.d., p. 157). Los Santos is divided into two large regions and has tools to turn the game into a narrative with adventure content, such as rivers, oceans, lakes, beaches, farms, and wild animals. The game takes place in real-life places with adventures on land, in air and ocean. The game includes many small events such as riding a jet ski, joining flight challenges (aircraft competitions like a flight school) and off-road competitions, parachute jump, acrobatics, yoga, triathlon, playing tennis and golf, and has three characters, each of them with specific characteristics. Characters can be designed by elements such as tattoo, hair style, clothing etc. by spending virtual money during the game. In the rubbery plan, vehicles, technical teams and new characters can be created. All characters are in the game with their on life style, friends, enemies, and hobbies (Hamza CTZ Aziz @CTZ, 05.02.2013).

The promotional video of the game released on 17 September 2013 summarized the places, characters, story and fiction in an attempt to draw attention of players using trailers of the game. In the trailer, the game world, “a vivid, enthusiastic and exciteful” adaptation of modern South California, was advertised as very different, very large and very versatile, awaiting for players prepared to be consumed “further”. It is pointed out that the game contains all elements of American lifestyle with adjectives including “suburb life and intact natural habitats, beaches, forests, mysteries and comedy, greed and hypocrisy”. It is attempted to simulate American lifestyle from the content of slanging used in the game to characters and places. The trailer that underlines the greatness of the world of game has attempted to demonstrate that the game has a wide range of elements including “cars to modify, aircraft used to fly, clothing to buy, sports to do, Nirvana to reach, oceans to dive, animals to hunt and to be hunted by, and weird people to meet and become friend”. The player will enjoy accomplishment with “rewards to win” and go on a variety of adventures. It appears that any element needed to have fun is contained in the game. In the trailer of the game, “Each aspect of the game is fluent, amusing and very clear. Anything is very sensitive and joyful from driving a car to shooting, playing tennis to riding a bike. Certainly, these people must have a job as well as enjoy all these amusing activities. These men are a thief besides ordinary life they live” (GTA 5 Tanitim Videosu, n.d.), so “real world of America” was transferred into a simulation area. A universe that is similar to the original one is created in this virtual world. GTA V generates the twin of factors needed for American lifestyle and serves as an area where American cultural hegemony is built. We should indicate here that the characters that are the heroes of the game are critical for the player to identify with game. Therefore, it would be appropriate to describe main characters of the game and their characteristics.

5.3 CHARACTERS

The game GTA V incorporates characters included in previous serious, but has three main characters entirely specific to this game. In the online version of the game, the player may personally identify the main characters. The characters are designed inspired by professional and well-known actors/actresses and dubbed by designed persons. In this context, the game looks like an animation film. The game includes three main characters called Michael De

Santa, Trevor Philips and Franklin Clinton. Each of these characters has different skills and powers in different areas (Hamza CTZ Aziz @CTZ, 05.02.2013). Such skills can be used by switching between the characters. The player switches to the other character by moving away towards a map like *Google Earth* and zooming in on the other character. The shorter the distance between characters, the switching process is also so short (Scammell, 2012). The characteristics of three main characters in the game are important factors for simulation of American lifestyle created in the virtual environment. Digital games, which were introduced after cinema that has a substantial place across Mass Media, are much more effective on the audience through their interactive features. The game GTA V allows to interactively live/watch American lifestyle with its story, places and characters. The game has many characters, but we will review characteristics of three main characters (Michael De Santa, Franklin Clinton, Trevor Philips) that are required for our study and with which the player identifies.

Michael De Santa



Michael(Grand Theft Auto karakterler, n.d.).



Ned Luke(Ned Luke, n.d., 2011)

The character vocalized by Ned Luke is 47 years old and annex-criminal who has made a deal with FIB to give up bank robbery. He is married and a father of two children (boy Jimmy De Santa; girl Tracey De Santa) . He lives on gain from many robberies in the state of North Yankton with Trevor, his ex-partner and one of main characters of the game, and side character Brad. In the story of the game, Ned gives up robbery due to his family and retires and settles in Rockford Hills (simulation of Beverly Hills in Hollywood), a rich district in the city of Los Santos (simulation of Los Angeles) of the state of San Andreas (simulation of the state of California). The character has problems with his wife (*Amanda De Santa*) and children and breaks up with his wife in later episodes of the game. He returns robbery because he suffers from financial difficulties and starts robbery again with the ambitious young man Franklin he has recently met in the city and his old friend Trevor he comes across after a long period of time. Michael who is also fond of cinema and movies wants to be film producer as Solomon Richards, the film producer whom he admires (Grand Theft Auto karakterler, n.d.). Michael sees a therapist because he is an alcohol addict, and lives in a luxury house that has a swimming pool, tennis court, and pool (Hamza CTZ Aziz @CTZ, 05.02.2013). As seen, characteristics and life of characters represent the lifestyle of high-income group of America.

Characteristics of the Character: Since he is a professional and successful armed robber, Michael is a master in weapons and marksmanship and able to slow down the time using a “Bullet Time” feature during conflicts (Grand Theft Auto karakterler, n.d.). This feature of the character was designed to make the player feel “excited”, a promised emotion in the game. The game incorporates factors that cause American culture to leak into the life of player in a persuasive manner with use of emotions, and factors of the culture are taught which wealthy upper class is represented by this character.

Franklin Clinton



Franklin(Grand Theft Auto karakterler, n.d.). *Shawn Fonteno*(Shawn Fonteno, n.d.)



He is vocalized by the actor Shawn Fonteno (also known as “Solo”). The character is a member of a gang, 25 years old, has no family, was born in South Los Santos and raised by his grandmother. He lives in somewhere near the town of Blaine. He is young, ambitious and smart. He began to sell drugs in very young ages, but was caught red-handed and put in the jail, spending his young ages in the prison. Again, this character has given up robbery. In later episodes of the game, he works for cheater Simeon *Yetarian*, an Armenian owner of an auto gallery with his friend Lamar a gang member. He has taken on kind of usury task. Meanwhile, Franklin meets Michael and soon becomes a close friend of Michael, adopts Michael as his father because he has no family. Michael loves Franklin as his son in time and defines Franklin as “the child he has always wanted to have”. He sees Michael as a way out and hope to escape from the bog of gangs and drugs in the quarter where he lives. For Michael who decides to return robbery, Franklin becomes both a close friend and a business partner in time. With Franklin’s joining Michael and Trevor, the trio is completed and begins to commit big robberies for a large amount of money they are after to make a quick buck (Grand Theft Auto karakterler, n.d.). From that point, GTA V becomes a real-life simulation with adventures in which the players act in accordance with tasks.

Characteristics of the Character: He is much more skilled in driving a car and riding a motorbike because he is a vehicle thief. We usually see him as the driver who drives the escape car during theft. Therefore, he has the ability to slow down the time while driving in the game (Grand Theft Auto karakterler, n.d.). This character is the means of the basic objective of the game to make feel emotions of excitement in the game and represented with characteristics of lower-class incorporating elements of American culture.

Trevor Philips



Trevor (Grand Theft Auto karakterler, n.d.)



Steven Ogg (Steven Ogg, n.d.)

The character is vocalized by Steven Ogg, a combat pilot and Canadian veteran. He was kicked out of military. He changes into a psychopath drug addict from a war veteran, moves into the province of Blaine of the state of San Andreas and starts living in an old campervan. He gives up robbery and gets involved in business of drugs and weapons. Trevor is a temperamental man who put fear in hearts and the most frightening man of the area and town where he lives. He is literally a psychopath, quick tempered, and displays the extreme show of violence (Grand Theft Auto karakterler, n.d.). The player uses the factor of “violence” over and over in the game and the factor of violence, which is encountered by individual in daily life, is actually represented by this character at the utmost level in the game.

Characteristics of the Character: He is better at flying planes, jets, helicopters and other aircrafts than other characters as he is a war pilot. He is less damaged than the others are where there are such conflicts. Trevor is a psychopath and angry character and able to cause around more damage with special mode of “frenzy”, he losses less lives (it is more difficult to kill this character than to kill other characters in the game) and is skilled at infighting (Yeni GTA V İncelemeleri Yayınımlandı: Yeni Bilgiler, Özellikler, Daha Fazlası, 2013).

In addition to three main characters of the game mentioned above, there are many supporting characters and side characters who are usually with main characters. The number of these characters is increased as the game progresses. It appears that there are more side characters around the character Michael than other characters. Characters are described in the trailer of the game and in a separate trailer in which only characters are introduced in detail. “The game allows for the first time to play with exactly three characters not one”, which offers players s choice to identify with the hero. Michael is a successful bank robber but unsuccessful father, and there is that Trevor; It is better we speak a little about him. What three main characters have in common is that they get together to form the main story and an infrastructure including individual tasks. The players are able to switch to different perspectives. You can view three main characters from the top when they are not on task. You can go down on any point and witness what your new friends are doing at that moment” (GTA 5 Tanıtım Videosu, n.d.), which demonstrates techniques and innovations that can be used by players and supports marketing strategies for “purchasing” with and advertising copy. The game includes promotional videos with trailers in which speaking style of characters, their life, relationships, the way of combat, slang language, and images containing violence are used to represent many elements of American culture that can be experienced by players.

The violence can be used without limits and penalties in digital games. While individuals are punished for violence used in real life, individuals win rewards for violence used in digital games instead of being punished, and this reward is often to have a tool such as a weapon or knife. The violence creates unreal environments and simulacrum messages that cannot be transferred to digital environments in particular. The violence is maintained and exists by incorporating the old violence and improving continuity. Actually, the individual gets used to using violence to show skills when playing the game, this causes to constantly display violence and insensitivity to violence. As with the mass media, limiting violence messages in new communication environments that incorporate both features of mass media and individual communication is an important issue to consider on. Especially, even if age limitation is imposed using coding method when marketing digital products as new communication environment, these games are easily purchased by sellers or can be downloaded on a computer via internet. Thus, both game producers and their marketers and players need to become self-aware about consequences of violence messages(Yengin, 2010, p. 191). Thus, the violence created through heroes of digital games brings with a problem that a how much young person incorporates such elements in real life, but it would be unfair to say that digital games alone create such element of violence. It is necessary to reduce elements of violence such as being exposed to violence, watching violence etc. which the youth encounter in daily life practices. It is not possible to argue that a young person who witnesses violence becomes a person who uses violence only because of digital games.

