INTERNATIONAL STUDIES IN THE FIELD OF COMMUNICATION SCIENCES

EDITOR
ASSOC. PROF. DR. MURAT SAĞLAM

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CHAPTER 1

SATIRIC VIDEOS IN THE CONTEXT OF THE POLITICAL JAMMING: THE EXAMPLE OF THE SAADET PARTY YOUTUBE CHANNEL IN TÜRKIYE

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Introduction

If the historical adventure of the Internet is examined in terms of interactivity, it is seen that it has evolved from a static structure to a dynamic structure and finally to the metaverse. In the Web 1.0 era, the Internet has only been a static promotional tool for politicians. In the 1990s, the rate of computer ownership in Türkiye was not at a sufficient level yet. After the 2000s, with the acceleration due to the increase in Internet speed and computer ownership and with the possibilities created by web 2.0 and 3.0, the communication between politicians and voters has evolved from a one-way communication to an interactive one. Other social media applications, especially Twitter and YouTube, have enabled politicians to pursue alternative politics. For example, politicians can now meet with voters on the party's YouTube channel by setting a specific time on Twitter. These videos, in turn, are shared by politicians and voters on other social media platforms and they create an agenda in national channels. The created agenda helps to consolidate the voters and create public opinion.

Today, funny videos are circulated in seconds only with the "share" button, just as cartoon magazines used to circulate in the past and comedy programs on television were the topic of conversation among individuals the next day. In fact, the more entertaining the posts are, the more likely they are to be shared. Posters, short videos and videos created on the Internet ensure that the voters are informed about the agenda, and that the parties are aware of requests or criticisms from the party base. This inference can be made from the comments and likes made under the satirical videos. The fast, relatively free, participatory, collaborative and instantly updated structure of the Internet attracts politicians to reach voters instantly and prompts them to work in this field.

When the studies in the academic field are reviewed, it can be observed that besides the studies in the context of political communication and new media, research in the axis of political humor and new media is increasing. For example, Korkut (2022) in her study examined in detail the YouTube channels of political parties in Turkey as of 2021. Çağlar and Köklü (2017) in their article subjected the websites of the parties to content analysis as of 2017. Önürmen (2019) researched digital propaganda in the context of e-rally propaganda method in his article. Such studies on how the parties use the new media, the effects of the Internet on democracy, and its advantages in the formation of party identity are noteworthy.

In this article, it has been tried to reveal how the official discourse and current political events are turned upside down (political jamming) on the axis of the Saadet Party YouTube channel, with the help of Mikhail Bakhtin's concepts of carnival, dialogue and destructive laughter.

1) From Culture Jamming to Political Jamming

The world witnessed two great world wars started in 1914 and 1939, and after the Cold War period, after 1945, the views of both philosophers and artists on the new world order portrayed a pessimistic picture (Ünsay, 2014). The industrial revolution and the wars that followed greatly influenced philosophy and art. While problems such as immigration, genocide, human rights violations and terrorism pointed to an apocalyptic state, names such as Husserl, the founder of phenomenology, Heidegger, Franz Kafka, who focused on ontology, and Bertolt Brecht, who adopted socialist realist art, did not remain indifferent to the events. Before long, the Dadaists, who can be considered as the precursors of culture jamming, took action (Bozkurt, 1995).

> "Culture jamming can be defined as a cultural activism tactic that aims to criticize the system itself or to reveal the hidden, anti-human aspects of the system through creative methods by degrading the art and communication products that symbolize the consumption relations and lifestyle of capitalism into linguistic, visual or auditory dimensions" (Ünsay, 2014, p. 6).

Postmodernism, which is associated with the concept of consumption, is shaped around the themes of uncertainty, rulelessness, irony, carnivalisation, participation, everything goes. The existence of the consumer society is ensured by consuming and destroying. In this way, reproduction comes into question (Hatipler, 2017). It is precisely at this point that culture jamming emerges in the mid-20th century as a harsh criticism of the consumer society, capitalism and the popular. Artists ironically destroy and redesign popular culture products (Lievrouw, 2016).

Culture jammer Kalle Lasn explains the movement:

> "We are extensions of a pervasive, global network of media activists who see themselves as the vanguard of the most important social movement of the next two decades. Culture jamming will change the flow of information, the way companies use their power, and the agenda-setting methods of the food, clothing, automobile, sports, music and cultural industries" (Lasn, 2004, p. 6-7).