6.WATCHING THE GAME AND “GAME COMMENTATORS”

Digital games, toys of our day, have become a huge industry in the field. “In order to accurately analyze existence of young citizens in the new media area through industry of

digital games and their relationship with this new industry, it is first necessary to present such network of relationships and diversity and differences of actors with a variety of conceptual means” (Binark ve Bayraktutan, 2011, p. 26). Digital games, which are included in mass media that is communications means of public sphere, function as areas communicated online at global level. The game commentators, one of employment areas of digital games in the industry, appear to gain substantial gains recently. Involvement of youth in the industry of digital games as a citizen is expanding with generation of new areas of employment each passing day. Creation of fans of the game, i.e., “circulation” of the game, has also an influence on the gains achieved by such areas of employment. In this context, characteristics of this emerging area of business are attempted to identify in the findings of in-depth interview with Burak Şahin who plays the game GTA V and creates fans with “*Burak is in the Game*” program on Youtube. Burak Şahin is 19 years old and started to program as a game commentator when he was 16 years old. He has sponsors including Razer, Playstore, Aral Game, Monster Notebook, and AxiTR Bilişim. He has created fans in Turkey with reaching a total of 251 million 227 thousand 615 times of view and 1 million 153 thousand 621 of number of subscribers. In our interview, he told how he started to play digital games and how his family reacted to his playing digital games:

My father is a military man, my mother is a housewife. I could say that we’ve always lived alone. We lived in a village of Mardin, at the border post. I was the only child in the mass housing. My game life started then. There was nothing to do and I got up in the morning and had a drill with soldiers. I had toy guns. I tried to disassemble them though. I could say I had a lonely childhood. There was really nobody around the border post and there was a village opposite the post. It was prohibited to have children at the border post from the village. I assume that I didn’t find anything to amuse myself, or my family wanted me to have fun, therefore they assumed such attitude. My father, actually may family, has always supported me in playing games.

Burak Şahin expressed that he was a single child and had no other children around him to play with, therefore he tended towards games and told how he decided to prepare the program “*Burak is in the game*”:

A friend of mine said... “You talk a lot when you play games”, I really talk a lot when I play games as in my videos. That friend said “You’d be successful if you did this”. That was my starting point, and this is how it’s been going on. I had no one to help me. That’s me who does everything including my graphics and picture-sound editing, and bears any burden.

Burak Şahin underlines that the most important tool to maintain the business of game commentator includes a quality microphone (of quality used by professional sound recording studios), headphones, mouse, keyboard, and computer, and adds that he initially used an ordinary microphone and headphones and he now acquires such materials through his sponsors. He tells that he played games for 6-7 hours a day when he did not go to school, it was him who found his first sponsor, and some companies came with their own offer, and explains the links with his sponsors and advertising companies he works with:

I have 5 sponsors and certainly a separate contract with each of them. I can give details about my contract with *Razer*. *Razer* is the world’s giant, and I made a contract against the equipment I want because with *Razer* one keyboard is TL 500, microphone is \$ 400, and we prepare the advertisements for a certain price. For example, *Playstore* says that I’ll give this game and you’ll shoot its video. Or rather I want the games from them. They instruct me to say in the video that

“You can purchase this game in instalments” And I prepare a video like “You can purchase this game in instalments of TL 5” in the video. It’s me who arranges the videos. There are many companies I make advertisements for, there are companies I continuously work with; for example, I have this *İz Mobil* business. I have lots of work with online games in particular. Currently, I’m individually the largest channel of Turkey, not only in the area of games. There are two channels in front me: Cem Yılmaz and there is that music channel but I don’t really remember its name. Naturally, this is where sponsors and people who come to offer business first review. The rating is more important than sponsors’ choosing me, considering subscription. So, the more you are watched, the more you are successful. I think subscription is not that important, for example, my rating is 25-30 million per month. The more you are watched, the more you have the potential to make advertisements.

As seen, the “game commentator” – a new business district – has become an area that a young child started to amuse himself but later on transformed into “business”. As in television rating, a high rating has been an important factor to take advertisements. Thus, the industry of digital games offers new areas of employment other than production of games. Burak Şahin expresses that he first selects video of games he plays from the games he likes, but sometimes he asks his audience and carries out a kind of poll to decide, he acquires cultural information in the games, for example in *GTA*, *Scarface* the game *Red Ball* makes fun of some things in real life by giving examples. As seen, as an individual who both plays and gains income through playing games, he explains that even “acquiring information” is based on “amusement”. He argues that criticism is unfair which argues that playing digital games creates a new youth weakening the interpersonal relationships:

I’ve played online *GTA San Andreas* in multiplayer mode for a very long time and I got many friends from there. When *GTA V* was released, we’re still playing it and seeing many friends on ‘online’, and you can meet lots of people from there. They are not only Turkish, but there are also foreign people because the game has sound speaking feature and is a very good place to socialize. I’ve met many of my friends from there. For example, there are many names I cannot count now. I have also friends outside. I still see my friends in the social environment but I don’t see my friends outside that much. We also meet. There are people we’ve been friends for ten years, and I also do business with the other one; we develop a game together. There were communities called clan where you could play together. We had lots of meetings and events together. The virtual environment and real life are combined, there is no something separate. They have never been only in the virtual environment.

As seen, the game, as combining factor, gathers the youth together and children that used to play in the “neighborhood” appear to come together in “virtual neighborhoods” where time and place expand. During our research, the game *GTA V* received criticism and the most important issue that has been most debated in American media is the excessive use of elements of violence and sexism in the game. Therefore, we especially posed relevant detailed questions to Burak Şahin during the interview and asked how he was affected by his failure in the games, if digital games caused addiction, and the benefits/harms of digital games. His answer includes:

Actually, there were no many things, or nothing I could say, that I failed in the games, because I usually finish a game I’ve started; and there have been no many things that have affected me a lot so far...I think there are harms, for

example some companies does that on purpose. There was that game called *Hatred* and it was banned on Dream TV though. The major job of the game to kill people. What is the purpose of playing such a game? I really don't understand why they developed such game. You are a character in the game and constantly torture the others. There was nothing else in the game. It had no story, no purpose, only killing people, and you bomb a house of a family and people are killed there, it is nonsense to me, and it is also nonsense they did it only to make money.

We can draw a conclusion from such expression that the violence would be legal if it had a purpose. It is considered that violence that has no reasonable explanation is harmful in the game, and elements of violence are not harmful, which have gains for the game as in the game *GTA V*, and which are dose-adjusted as a real life simulation. Thus, placement of violence in the game as if it were violence elements experienced in normal life shows that hegemonic operation of ideology is realized. In addition, Burak Şahin indicates his thoughts about acts of character *Trevor* who is the character representing elements of violence in the game:

There are times that I've even blocked tortures of Trevor in my videos. There is that part where Trevor tortures, though you feel a kind of disinclined to do that. It is a pretty worse scene. Furthermore, there is a substantial increase in the sexism factor in the game compared to the other games. I think, it was not really necessary though. I am rather after what could be done something frenetic. For example, riding your motorbike up onto a building, for example going on an aircraft with a bike, something like that. But I don't feel like logging in and massacre. Running from the police is exciting and fun. If there is anything that annoys me in real life then I'll take action in real life. I've never done anything like that in the game.

As seen in our interview, elements of violence are considered acceptable as long as they are not used unnecessarily and excessively. In fact, "being exposed to or witnessing" violence is provided by at least the mass media (television etc.) in daily life almost every day. The extent of violence factor in the game, which could be considered a reflection thereof, is caused by such daily life practices. In addition, excitement and having adventures are included in the leading reasons for playing digital games. We asked Burak Şahin, as a game commentator, to indicate the critical features of the game *GTA V*, subject of our research, that differentiate it from other digital games, the differences of the game from other games are described with a form of expression in the advertising copy of the game, which shows us that the game has achieved the desired objective:

GTA V is a very realistic life simulation, it is a fun game with either its graphics or what you can do in the game. You can do whatever you want to do in the game. For example, I can get on a tractor and have a tour around the fields, or I can jump off a plane with a parachute. This is fun and what you want to do. Who could go and fly a plane, then jump of the plane and glide with a parachute? But I can do this whenever and wherever I want to in a game. I've always liked it. Furthermore, *GTA V* offers three different characters, you are not limited to one character. You actually see any lifestyle. In the beginning of the game, especially a character lives in what we call ghetto in poor America. Michael lives in a rich area, Trevor lives in a town, and the game shows you these three lives. You get an idea about those lives and say that if I lived there, I would be somewhere there. They are also nice factors.

As shown by Burak's expressions, the game GTA V offers the fun that is promised in its trailer. In responses to our questions whether the game provides hegemonic operation as culture industry which was the basic assumption of our research, it appears that actions and experience in the universe created in digital games are effective, but in fact there is a hegemony (transferred from movies to game area) that operates intertextually:

I'm not really interested in if the game takes place in America. What I'm interested in is the things offered by the game. For example, there was a game called *Dying Light* taking place in Harran, which normally doesn't exist. There are some who played and became fanatic and there are some who didn't like it. For example, there was a game called *Driver San Francisco*, taking place in *San Francisco*, but it wasn't favored as GTA. The place where the game happens is not important. It is an important factor, but what you could do in the game or what the game offers you is more important to me. Actually, I feel disturbed by, I mean these people can do this and have been doing it for years, for 10 years, the GTA series has been in for almost 20 years. However, there is no such thing in our country. For example, we have a series of *Mount and Blade* produced by Turkish people. Besides that, there are no games that we can play freely and do something. I we developed a game, it'd take place in Istanbul though. It would be very nice but it's not been done yet.

Although it is stated what basically wanted from games is the excitement in the game and what is offered to the players, in the game text of GTA V based on Los Angeles, San Francisco and Las Vegas, it is obvious that factors offered by elements of both place, characters, story and culture cannot offer what is expected in a game that has other factors of place and culture. Actually, ideological hegemony created by the factor of intertextuality finds its reflection in the response to the question "What does it offer me?" On the other hand, Burak Şahin takes a fancy to Franklin among characters, who he describes as "trustworthy". So, Burak identifies his character whom he identifies with in the game according to factors such as socioeconomic status, personal traits, etc. Although Burak is currently studying in computer programming, he wants to change discipline and move to Psychology. The reason he puts forth is that "Psychology is a good discipline, it is uncertain what will happen in our country... I want to complete my study in Psychology and have a good job at least." This indicates that he is not sure about the future of what he does now. Although Turkish industry of digital games has an uncertain future, he emphasizes that he has targets:

I hope I will personally do something in Turkey. There are games I'm working on and there are also games I'm currently developing. I will do my best to improve the business of game in Turkey. I will establish a company for this, why should foreign games be not Turkish? Games have started to be Turkish, why should Turkey not develop more games? Games I think are important to people, when people get bored, when people feel sad, for example they want to be in a movie, the games take the first place; because the life there becomes your life and it is your call to do what to do there. This is quite nice. The game should go beyond the world in Turkey. I hope good things are awaiting us in Turkey.

"Digital games are cultural fighting areas where other and alternative cultural production, representative practices and/or life styles could be possible. In Turkey, therefore issues should be considered, including supporting facilities to produce digital games in Turkey and discontinuing to see this industrial product merely as a "game" as soon as possible; long-term

and comprehensive production process; importance of marketing strategies; the content of what is told; what is left outside; and presence of different practices of use. Furthermore, if one wants to exist as a “producer” in this area of culture industry, it is necessary to know global operation strategy for conditions of existence in the global market” (Binark & Sütçü, 2008, p. 207). So, individual can transform from a passive citizen who is acceptable, overseen, protected and looked after, and kept under continuous surveillance into a participating and effective citizen who assumes social responsibility for his/her acts and judgement”. The problem is not playing games or playing, or not letting to play: the major issue is that playing games should take place consciously. In this sense, the Ministry of National Education has duties to develop new media literacy programs and applications and to organize adult education to inform parents and educators about the culture of digital games, facilities of new media, possibilities and risks (Binark, 2009). Therefore, Turkey should generate an industry where the youth would be able to use better the capacity of facilities of new media and facilities would be provided to be in the world market.

7.CONCLUSIONS

A game is an area in which people implement what is in their nature and gives an illusion that human exists as the “subject” universally independent of time and space. In this context, advancing technology or phases that human have historically will not interfere with continuance of basic elements of the game. People use elements of the game such as use of toys as game tools, socialization and enjoy. Even though “toys” as tools used change, people continue and will continue to play games. Digital games create simulations. The youth or children (players) are subject to cultural hegemony in such simulations. In our research, GTA V appears to be a digital game that has an appropriate content in compliance with requirements for being subjected to. Our study agrees that the violence factor in digital games may have different influences on the younger children that have “concrete” thoughts and on the youth that has achieved ability of “abstract” thinking but still have psychological features of adolescence period; but the assumption was based that an individual who encounters violence in real life would not commit an act of violence just because of digital games. What is more important is that digital games appear intended to place hegemonic ideology of those who produce these games as seen in all products of culture industry. As a large industry, since digital games have ideological content and will not leave the audience as “audience” but involves them in the created hyperreality, they are areas where hegemonic construction of culture can be built more effectively. Therefore, it is necessary for Turkey to attach importance as soon as possible to the area of digital games that has become a gigantic industry over the world.

On the other hand, digital games, new game tools and places of our day, also offer new employment/business areas. One of them is game commentators, which appear to function as an area in which a “game commentator” teaches the rules of the game in a funny way as an instructor for the act of “watching” actually to learn the game better. The “game commentator”, which is defined as “showmanship” by the game commentator who has mastered by playing the game and whom we interviewed for our research, appear to be a new occupation generated by simulation places when it is considered in the context of income gained over the world. Therefore, it is necessary to investigate and address this area that is under development with various aspects. In this sense, we hope that our study will serve as a resource for future studies.

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ONLINE MAGAZINE JOURNALISM: A RESEARCH ABOUT THE CONTENTS OF ON LINE MAGAZINE PORTALS IN TURKEY

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Abstract: Internet journalism that emerged with the spreading of the internet technologies to every sphere in life. Internet journalism reached to serious access levels in a short time. Internet journalism that become prominent in Turkey as a result of carrying printed newspapers to the internet environment like it was done in the rest of the world, is now a special type of journalism. Magazine journalism also found place on the internet as a result of increasing popularity of magazine news in printed press and visual media. In 2000s, internet sites that mostly give place to magazine in their contents emerged in Turkey. In the present study, the status of magazine sites in Turkey have been evaluated based on the example of the internet journalism. The study consists of three parts. A conceptual review has been made about magazine press and magazine journalism in the first part. In the second part, information has been provided on the magazine sites in Turkey and their characteristics in the light of various studies. In the implementation part of the study, a content analysis has been performed in connection with the most popular five internet sites in Turkey. In the study, it has been emphasized that magazine journalism offered via printed media and television in the conventional media turned into a unique platform with both audio and video characteristics with the emergence of unique internet sites in the new media. Magazine sites are active not only on the internet but also in the social media and the conventional media- new media and social media came together and created a new magazine journalism. This magazine journalism that emerged in the new media era lead to the generation of rich news content enhanced with both audio and video elements. Internet magazine sites that emerged in the new media era started to offer magazine content generated by televisions, radios, newspapers and magazines extensively and from a single source.

Key Words: Magazine, Internet Magazine, Ucan Kus, Magazinkolik, Şamdan, Diva Magazine, Hafta Sonu, Magazine Journalism,

1.Tabloid Press and Magazine Journalism

Magazine, defined as the type of publication intended to provide information while entertaining, is followed to spend a good time, linger and get away from the stress of modern daily life rather than to get information. Considering its etymological meaning, magazine concept derived from the same root with the word "treasure" in Arabic language. The concept that passed from the Spanish Umayyads to French during the historical process is expressed as "generally photographic, periodical publication that treats a wide variety of topics" (Dogtas, 2006:101).

The world's first tabloid magazines were seen with the newspapers printed in France in 17th century. "Le Mercure Calont" was published in Paris in 1672, inspired by the gossip letters written to a woman who had left countryside and moved to the city (Soyguder, 2003: 79). Women's tabloid magazines began with "TheLodiesMercury" by a person named Dunton in 1863, which had been giving advices to the women who were left by their lovers (Soyguder, 2003: 79).

One of the social functions of the media, "entertainment phenomenon that provides pleasure and entertainment by relaxing the society and reduces social tensions", has begun to dominate the other media contents with the impact of new right politics since 1980 (Dogtas, 2006: 39).

Alongside the news pleasing the audience, fictional news are often included in magazine journalism. Daily news pool of magazine media consists of sweet, colorful news inclined to be fictional. Entertaining people, taking them away from monotonous, tedious work order and, concomitantly, magazine journalism which develops various strategies to gravitate towards human senses cause private spaces to be deprivatized.

Tabloid news or tabloidized news are especially organized in order to satisfy the desires and pleasures of the audience. Tabloid journalism firstly appeals to the emotions of the audience by its nature (Schlapp, 2000: 20).

Magazine discourse has created some rules in perception and transmission of the news it goes about. These patterns are created by a system of symbols -language- agreed on by the society. Especially magazine journalists pretend to address the audience with light content, more simple news and a colorful language. They pretend to address a certain consciousness defined by the media within its own traditions (Dogtas, 2006: 104). The newspapers making magazine-weighted publications were boulevard newspapers in Europe. This name began to be used because of selling of these newspapers laid on the boulevard in the afternoons. In USA, magazine newspapers were called tabloids. The most significant characteristics of these newspapers are their sensational news and having a size similar to the first English newspapers (Tokgoz, 1981: 140).

The main purpose of the news in magazine press is undoubtedly that capturing the attention of the reader. This situation leads the news to be presented shortly and with colorful photographs. It emphasizes that there is no need to give attention to any concept, character or problem more than a few minutes. The most important purpose is making people spend time rather than giving information (Uzel, 2008: 43). In magazine news, interesting and important points of the events are captured, sometimes going beyond the rules of 5w1h which should be followed in the other news. Therefore, people reading the magazine news experience the excitement of the news and find the opportunity to get away from the stress of everyday life.

Expression of magazine news is usually simple. The news evaluated in the context of magazine consist of sweet/colorful topics. On the other hand, news subjects covering magazine are very diverse. Various subjects from society gossip to the lives of stars, different venue introductions, scandals, various recipes, horoscopes, entertainment venues, fashion sense of celebrities are discussed under the title of magazine.

The people who are source of tabloid news are gathered in three groups: (Dogtas, 2006: 147)

1. People who do their best not to be in the news and live their private lives secretly,
2. People who would give their right arms to be in the news with the logic of there is no such thing as bad publicity,
3. People who live in the world of celebrities as they wish but try to save themselves from being in the news by building friendship with journalists somehow and looking nice to them

In creation of magazine content, celebrities are the ones who gain importance as primary sources. It has been observed that many celebrities with different characteristics were discussed in the news. The most mentioned ones are models, musicians/singers, television

series actors/actresses, playboys and, with regards to high culture, high society members and artists (Dogtas, 2006: 149).

2. Magazine Journalism in Turkey

Two important developments affected the media environment after 1980 in Turkey. First of these is the tabloidization of newspapers and magazines which want new news areas because of repression and bans in political and social life in Turkey by trying to attract readers through magazine and promotion. Continuous closures of the newspapers, arrests and prosecutions of journalists, managing editors have led the press to be unconcerned with political issues (Dogtas, 2006: 121).

Overall political environment after 1980, public shift to entertainment and luxury consumption and the role of liberal market have significant effects in rise of the magazine. In this period, large capital has started to having a bash at meia both nationally and internationally. This case caused tabloidization. Uniformization of the products of media boosted this process (Uzel, 2008: 41). Alongside the transition to liberal economy after 12 September coup, changes happened in designs and contents of the newspapers with the first broadcasting of private television channels in 1989. In this period, newspapers had to race with televisions. Rivalry escalated in order to get a share of the advertising cake. With the implementation of liberal economy policies, the price of newsprint increased and newspapers tended towards magazine and promotion to increase their circulation.

According to Erol Mutlu, domination of a magazinel wording and content in the press in 80s and 90s can be easily identified. Even best selling and serious or the newspapers we call prestige press were in this tendency (Mutlu, 2005: 414-415).

Murat Belge, who things "tabloidization" in Turkish press together with the cultural change after 1980, expressed his concerns with the words "which startles me in the magazine" considering the cultural climate of that period as follows: Magazine is a world of illusion which prevents the person to face himself/herself any moment, precludes the person to meet the environment in the real sense. What makes this world desirable is, firstly, the structural characteristics such as the division of labor of modern societies, the meaning given to working and leisure time, sharing form of political power. While all these structures desubjectifying the individuals of the sociey in certain fields, caused them to focus their activities on only in certain fields (Belge, 2004:378).

Today, the magazine is one of the fields which is given place in the pages of virtually every newspaper. There are also weekly published tabloid magazines. Apart from that, it's possible to encounter magazine and magazine weighted programs on many of the private channels. When compared to 90s, magazine press in Turkey has started to focus on the subjects such as the future of TV series or lives of TV series actors/actresses with the effect of their dominance on the TV.