Trying to make their propaganda interesting and catchy, culture jamming actions aim to turn the dominant discourse upside down. The concept was first announced to the world in an article written by Mark Dery in 1990. Culture jamming was used in a tape released by the music group Negativland in 1984 (Atalay, 2020). Culture jamming activists announce their individual reactions to graffiti, punk, avant-garde and advertisements through alternative media. (Pirate radios, videos, etc.) Subversive advertisements produced by various new media technologies are spreading through social networks. Advertisements of companies in different parts of the city are destroyed by

deformation or by means of graffiti etc. In addition to individual activity, there are also organizational activity such as (Adbusters, 2023), Billboard Liberation Front. (Bakır & Çelik, 2013).

In the images, it is criticized that multinational companies encourage individuals to consume more and create environmental pollution. In this and similar studies, Lasn criticizes acid rains, medical wastes hitting the sea, garbage ships, holes in the ozone layer, etc. He explains this situation under the title of detournement as "companies advertise, culture jammers counter-advertise" (Lasn, 2004).

2) Carnival, Dialogy and Parody as a Form of Inversion

Known for the terms dialogy, polyphony and carnival, Mikhail Bakhtin (1895-1975) is one of the important literary theorists who left his mark on the 20th century (Sevinç, 2016). Bakhtin and his entourage gathered in Nevel and Vitebsk, a city in Belarus, until some group members were arrested in 1929. The group called Bakhtin and his circle showed itself in philosophy, sociology and cultural studies as well as literature studies (Brandist, 2011).

The Problems of Dostoevsky's Poetics, Rabelais and His World, The Dialogic Imagination and Art and Responsibility - First Philosophical Essays and Towards a Philosophy of Action are his most important works (Yıldırım, 2012). Bakhtin emphasized that, contrary to the monological structure of the European novel, Dostoevsky's novels have polyphony. According to him, the concepts of polyphony and dialogy should be mentioned together. Dostoevsky discusses the carnivalisation of literature in his book Problems of Dostoevsky Poetics. By carnival he means the inversion of monologue and authority. As will be explained in the following, Bakhtin's concepts of dialogy, polyphony and carnival are concepts without which the other cannot be defined (Sevinç, 2016).

2.1) Carnival

Carnival is a humorous situation in which authority is turned upside down with satirical and parodic expressions. Actions and expressions with parodic and satirical elements are defined as destructive laughter because they contain criticism (Özdemir, 2018). Carnival is a medieval celebration in Catholic Europe and some Orthodox and Protestant European countries. The difference in this celebration is that it goes beyond the official discourse and is more unregulated and arbitrary. It occupies the agenda of the people throughout the year, together with the preparations before it. It is a rebellion against the existing order (İlim, 2015).

In his 1965 book "Rabelais and his World", Bakhtin emphasizes the connection between literature and non-literature in the concept of carnival.

"In carnival, a folk culture, positioned in opposition to the official culture, carries laughter, the rhythms of nature and collective life, the resistance and functions of the body into language and literature". Carnival is a ceremony that is against hegemony and knows no boundaries. In particular, laughter is seen as an act in which the boundary between the lower and upper classes is removed and hierarchy is ignored (Bakhtin, 2014). Among the important folk festivities that have the characteristics of carnival are city carnivals, the festival of madmen, fairs, vintage, Valentine's Day and various pagan festivals. Bakhtin stated that the carnivals of Rome, Paris and Cologne, which continue today, carry the carnivalesque characteristics of the past (İlim, 2015).

In medieval France, carnival is the name of rebellion against authority, rules, borders and prohibitions by laughing. Thus, the public can experience all kinds of absurdity unlimitedly in a free environment (Özdemir, 2018). At this point, official celebrations and folk festivities are separated. Because official celebrations were prepared with the support of the authority and included order, various prohibitions and rules. Carnival, on the other hand, is a counterculture in which all kinds of rules brought by officialdom are suspended (İlim, 2015) Parodied figures are brought in place of official, serious and authority symbolizing figures: The jester instead of the king, the impostor instead of the priest.

2.2) Dialogy-Polyphony

The source of the contrast between poetry with its monological structure and the novel with its dialogical structure is heteroglossia. Bakhtin explains this situation in his essay "The Prehistory of Novelistic Discourse" as follows: In Ancient Greece, there was a common language and ideology, i.e. monoglossia. In the Middle Ages, on the other hand, there were multiple languages in a single society. This period is called polyglossia. In the modern period after the Renaissance, on the other hand, there was unity in the national language and separation in genres, in other words, heteroglossia (Bakhtin, 2014).