3. Magazine Journalism With Regards To Internet Journalism

Internet journalism can be defined shortly as giving information to people via Internet using various methods of journalism. In other words, news service and pages published on the Internet are referred to as Internet journalism, virtual journalism or online journalism. Internet

newspapers are a communication tool developed especially after 1994 with Internet and spread worldwide (Yuksel and Gurcan, 2001: 18).

Internet journalism is the digital settlement of journalism phenomenon over Internet. Although the concepts of electronic newspaper and Internet newspaper are used differently and give service to different areas, as function, both are conceptualized as Internet journalism within the same concept. It is possible to say that teletext broadcasts on television are the origin of the Internet journalism. Both newspapers and news agencies which make publications/broadcasts with traditional methods quickly adapted to possibilities of Internet and conveying news to emerging readers, shortly after these, news sites broadcasting only on the Internet have rose to the surface.

The first online newspaper emerged in the United States. In 1995, eight major newspapers started virtual era in news broadcasting organizationally with the name New Century Publishing in order to convey print-ready newspaper pages online. In the next step, the newspapers in the other countries started to publish virtual versions on the Internet (Gurcan, 1999: 32).

At this point, mainly two different applications leap to the eye under Internet newspaper title: "Digital" versions of printed media, especially of the national-international scaled ones on the Internet and the Internet newspapers which are published online only on the Internet and whose news are being tried to be kept up-to-date insofar as the circumstances permit. "Internet" newspapers, in which news presentation forms that are suitable for navigation of the "reader" audience which is in the habit of navigating on the Internet through the links inside and outside the web site alongside narrative nature of the news content, and that can be called "news boards" with this characteristic.

Internet newspapers offered the opportunity to the user to reach all kinds of information, documents, photographs and personal opinions he/she needs and test the accuracy of the information obtained on the Internet (Gurcan, 1999: 33). Newspaper readers on the virtual platform can find the opportunity to pass to other news web sites when they do not like the visited newspaper web site. This allows the reader to have the option to receive the information in accordance with the content he/she specified instead of having to necessarily get all information served by the newspaper (Gurcan, 1999: 22). Also, opportunity to publish video footage ensure the news to be served in-depth and detailed with photographs and videos. This is a good example in demonstrating the difference between Internet journalism and traditional journalism.

Being able to publish the news instantly, reflect the developments of the news and events to masses immediately can be considered as the biggest advantages of Internet journalism. However, it does not appear as a different advantage over mass media. Because similar broadcasts can be made instantly through telephone, telegraph, radio and television. The different thing here is to ensure active participation of the reader by making use of discussion, conversation environments and e-mail tools on the Internet; collecting breaking and fresh information around and spread it. In fact, information is spread in the heat of the moment on discussion platforms and thousands of people can benefit from this information simultaneously. Information compiled from these discussion platforms are transferred to web sites instantly and ensured to reach more people. Because discussion platforms, after all, are the places visited mostly by particular members and enthusiasts of it, they address much more limited number of people when compared to Web (Gurcan, 1999: 72-73).

Alongside speed, being able to convey the details, use audio and video, Internet journalism has many other features. Main point is the differences in presentation form of the news. Internet is almost like a newspaper which publishes flash news for 24 hours. Because the content is changed and renewed every minute with every development. Moreover, Internet has eliminated the concept of time and place. There is no need to wait for the next day's newspaper or TV news. The one who wants to get the news can find the news at any moment.

Virtual newspaper which makes use of news collecting and creating the written content processes of traditional news but is based on the process of publication of the written content via Internet instead of printing has created an alternative to traditional newspapers. Internet newspapers which are published with lower costs than the other journalism sectors without any need to expensive investments of both printed and visual media, with its structure involving the functions of both printed and visual media, have become widespread with the introduction of multi-media environment that allows the pages to be written on Internet in the software language known with the abbreviation HTML and named shortly as Web.

Because of paper, printing and distribution expenses of traditional newspapers and hardware and frequency expenses of television, journalism began to be more active in Internet publications/broadcasts in the 21st century.

Media organizations began to make the news presentation in the shortest time by making use of today's technology in producing and conveying news. Today, newspaper reporters are able to report news about an event anywhere in the world to their newspapers through telephone or a computer network, convey the developments (Gurcan, 1999: 7-8). Time and column limitations about the news in traditional tools have died out and the news can be served longer (Yuksel and Gurcan, 2005: 202-203).

Hypertext links offers an important mechanism in terms of providing interactivity on the web. Links to the information on other websites for details of the topic are presented, different viewing possibilities (with or without photos, with frame, reduced/enhanced color resolution, etc.) and the opportunity to add depth and detail are available. In Internet journalism, the text can include links to various web sites. Therefore, the reader can easily find the source of information by clicking the links necessary for the details of the text; thus, the details that can not be given because of the shortage of space in the traditional newspapers are available in the online newspapers (Gurcan, 1999: 73-74).

Today, the Internet, which changed the nature of journalism, has led the definition of journalist to change. Internet journalist has to be better equipped. As well as professional experience, he/she must have the ability to make decisions like an editor, reporter and even a publication director. Because the news flow is continuous in the Internet journalism and these news should be published as soon as possible. Therefore, the journalists must educate themselves in this manner (Gurcan, 1999: 84).

Despite the problems it embodies, when Internet journalism is discussed in terms of both being able to incorporate many different technologies and its development momentum all over the world, it is possible to consider the Internet as the media of the future. Internet, which is moving towards a very different point from the other mass media, is an important opportunity for the Turkish media largely dominated by unilateral journalism (Gurcan, 1999: 36).

Magazine sites active in Turkey continue their publications within the context of Internet journalism. Because Internet sites usually do not operate as part of a media organization, they can publish more independently and freely. These sites which generally operate in Internet journalism can sometimes do publications that can set the agenda. However, taking a look at the general content, it is seen that the publications are continued with the news provided from news agencies. Therefore, serious advertising revenues are needed for these sites to survive. For this reason, it can be observed that sensational and, in some cases, desk news are included. To eliminate this problem, magazine sites with low number of visitors should get stronger economically.

4. General Features of Magazine Sites

Magazine sites have many different characteristics from magazine presentations on the traditional media. It is observed that the traditional media is now losing its charm when compared to Internet media. Both costs and monopolization policies in the media direct people to Internet media further. Determining of the content by users and being able to follow the developments instantly have taken the Internet media one step ahead of the traditional media. Today, the biggest advantage of traditional media against the Internet media is that the news are filtered in certain ways and their reliability is tested. Nonetheless, some magazine sites can be in the news in the traditional media by setting the agenda.

Magazine sites should arouse curiosity by their nature. They should respond to the curiosity of the audience. They should be aware of what the audience is curious about. This curiosity circumstance which could be calculated thanks to instant increases and decreases in the rating system previously, has facilitated the work of publishers thanks to becoming widespread of social media. Therewithal, measuring the magazine sites publishing on the Internet against traditional media organs is much easier. Sites can track the visitor traffic monthly, weekly and even daily.

Use of social networking in Turkey which developed under the leadership of Youtube and Facebook has reached a tipping point with Twitter. Today, magazine publishers use Twitter actively during the broadcast and they contact their followers on this network. They can estimate which magazine subject will reflect to the audience in what scale and how much it will be watched thanks to the reactions from Twitter. Many of the magazine sites have active social media accounts and they can contact their visitors through this channel as well.

As in other Internet sites, magazine sites also have links allowing the liked news to be announced on Facebook or Twitter. Thus, the opportunity to announce these sites on social media arises.

5. Magazine Sites Published on the Internet in Turkey

Let alone the entering of Internet into every aspect of daily life, its change of the structure of the media has been a very important development in terms of the tabloid press. In addition to many news sites begun publishing in a short time, sites with only tabloid content started publishing. Magazine sites exemplified in Table 1 are the representatives of the Internet journalism in a sense.

Table 1 Tabloid Sites Publishing on the Internet

Site Name	Site Address
Gecce	http://gecce.com/
Magazinkolik	http://www.magazinkolik.com/
Uçan Kuş	http://www.ucankus.com/
Magazinsel	http://magazinsel.com/
Magazinci	http://www.magazinci.com/
Sacit Aslan	http://www.sacitaslan.com/
MGD Haber	http://www.mgdtv.com/
Bdmagazin	http://bdmagazin.com/
Ayaklı Gazete	http://www.ayakligazete.com/
FRM Magazin	http://www.frmmagazin.com/

Considering the ranking of clicks of the magazine sites, it is seen that many magazine sites get very serious hits. This is one of the main reasons for major newspapers and magazines to give place to magazine section to a large extent on their own Internet sites.

Table 2 Ranking of Magazine Sites in Turkey

Site Name	Site Ranking
Gecce	541
Magazinkolik	3318
Uçan Kuş	1707
Magazinsel	55.194
Magazinci	22.979
Sacit Aslan	343
MGD Haber	7683
Bdmagazin	17.130
Ayaklı Gazete	5928
FRM Magazin	28354

Reference: <http://www.alexa.com> July 2015 data

When Table 2 is examined, sites except Uçankuş, Sacit Aslan, Gecce seem not to have a serious number of followers. However, this case does not mean that demand to magazine on the Internet is limited. Because magazine publications are weightedly done on the Internet sites of many newspapers and portals which are directly Internet newspapers. Especially the magazine news are always at the top among the day's most clicked news categories.

When the websites above are examined, "gecce.com", which has been publishing for 15 years under the leadership of the experienced magazine journalist Kenan Erçetingöz, is one of the important Internet sites mainly presenting magazine-weighted news. The latest magazine news are available on the main screen of the site which consists of magazine, writers, women's fashion, restaurants, culture and art, celebrity lives and sports. In gecce.tv section of the site, sharing of magazine news in the form of video is aimed. Also, 3 magazines named Gecce Winter Guide, Gecce Summer Guide and Best Places of Istanbul which continue their publication lives as gecce magazine in the ownership of the site. Therefore, gecce.com is a featuring site in Internet magazine journalism. The website's writer staff consists of Kenan

Erçetingöz, Gül Erçetingöz, Sevim Emre, Olcayto A. Tuğsuz, Dilara Pekel, Onur Aktaş, Sedef Türker, Berrak Tangörü, Dilek Yeğinsu, Gizem Çetin, Deniz Nur, İsmail İbrahimoglu, Dilara Pekiner and Berrin Çetiner.

The information found in the "About Us" section of the website offering a rich content to its followers is as follows:

...Arts, politics, sports, music, business world, society, economics, cinema, television and striking anecdotes of life, unknown aspects of the celebrities and actors/actresses; shocking statements, events, concerts, gece market indexing the nights, exclusive brands are only a few sections of the stunning world of Gecce... You can not get enough of clicking gecce.com which hosts the most famous gourmets of Turkey, organizes assertive Oscar nights to envy the world, has reached to a privileged grade by separating from the classic lane with its magazines and always had you experience the "firsts"..."

magazinkolik.com, of which editor and owner is Nurcan Sabur, is a magazine site related to internethaber.com. The site with pretty comprehensive content is separated by giving wide publicity to television series and actors/actresses.

Uçan Kuş, one of the best-known tabloid journalism sites in Turkey, continues its activities as a publication of Uçankuş Media Publishing Services in the charge of Can Tanrıyar. The site, which separates from others with giving wide publicity to music and singers, consists of ratings, magazine, news, sports, gallery, video and uçankuş tv sections.

magazinsel.com which started its publishing life with the slogan "It's true if we write, goes on operating under the ownership and chief editorship of Cenk Şefik in behalf of Ares Publishing. On the site, which give a more amateur impression when compared to other sites, news from many different portals are presented.

magazinci.com, of which chief editor is Nurettin Soydan on behalf of Soydan Media is a magazine site established by experienced journalists gathered together. magazinci.com, of which editorial staff consists of the names such as Arslan Güven, Barış Demirbağ, Caner Budak, Gözde Şerbetçi, Mustafa Holoğlu, Oğuz Oktay Yücesan, Osman Demirba, is one of the Internet sites serving for 15 years.

SacitAslan.com which is in the most visited 1000 sites among the Internet sites we examined has made its name with its special publications and breaking news. On the site which is owned by Sacit Aslan, son of Fahrettin Aslan memorized as "The King of Taverners", Necef Uğurlu, Sacit Aslan and Öncel Öziçer write regularly. The site is online since 5 April 2007.

mgdtv.com which is online with the name MGD.TV since 2007 is one of the sites practicing magazine-weighted journalism. The site which publishes with the slogan "The easiest-to-read magazine news website" is owned by MGD News and Film Industry Co. Ltd and Cenk Yengiloğlu is the chief editor.

www.bdmagazin.com, which operates with the name BD Magazine and is owned by Doğuş Sayarı and Buse Kızıltan has been publishing since 2013. Magazine news compiled from other sites take place on the site weightedly.

On this magazine site which publishes with the name "Newsmonger", two experienced magazine journalists such as Oktay İnci, Selçuk İnci publish articles. The site owned by Tayfun Topal continues its publications since 2013.

FRM Magazine site is separated from other news sites for giving place to outsourced magazine news much more. The site, in which there is a forum that gives the opportunity to its guests to discuss, has online since 2014.

Generally, the magazine websites online in Turkey were established with individual efforts. These sites These websites also takes advantage of multi-media opportunities of Internet journalism allowing to present the news in both written and visual format.

According to July 2014 data of comScore, the online measurement company of USA, there are a total of 30,6 million Internet users in Turkey. Visitor number of the first ten Internet sites giving publicity to magazine and entertainment news has reached 16,5 million. When the visited sites are examined, the sites owned by Doğan Media Group constitute the majority. Doğan Media Group has four websites among the first ten websites. Visitor number of these four websites reached almost 9 million (DigitalAge, 2014: 84).

6.Characteristics of Magazine Sites Online in Turkey (Research)

In the research part of the study, a content analysis about five most followed Internet magazine websites online in Turkey was carried out. Revealing the differences in magazine journalism made by new media when compared to traditional media by making an analysis about the content, distribution and sales channels of the Internet magazine sites is aimed in the study. For the magazine sites selected as samples in the study, the results of "Internet News Websites Survey" carried out by XSight Research Company in June of 2015 were taken as reference. The most followed ten Internet magazine sites of Turkey are shown in Table 3 according to the research carried out by XSight.

Table 3. Most Followed Magazine Websites of Turkey (XSight,2015)

Rank	Internet Magazine Site	Percent (%)
1	Uçankus.com	29
2	Magazinkolik	20
3	Haftasonu.com.tr	18
4	Samdan.com	12
5	Divamagazin.com	6
6	Klasmagazin.com	4
7	MagDergi.com	4
	Diğer Magazin Siteleri	1
	Magazin Sitesi Takip etmiyorum	43

As well as content analysis of the Internet magazine sites selected as samples in the research, their relations with social media were also examined and observations about integration of Internet magazine sites and social media were made. Research was conducted between 15 and 30 August 2015.

6.1 Findings:

In the research, contents of five Internet magazine websites were examined in two different categories. While content types and content richness of the Internet sites were studied in the first category, the integration of Internet sites with social media was studied in the second category. Haftasonu.com.tr is the site with news content in most categories among magazine sites. As this Internet website produces content in 14 different categories, it is followed by Samdan.com providing content in 12 categories. Content categories of Internet sites are shown in Table 4 and Table 5.

Table 4. Number of News Categories of Magazine Websites

Magazin Website	Category Number
Uçankus.com	9
Magazinkolik	10
Haftasonu.com.tr	14
Samdan.com	12
Divamagazin.com	6

Table 5. News Category Topics of Magazine Websites

Uçankuş.com	Magazinkolik.com	Haftasonu.com
TV Ratings	Magazine news	News – Society
Magazine	Music news	Celebrities
News (General)	TV News	This week in the magazine
Sports News	Cinema News	Test
Media News	Sports Magazine	Editorial
Gallery	Non-magazine News	Street News
Video	Magazine Beauty	Interview
Astrology	Health & Beauty	Fashion
Uçankuş TV	Foreign Magazine	Beauty
	Editors	Editors
		Travel
		Nostalgia Magazine
		Astrology
		Weekend TV

Samdan.com	Divia Magazin
Astrology	Send your news
Automobile	Subscription Form
Health	Contact Us
Beauty	Divia Fashion
Venues	News
Photos	Horoscope
E- Magazine	
Invitations	
Streets & People	
Fashion	
Interview	
Magazine Agenda	

When news numbers found on the main pages of magazine websites are examined, magazinkolik.com was found to be the site with the most intensive content. There are -57- news topics on the main page of this website. While the most frequently updated site among magazine websites is Ucankus.com, it is observed that Diviamagazin.com is the least and most irregularly updated site. Magazine websites provide an intense multimedia content with use of photos and videos. Multimedia advantage of the new media is especially used by ucankus.com, magazinkolik.com and haftasonu.com.tr intensively.

It is observed that the largest source of income for magazine websites, which are advertisement banners, are not very active. Most of the websites use an average banner, the most intensive advertisement banners are found on haftasonu.com.tr.

Visualisation is one of the most important tools of the tabloid press. Intensive use of visuals seen in the traditional media was also seen in magazine websites. While haftasonu.com.tr is the magazine site which uses images mostly, the least image use was observed in the magazine site called Ucankus.com.

When examining patronage structure of the magazine sites, it is observed that the owners of 2 of five most visited magazine websites, which are the subjects of the research, are tabloid originated journalists, 2 of them belong to major media groups and one is under the ownership of a medium-scale media company.

Table 6. Characteristics of Magazine Websites

	Ucankus.com	Magazinkolik	Haftasonu.com.tr	Samdan.com	Divamagazin.com
Number of News on the Home Page	28	57	24	34	23
Number of Images on the Home Page	21	45	26	29	31
Size of the Largest Image (pixels)	301x257	665x300	999x390	875x300	318x195
Average Image Size	140x160	200x150	316x260	210x140	150x200
Average Number of Daily News	2 News in 1 Hour	2 News in 1 Hour	Random	Random	Not Updated much
Content Type Used Weightedly on the Home Page	Mix	Mix	Mix	Magazine	Promotion of the printed label of the magazine
Use of Multimedia	Video - Photo	Video - Photo	Video - Photo	Photo	Photo
Use of Columnists	No	7 people	7 People	No	7 People
Use of Advertisements / Banners	1 Banner	1 Banner	4 Banners	1 Banner	2 Banners
e-Commerce	No	No	No	Yes -E-magazine subscription	Subscription of the Printed Copy
Social Media Integration on the Home Page	Facebook - Twitter- Hotbird	Facebook - Twitter - Google Plus	Facebook - Twitter	No	Facebook - Twitter
Feedback	No	Yes- Comment Write	No	Yes- Comment Write	Yes- Comment Write
Presence of News Copyright	No	No	No	Yes	
Patronage Structure	Can Tariyar / Journalist	Nurcan Sabur / Magazine Journalis	Doğan Burda Media Group	Turkuvaz Media Group	Mega Media - Necip Varol

When social media integration of Internet sites, Haftasonu.com.tr is observed to have the most intensive integration with social media. This Internet site has established integration with seven social media networks and provided news sharing to these social media platforms from the Internet site. Divamagazin.com is the magazine site with the least social media integration. Divamagazin.com has integration with only Facebook and Twitter.

Table 7. News Sharing Integrations of Magazine Websites (Social Media Integrations)

News Integration with social media	Ucankus.com	Magazinkolik	Haftasonu.com.tr	Samdan.com	Divamagazin.com
Facebook	Yes	Yes	Yes	Yes	Yes
Twitter	Yes	Yes	Yes	Yes	Yes
Instagram					
Youtube					
Pinterest			Yes	Yes	
Google +		Yes	Yes		
Stumble Upon	Yes		Yes		
Arkadaşına Mail At	Yes	Yes	Yes		
Linked In		Yes	Yes		
Print Et		Yes	Yes		

When the presence of magazine websites on social media platforms, it was observed that all magazine websites subject to the research each have Facebook and Twitter accounts and share their news on these platforms. While Magazinkolik.com is the Internet site with the most followers with 106,411 people, the Internet site with the least followers is Ucankus.com with 578 people. Ucankus.com is the magazine website with the most followers on Twitter and Instagram. All Internet sites subject to the research have Facebook, Twitter and Instagram accounts. While Ucankus.com and Magazin.com have Youtube accounts, magazinkolik.com and samdan.com have accounts on Google Plus. Except all these social media accounts, Ucankus.com has account on the platform called FanLove - Hotbird.

Table 8. Presence of Magazine Sites on the Social Media

Sosyal Media Presence and Number of Fans	Ucankus.com	Magazinkolik	Haftasonu.com.tr	Samdan.com	Divamagazin.com
Facebook	578	106,411	2.368	962	2.200
Twiter	434.000	36.000	8.240	888	88
Instagram	85.700	11.100	10.400	4.706	3.943
Youtube	224 Abone	1802 Abone			
Pinterest					
Google +	Var	Var		Var	
Linked in		Şirket Sahibinin Hesabı Var			
Fan Love (Hotbird)	4,576				

Figure 1. Home Page of “Uçankus.com” Website



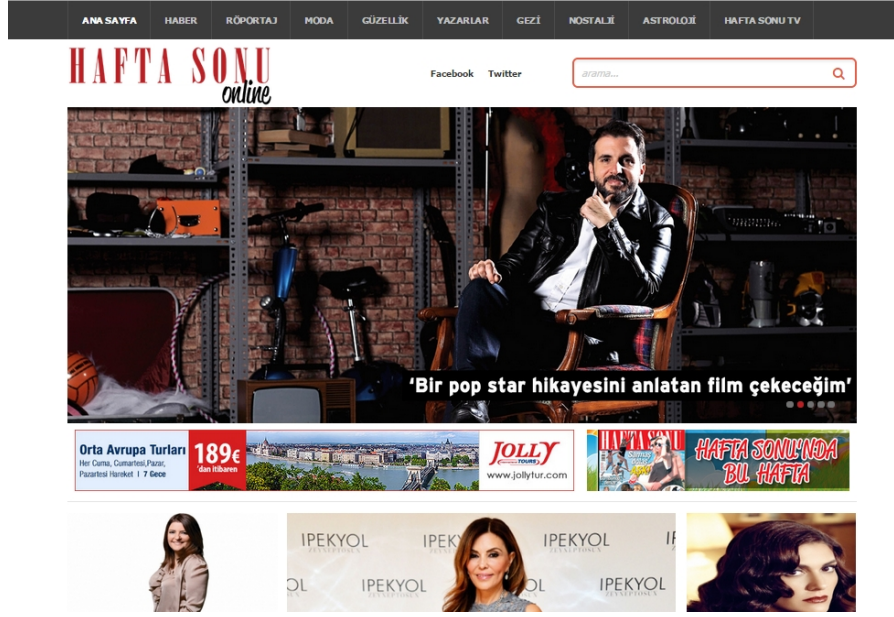
Uçan Kuş brand, which was a television program broadcasted on national television channels such as Show TV, Kanaltürk TV, first gave its name to a tabloid website then to a television channel broadcasting on different platforms. The Internet site owned by Can Tanrıyar runs without being backed by any media group. Channel owner makes investments in construction and real estate fields and additionally to these businesses, he runs a television broadcasting and production company. The website designed in the form of blog is the most frequently, aggressively and rapidly updated magazine website among the examined sites. The site which pushes the visuality into the background gives more space to texts and although the website is positioned like a magazine site, it gives place to economy, sports and many current issues in its content.

Figure 2. Home Page of “Magazinkolik.com” Website



Magazinkolik.com attracts attention as the magazine site contain most news on its home page. The site which prioritizes the visuality contain news indexed with very comprehensive and intensive categories. Home page of the site also with RSS feature includes daily weather and economy (exchange - currency) information. Another attention-grabbing characteristic of Magazinkolik.com is use of columnists. The website has seven columnists.

Figure 3. Home Page of “Haftasonu.com.tr” Website



haftasonu.com.tr, the Internet website of tabloid magazine named Hafta Sonu which is physically printed and published in traditional media as well promotes the printed magazine. haftasonu.com.tr which aims to bring the atmosphere in the magazine on the Internet by using large images has RSS feature. Biggest difference of this magazine site, which is not updated frequently but with long time intervals, from other magazine sites is the use of advertorial texts. Product introduction is made on the Internet website involving five advertorial texts. Advertisement intensity on haftasonu.com.tr which makes use of institutional advantages of Doğan Burda, the magazine group of Doğan Media Group, is attention-grabbing.

Figure 4. Home Page of “Samdan.com.tr”



The biggest difference of samdan.com.tr, active as the website of physically printed and sold tabloid magazine, Samdan, by Turkuvez Media Group, from the other magazine websites is its lack of use of multimedia. Images are at the forefront on the website which does not use videos. The other differences of this magazine website designed as a portal are use of label and e-commerce features. The link, which gives

information to the ones who would like to buy the digital edition of Samdan magazine and subscribe, provides the possibility of online subscription as well.

Figure 5. Home Page of “Divamagazin.com” Website



It is the website with the most weakest content among the magazine sites subject to the research. The main purpose of the website is to promote the tabloid magazine called Diva which is physically published. On the home page of the magazine, covers of the magazines physically published and the summaries of news included in those magazines are found. The biggest difference of this magazine website from the other magazine sites is its subscription system. Internet users can subscribe to the website if they wish and login to the site with their own usernames. The only advantage provided by subscription to the readers is the opportunity to give feedback to the website. Readers who login to the site as subscribers gain right to enter the "Comment" section located below the news they read. Another characteristic of this tabloid website is advertising of the magazine sold physically and giving form to the ones who would like to subscribe. Divamagazin.com runs more like a magazine website which is trying to promote its physical print published in the traditional media rather than producing original content. The ones who click for details of the headlines encounter a warning saying "Continued in Diva Magazin...". The website directs the Internet user to the printed magazine and this demonstrates that this magazine website runs like a promotion tool of a printed magazine rather than a magazine website containing original content.

Conclusion

Internet will always continue to be a space of freedom for the publications with alternative content which can not find the opportunity to be published in the media organizations under the sovereignty of monopolization, in the clutch of advertisers and ratings. Internet provides many different alternatives for free to the audience tired of the contents of televisions and newspapers which serve the same content. Internet readers has the freedom to choose the publication they like with one click and read information and news as they wish withouttime limitation.

Magazine is an entertainment instrument in our daily lives which is used by people to run away from the boring and cheerless agenda and follow the colorful aspects of life, interesting

developments in the world of celebrities. The most important functions of magazine are its ability to set the agenda and pushing the ones who are not in the public eye to the forefront. Also, it can open deep wounds in the careers of popular people by deciphering their false moves. While "tabloid journalism", which is such an effective power, is maintaining its importance in traditional media organs today, it has started to reach a wider access with the development of new media.

The influence of a new communication tool, Internet's taking its place among mass media and becoming widespread in a short time showed itself in the newspapers. Internet, which allows the journalists to reach all kinds of information, documents and news easily, assumed an important role in transmitting these news to the mass more rapidly. Development of the social media, becoming widespread of Web 2.0 technologies and the increasing speed of the Internet have led multimedia to become widespread. As a result of these developments, the magazine websites continuing their publication lives online have begun to take all advantages of Internet journalism.

Especially after 2000s, many newspapers and magazines were begun to be published online in Turkey. This quantitative growth has not always bring enrichment in terms of quality and contents. Many magazine websites which, in conformity with the Internet environment, build their concepts on sensational news, various rumors and false news have begun their publishing lives during this continuum. When evaluated specifically within magazine websites, some websites conducting tabloid journalism have been successful to rank among the most clicked first 1000 websites of Turkey.

In this research, in which five magazine websites were examined according to the data of XSight's "News Websites Research", it was observed that magazine websites are positioned in two different groups. While the sites only publishing on the Internet constitute the first category, the second category includes online versions of tabloid magazines active in printed press in the traditional media. As the printed tabloid magazines such as Hafta Sonu, Diva and Şamdan provide a limited magazine content, websites called Uçan Kuş and Magazinkolik which are not present in the traditional media - printed press - provide a much more comprehensive content. Especially the websites of Diva and Şamdan give importance to advertisement of the magazine printed in the traditional media and use the website mostly to advertise the magazine.

Although the magazine websites are positioned as magazine websites, they add different topics to their content categories and run like an "actual" and "social life" content providers. Apart from the tabloid news, they provide contents in astrology, football, television news, cinema news, music news and fashion topics. It is observed that magazine websites published on the Internet give importance to visuality and introduce the magazine through images. Among the magazine sites which use photos with higher resolution when compared to news portals, Haftasonu.com.tr has the largest image with 999x390 pixels. The most important advantage of magazine websites published online is the use of multimedia which is absent in the traditional media. Magazine websites give importance to intensive use of videos and photos and use visual and aural features provided by Web 2.0 technologies. While only texts and photos take place in the printed tabloid magazines, the magazine contents published online include videos as well. Another feature that make the magazine websites published on the Internet from traditional tabloid magazines is their integration with social media. Magazine sites allowing news sharing through social media especially in the mobile environment share their content through via Facebook and Twitter on the social media

platforms. The magazine sites allowing the readers to share the news on their own social media networks ensure their content to become widespread on social media networks by their readers. In this regard, *magazinkolik.com* and *haftasonu.com.tr* are the magazine sites using social media most actively. These two websites provide links which give the opportunity to the readers to share the published news on their social media networks such as Facebook, Twitter, Google Plus, Linked In, Stumble Upon. When social presences of magazine websites are examined, it is seen that the brands which provide content only on the Internet and are not printed (not active in the traditional media), are more active on social media. While the magazine websites called *Hafta Sonu*, *Şamdan* and *Diva*, which are printed, have only Facebook, Twitter and Instagram accounts, *Uçan Kuş* and *Magazinkolik*, which are not printed, have created accounts on Google Plus and Youtube in addition to these three social media networks. *Uçan Kuş* also has an account on a social network called Fan Love (Hotbird).

The most important characteristic of the media organizations operating in Turkey that their owners do not originate from journalism. When the ownership structure of the most followed five online magazine sites, it is observed that two of the magazine sites are owned by tabloid journalists, the owners of other three magazine sites are businessmen operating outside journalism. The owners of *ucankus.com* and *magazinkolik.com*, the most followed magazine websites, are tabloid journalists. While the owner of *Uçan Kuş* is a tabloid journalist, Can Tanrıyar, the owner of *Magazinkolik* is again, a tabloid journalist, Nurcan Sabur. The other magazine sites operate under the ownership of media groups. *Hafta Sonu* runs within the body of *Doğan Burda*, which is under *Doğan Group*, and *Şamdan* runs within the body of *Turkuvaz Media Group*.

Tabloid journalism, which has taken its share from the convergence between the traditional and new media, has extended its scope with multimedia available in the new media. Another remarkable finding in the research was that the magazine websites were left behind in advertising revenues. While nearly 20 percent of the pages of magazines published in traditional media contain advertisements (as there is density in advertising pages), the magazine sites published on the Internet do not have advertisements so much. Magazine websites which are active in traditional media and published within the body of media groups take more ads. *Uçan Kuş* and *Magazinkolik*, which are only published on the Internet and more comprehensive, each have single banner advertising space on their websites. This becomes the evidence that the websites that run independently without being backed up by any media group have difficulties in generating advertising revenue.

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OPPORTUNITIES AND INNOVATIONS INTRODUCED BY DIGITAL AGE IN DOCUMENTARY FILMS

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Abstract :It is not possible to evaluate development of the documentary film separately from social developments that emerged in the historical process and innovations in media technology. Answers on what the role of documentaries and documentary filmmakers are revised again and again in this historical perspective. The documentaries that have produced to be watched on different platforms (such as movie screen, television or online media) have important and ongoing social, political, aesthetic and technological changes. These changes include new digital production, new editing equipment, booming in cinematic features, and sharing footage on different video sharing sites.

The innovations of the digital age to the documentary film world can be summarized as, pre-production, production, post-production and distribution stages. Relatively inexpensive digital technology increased the number and diversity of those who want to be included in the documentary production process. Filmmakers, activists, wannabes and entrepreneurs from different parts of the World acces to the production of documentary field in order to gain an active role. In addition, digital technologies in terms of production as well as the distribution and exhibition, is providing a platform to documentaries. Finding potential audience is now possible without relying on traditional channels.

This paper focuses on the innovations that come with the digital technology to the traditional documentary filmmaking. In the digital age, production and post-production of documentary film costs has fallen. it's observed that producing low budget documentaries is possible. Although we need to consider that the internet has been criticized by the scholars about its limitations on being an alternative public sphere. At the present day, the audience who become more sophisticated as a result of increased number of media channels seek for the challenging documentaries not for the entertaining content.

Key Words: Documentary film, digital technology, digital and online documentaries, new forms of documentaries.

THE EARLY YEARS OF CINEMA

Cinema which can be defined as an art form that uses moving pictures to create a narration. Cinema as a word is shortened version of cinematograph. The word is combination of Greek kinemat –to move- and graphein –to write-. The history of cinema reflects a long efforts of several researchers, filmmakers and pioneers in the field (Onaran, 1999, p.6) .

Experimental trials come from different inventors who present their work in various countries such as France, Germany, United States and England. Especially the pioneers from France and United States have a leading role in the cinema history. These first experiments with moving images led the way for settlement and development of cinema in China, Japan, Latin America and the Soviet Union. Moreover these experiments made by the pioneers of early cinema were the begining of the various types of film genres. The emergence of the documentary film genre is equivalent to the birth of cinema. When Auguste and Louis Lumière brothers show moving images in the Grand Café to the people of Paris on December 28 1895, the audience watched events which were part of their everyday life on the big screen for the first time. These images had a large variety such as the arrival of a train to the station, workers leaving the factory, images of everyday life on the street, images that capture various

sceneries from different countries thanks to cameraman they sent to different countries (Nowell-Smith, 1996, p.3).

None of these developments can not be considered independent from the technological developments. Cinema is an art form that has been characterized by the features of technological aspects. Technological pioneers of cinema and documentary cinema have a huge variety. These are various devices and optical toys that creates the illusion of movement, and experiments that focus on visual perception and its limitations. The experiments were carried out in the 1820s by Thomas Young, Charles Wheatstone, Peter Mark Roget, William George Horner, Michael Faraday and Sir John Herschel in England; Simon Ritter von Stampfer in Austria; Joseph Antoine Ferdinand Plateau in Belgium. These experimental works were followed by the development of optical devices based on the illusion of movement of the eye. These optical devises were invented by different inventors under various names in diverse countries such as Dr. John Ayrton Paris's Thaumatrope (1825), Faraday's Michael Faraday's Wheel (1828), Joseph Antoine Ferdinand Plateau's Phenakistiscope (1829), Homer's Zootrope (1834), Franz von Uchatius's Projecting Phenakistiscope (1853) (Barsam, 1992, p.7).

These experiments were based on feature of the visual perception that causes the perception of images by the eyes and brain continues after the image is removed which results in creating the perception of motion where there is no movement. These experimental works are very important for technological developments of cinema. Beside these practices, researches on producing and recording images on photo sensitive surfaces have an importance for the development of cinema. Photography technically and literally means that static representation or reproduction of the light or writing with the light (photo-light, graphy-to write, represent, draw). The experiments for recording light and shadow as in reality that perceived by the human eye were located in the major technological developments affecting the development of cinema. Theoretical references of Aristotle on the working principles of Camera Obscura, referrals of Ibn al-Haytham to the same principles in a more detailed way in the 9th century, architect Brunelleschi's related works and Leonardo da Vinci's drawings in 15th century were important steps on the road to the recording of the images on a surface. Joseph Nicephore Niepce produced the first photograph in 1822, William Henry Fox Talbot and Louis Jacques Mande Dauguerr have made significant strides in this area (Barsam, 1992, p. 9; Abisel, 2010, p. 22).

In the mid 1800s various photographers and researches have made attempts to take first motion pictures. Eadweard Muybridge (1830-1904) used a series of cameras to record the successive moments of the movement of animals and people. Etienne- Jules Marey (1830-1904) made multiple exposure of a movement on a single photographic surface. Since using Muybridge's method on his study of birds is impossible, Marey employed his close friend Jules Janssen's (1824-1907) invention photographic rifle. Muybridge and Marey both aimed to examine the movement by separating it into pieces. Creating the illusion of movement from static images were outside their goals. Even Marey mentioned that Lumière brothers Cinématographe wasn't interesting at all. Because their invention reproduce the images as seen by the eyes however he was pursuit capturing the invisible (Betton, 1994, p.6; Company, 2008, p. 22).

The importance of each inventions which had a wide range of variation from optical toys to the devices that record photographic images were major on the road to the creating moving images. Technological developments have a significant prominence since early years of the

cinema. Basic technical developments affecting the narrative possibilities of cinema can be summarized as follows: recording synchronized dialogue in the 1920s; usage of the coloring technology in the 1930s (technicolor process 4); green screen in the 1940s; the development of lightweight and portable camera equipment, recording audio along with the image in the 1950s and 1960s; usage of inexpensive film stock in the 1980s; effects of the Internet in the consumption and distribution of films in the 1990s; usage of memory cards and the digital cameras with built-in storage in the 2000s.

THE EFFECTS OF TECHNOLOGICAL DEVELOPMENTS ON NARRATION POSSIBILITIES

Early years of cinema constitutes the beginning of the documentary film making at the same time. During these early years the number of the documentary films that were released were greater than the feature films. However this ratio started to change after 1907s and feature films outnumbered documentary productions. Furthermore audience interest focused on fictional stories instead of images that captures segments from daily life. The documentary genre began to be pushed aside since feature films capture audience's attention and allows the creation of a profitable film industry (Cowie, 1971, p.170; Barnouw, 1983, p.21). Despite documentary productions struggle against finding financial support and theatrical releases, the genre has succeeded in developing a variety of narrative forms and techniques. Technological developments in the history of cinema has shaped the narrative possibilities of the documentary films which has struggling for its existence. From this point technological developments in the history of documentary cinema should be evaluated in terms of the significant moments.

Recording synchronized sound that have affected the content of the documentary production as in fiction films. Documentary films' subjects started to speak in their own voices and this technical development allowed documentarist to reach a new level for their productions. Before recording synchronized sound, it was too cumbersome to require the use of equipment to provide spontaneous. Therefore camera was filming people while they were doing something instead of their talking in front of the camera. Usage of this heavy filming equipment put aside thanks to the technological developments in the 1950s and 1960s. The effects of using lighter video and audio equipments on documentary films narrative structure has been seen after these years. In the 1960s 16mm film equipment has provided an opportunity to two person team to film. With a lighter film equipment the documentarists has begun to obtain the necessary material and synchronized audio recorded for the film. 16 mm film equipment that rapidly took 35mm's place that provided freedom and easy operation feature to the filmmakers. Also, the reduction is experienced in the use of tripod along with the light weight equipment. However lighter equipment didn't bring along easy movement. The cable between the camera and voice recorder that enables simultaneous recording sound and image is an obstacle for moving freely. It is necessary to eliminate this cable in order to move camera and voice recorder freely. In this respect documentary filmmakers such as Robert Drew and Richard Leacock performed experiments. In the 1960s after several attempts satisfactory results were obtained (Jaffe, 1965, p.43; Barnouw, 1983, p.235-236).

By means of the technical developments in image and sound recording devices and their light weight, documentary filmmakers started following their subjects more easily. All these developments helped the emergence of various genres in documentary field such as direct cinema, free cinema, cinéma vérité, and candid eye. The most prominent feature of these documentary movements is camera's direct position in the action and its ability to follow the

subject everywhere. Besides the role of technology in the emergence of the new documentary film making styles in England, France, Canada and United States, serving the documentarist's political agenda was another important factor in this blooming. On the other hand, employing synchronized sound affected the editing style. The silent film editing style began to lose value which was first disintegration of the takes then to create filmic time bringing them together. With using talking people in "real time" started to take its place. With the technical developments in documentary film making field a whole new world opened in front of documentarists (Handman, 1999; Enright 2000; Saunders, 2014; Barnouw, 1983).

In the 1970s, video as a new narrative form widened the possibility of a new documentary film activities. With this easy to use equipment anyone who are from non-film area will be able to obtain quality images. Small video cameras bring a novelist's freedom as in the use of paper and pencil for the filmmakers. Through the developments in video technology capturing high quality shots became possible and this improvement opened a new page in the field of documentary film. In the 1980s, with the built in microphone on video cameras there was a change in managing sound and image. This ongoing development supports the independent documentary (Jacobs, 1979, p.516; Barnouw, 1983, p.287).

DIGITAL DEVELOPMENTS

Despite all the digital developments in recording sound and images film industry still uses 35mm perforated films which were developed by George Eastman Edison in 1892 for his invention Kinetoscope in movie theaters. This format is still valid for demonstrations on the big screen, despite the time. Except this contradictory situation, development of digital technologies which have a big impact on the world of documentary film are technologies of production and distribution processes (Sorensen, 2008, p.49).

Transition from analogue to digital media and World Wide Web's (www) spread all over the World were the most important developments and affected the media technology that took place in the 1990s. In the 1990s, the film and television industry has made the transition from analogue to digital technology. This transition took place first in editing and then in camera technology. Within a short time these important developments has made an opening toward a broader market of consumers and amateur filmmakers. Digital tape formats as Mini-DV tapes took place of the analog Video 8 and Hi-8 video formats. Besides these there was an opportunity for recording to DVDs or hard discs. Another important development in digital media technology was digital video editing's place in the market as a consumer product such as Apple's iMovie editing program. iMovie with the operating system OS X provides the use of a relatively advanced editing facilities in laptops and desktops. For example American filmmaker Jonathan Caoutte's documentary film Tamation created quite an impact at the Cannes Film Festival in 2004, since the entire film was made with iMovie. Another important technological advances are the developments in the mobile phone technology. In a short time mobile phones converted into digital media centers from conventional phones. They comprise a wide variety of functions such as playing music, mobile computer, camera, etc. Making films via mobile phones and uploading them to social networking sites are included in the options (Sorensen, 2008, p.51).

Digital technology significantly reduces the costs in production and post-production processes. Film production at low cost and diversified media channels for their displaying has brought the emergence of more sophisticated audiences. Besides film making process, the impact of digital developments can be observed in the distribution process as well. Usage of

the internet in the distribution stage lead to reshape of the market. This particularly affects the film and video producers who work outside of traditional media channels. The development of the World Wide Web and the expansion of broadband services in Europe and North America help to arise of alternative distribution opportunities. Personal computers become important distribution channels. In this way productions that can not find the distribution opportunity on traditional television and cable channels will have the ability to reach out broader audiences (Sorensen, 2008, p. 51).

While documentary films reach audiences, they borrow a variety of marketing strategies from feature films. There are documentary productions that use its film maker's fame to advertise the production. This marketing strategy is employed by Morgan Spurlock, Michael Moore, Nick Broomfield, Spike Lee, Sydney Pollack and Kevin Macdonald to capture audiences' attention on the film. However these documentary productions that have a wider audience and high box office revenue are only a small part of a large iceberg. The rest of the documentary films try to reach the audience by using the opportunities provided by digitalization and a limited number of channels. These channels include festivals, award ceremonies, the audiences' spreading the information about the production with his/her close circle, and film critics' evaluation the production. In the digital age these documentaries use variety of platforms to reach its audience (Vicente, 2008, p. 272).

This article especially focuses on the impact of DVD and Video on Demand (VoD) as the new documentary film distribution platforms. Existence of these cheaper and more convenient platforms have diversified the viewing habits of audiences, altered the distribution channels and led to development of long term business plans for documentary productions.

Peter Broderick, president of Paradigm Consulting, draw attention to disadvantages of traditional way of distribution in 2006, at the the International Documentary Film Festival in Amsterdam such as the distributors control over production, decrease in the motivation of the distributor after a weak box office opening, loss of opportunities as a video display, and loss of profits due to cross-collateralized agreements. Broderick rings clarification on the new documentary film distribution models that breaks the traditional ways. He refers to digital cinema display, DVD sales and VoD as the new distribution platforms for the documentary films (Vicente, 2008, p.273).

The income from DVD and VOD rights can be extremely profitable for documentary filmmakers. Online distribution removes the intermediaries and guarantees that the documentary filmmakers get the actual profits. Another advantage that comes with the digital distribution is the filmmakers become main subjects who will benefit from the rights of the film. This is done without compromising the rights of the movie. One of the most important issues of the online distribution is reaching the core audience through the distribution. Robert Greenwald first sold his documentary films such as *Outfoxed: Rupert Murdoch's War on Journalism* (US, 2004), *Uncovered: The War on Iraq* (US, 2004) and *Wal-Mart: The High Cost of Low Price* (US, 2005) independently and then the movie theater releases were guaranteed. For example thousands of DVD copies of *Outfoxed* were sold to various groups for special screenings then the information about the documentary spread by word of mouth and reviews about the production published online. DVD sold more than 200 thousand within two months. There are other successful examples that follows the similar new digital media distribution strategies. DVD and VOD platforms not only provides a new environment for documentary productions to meet with the viewers but they draw general public attention to

the films and can help opening the traditional channels for displaying as well (Vicente, 2008, p. 274).

There are documentary films that use VoD as a distribution medium. VoD platforms contain TV channels and online media. Broadcasters such as France Arte, Canal +, FR3 and Documentary Channel provide VoD services for the documentaries. The online environments that delivers VoD service can provide the movies in dubbed format or with subtitles for viewers. Increasingly documentary audience demands to watch the award winning documentaries at international festivals or Oscar nominees. The traditional distribution networks may become inadequate for displaying these films all around the World. On the online platforms using VoD for distribution provide opportunity to access not only to the contemporary documentary productions but also the classics from documentary history. Through the diversity of distribution channels the audience start to reach more films and more platforms to watch them.

The websites such as Normadsland.com that is one of the online VoD platforms contains various documentary productions. Moreover these kinds of channels give an opportunity to the films which are censored on the traditional distribution channels such as television and cinema. For example Ken Ferno blamed some policemen for the deaths in custody in his documentary film *Injustice* in 2001. The Police Federation opposed its theatrical release, one movie theater decided to show the film but the rest cancelled the opening of the film. One of the most downloaded documentary films of all time is *Loose Change* (USA, 2006) and it is about 9/11 conspiracy theories. The documentary film took its place on online in April 2005 and reached 10 million viewing figures as of May 2006 (Vicente, 2008, p. 276).

Besides VoD other online channels such as social networking sites allow people sharing their amateur productions. YouTube and Google Video can be given as an example to these kinds of sharing sites. With the increase of online distribution channels, rising in shared online videos are observed. These videos have some common features such as having limited time, bearing the amateur production values, determining aesthetic format during production, and limited or no access to the traditional distribution channels. The productions that have these features bring people together who are geographically dispersed but have a mutual purposes as watching and producing documentary films to create new kind of communities. There are many examples for these types of communities from around the World such as FourDocs a smaller scale (originated in England) an online community that brings together documentary filmmakers. Its website brings documentary filmmakers together and acts like a starting point for them. It also provides information about production phase and editing. The website is a useful source that contains interviews with the leading documentarists and film archive (Birchall, 2008, p. 279).

While studying influence of digital developments on documentary production and distribution processes, giving a special attention to some involvements that come from different social groups is a must. While digital production and distribution help to reduce costs, it also let people from different areas to make films. Including them there are indigenous peoples live in the remotests corners without telephone connections. The interactive project which is called *Us Mob* is a good example to these types of initiatives. The project was started by Aborginal Australians and the lawyer and filmmaker David Vadiveloo who works with them. Under the project young people got a training for video productions. Within the project six films produced including the award winning documentaries *Beyond Sorry* (2003) and *Bush Bikes* (2001). The project's website provides information about history and culture of indigenous

peoples of Arrente for the broader audiences and the younger generation living in alienation from older generation and the next generations (Ginsburg, 2006, p.131).

Besides the productions that contains the stories about communities living in different regions broadcast on the digital environment, there are initiatives that focus on personal stories of people who attempt to spread their messages to a wider audiences with video productions. These videos take their places on online platforms and share some mutual features with documentary productions such as video blogs. These blogs are the video versions of the written blogs and “vloggers” share some details about their lives on them. YouTube allow uploading these kinds of video blogs and responding them via videos as well (Birchall, 2008, p.282).

These self representations reflect detaching from documentary’s social roles. John Grierson and Paul Rotha look at the documentary cinema as a pulpit and value its social impact on society. The self representation productions are an indicator of getting away from these roles. Renov (2004) brings a different approach to the topic.

...video confessions produce and exchange on a non-hegemonic context. These productions can be a powerful medium for the person in self-recognition and two way communication. These videos may allow to more utopian environment where the cultural production and consumption melt into each other, and interact with each other, media don’t emphasize the difrences between people, instead tries to have people to understand the difrences between themselves.

Although some of these videos are broadcasted on the online environment pushes the boundaries of the documentaries, recent developments in the digital era brings along new forms of production, distribution and consumption possibilities. Audiences find more variety in documentary films and distribution channels. Also more amateur filmmakers enter the field of documentary film. Also there are some researchers who draw attention to the existing difficulties for high quality productions’s standing out from the crowd. Sorensen (2008) gives YouTube as an example in this regard. Sorensen emphasizes YouTube’s main problem as a distribution channel the signal/noise ratio. On YouTube there are numerous videos from homemade family videos to popular film and TV shows and they all emulate each other. Sorensen cited from Habermas as follows:

Use of the Internet has both broadened and fragmented the contexts of communication. This is why the Internet can have a subversive effect on intellectual life in authoritarian regimes. But at the same time, the less formal, horizontal cross-linking of communication channels weakens the achievements of traditional media. This focuses the attention of an anonymous and dispersed public on select topics and information, allowing citizens to concentrate on the same critically filtered issues and journalistic pieces at any given time. The price we pay for the growth in egalitarianism offered by the Internet is the decentralized access to unedited stories. In this medium, contributions by intellectuals lose their power to create a focus. (Sorensen 2008, p.54).

If we put aside the criticisms of online environments' increasingly crowded space, they have a democratic potential and the power that is given to the users. These digital environments provide opportunity to amateur filmmakers who most of the time don't have an access to the mass media to share their productions with wide audience. These kinds of digital channels which are open to the millions of users to access the content and upload their own works allow creation of new filmic expression styles.

CONCLUSIONS

In the history of cinema from experiments on visual perception and optical devices to obtaining the photographic image on a surface, each step and invention have a significant role. Cinema as an art form for the masses develops rich narrative possibilities in course of time with help from the early filmmakers and technological change. During the early years of the cinema, documentary films gave a special attention to the stories from real life and separated themselves from fiction productions with their subject matter and structure of narration. The very first films in the cinema history are documentary films and they represent the daily life of their time. In the first years majority of the films at the movie theaters were consisted of documentary productions. In later years documentaries lost their dominant role and featured films took their place in cinema industry. The invention of the moving pictures became a very large and profitable industry even some of the inventors thought the otherwise at the beginning. In this industry documentary productions continue their existence with the influence of technological developments.

Advances in technology have a widespread impact on narrative forms, production, post production, and distribution processes, filmmakers, etc. For example in the 1950s and 1960s video and audio devices became more mobile that allowed emergence of new documentary styles in different countries. Thanks to the developments in video technology documentary filmmakers became more independent. Digitalization in the 1990s brought innovations to the field of documentary film making.

The advantages which are provided by the new communication technologies can be listed as follows: easy usage of digital production equipment and easier access to them, innovations in the narrative forms, democratization of filmmaking field and the emergence of new distribution channels. People from different areas join the field and share their productions with others on the new digital distribution channels. This opportunity gives freedom to the amateur filmmakers. Since the digital technologies are less expensive there are more individual initiatives. Producing and editing equipments presented in the market via new and cheaper products and these products provide an available atmosphere for the newbies and their works. There are also a wide variety of distribution channels for reaching the audiences. People living in the remotest corner of the world can spread their messages to a broader audience by using these channels. At the same time more personal stories can find the distribution possibility on these channels. Even there are millions of videos on the online platforms, these distribution channels provide opportunities to the people who don't have an access to the mass media and cannot distribute their productions.

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