Heteroglossia, once included in the novel (whatever the forms of its inclusion), is someone else's speech in another person's language and serves to express the author's intentions, but in a modified way. This type of speech constitutes a special type of bilingual discourse. It serves two speakers at the same time and expresses two different intentions at the same time: the direct intention of the speaking character and the altered intention of the external (Bakhtin, 1981).

In the carnival, individuals are in both conflict and dialogue with others. Various sounds emitted at the same time do not disturb anyone. The aim is only to laugh and turn the order upside down. Bakhtin developed the concept of dialogue based on carnival. Literature, like carnival, gains meaning when

it is polyphonic. "What he means by polyphony is the juxtaposition of the narrator's voice and the voices of the heroes on the same plane" (Budak, 2013, p. 276-277). Thus, no voice overpowers or suppresses the other, on the contrary, it comes to life by being aware of each other (Yıldırım, 2012).

Bakhtin sees Dostoevsky as the pioneer of the polyphonic novel. In his novels, ideologies and different ideas collide. The carnivalisation of literature is the inclusion of polyphony and different ideas in the novel (Sevinç, 2016). "According to Bakhtin, the conscious existence of Dostoevsky's vivid and independent characters in the novel genre gives a message; 'be a personality'. With this message, Dostoevsky left his characters completely free and withdrew" (Fırıncıoğulları, 2016, p. 454).

With laughter, which overthrows the order, those who are above in the hierarchical plane are equalized with those who are ordinary. While anger separates, laughter assumes a unifying function (İlim, 2015). Rabelais presents the carnivalesque language in his novels by dealing with the people's sense of humour and laughter (Özdemir, 2018). He also used grotesque images in his novels. Contrary to the idealised discourse of the Middle Ages, his expressions are extreme and unusual, and Gargantua is the most suitable example of this style with its different fiction beyond the known patterns (Fırıncıoğulları, 2016). Sabahattin Eyuboğlu, Azra Erhat and Vedat Günyol used the following expressions for Rabelais in the preface of Gargantua, which they translated:

> "Rabelais, who is a bridge between the Middle Ages and the New Age, is like an acrobat performing various juggling tricks on a tightrope. Fires are burning under him. But the acrobat is not afraid, instead of looking down, he holds a bowl of wine in his hand, drinks and drinks, laughs and laughs" (Rabelais, 1973, p. 6-7).

Bakhtin says that the origins of the modern novel written in the carnivalesque style are the Socratic dialogue and the Menippian satyr with its half serious and half humorous aspect. As a matter of fact, Dostoevsky's novels show characteristics of both genres. While the element of humour makes itself felt in the first works, later on, as in the Socratic dialogue, laughter decreases (Brandist, 2011).

2.3) Destructive Laughter, Parody and Irony

Bakhtin's carnival act (the overthrow of life) takes place through parodic and satirical elements. Parody and satire are defined as destructive laughter, as they add a critical view beyond just laughter. In destructive laughter, fear and respect are pushed aside and the feeling of being equal with the other person is created. (Ozdemir, 2018).

Parody, which was first encountered in Aristotle's texts, was formed from the words para (against) and odie (melody) (Fırat, 2019). In the traditional

sense, parody is the situation where the text of a serious work is changed through imitation and a new, satirical text emerges (Göksel, 2006). One of the important elements in parody, which aims to give a social message, is the good use of language because there is intertextuality in parody and reproduction of the original text through imitation requires expertise (Fırat, 2019). Satire, on the other hand, is more aggressive than parody and contains very harsh criticisms. Satire is formed from the combination of satyr and satura in Greek mythology. Satiric means unruly and aggressive, such as a being that is half goat and half human. While the result of imitations in parody is direct laughter, in satire, the act of laughing takes place by understanding what is meant (Özdemir, 2018).

One of the examples of parody that manifests itself in genres such as novels, stories, etc. in modern literature is the novel Don Quixote. It was written to criticize the knightly novels written at that time. In Turkish literature, Oğuz Atay's "Tutunamayanlar" and "Dangerous Games" can be listed in this manner (Kahraman, 2015). In the art of cinema, parody can be thought of as the rewriting of cult scenes or dialogues. An example is the rewriting of the bathroom scenes of Hitchcock's work Physco in 1977's Horror of Heights (Bozdaş, 2015).

Irony (satire) comes from the Greek word eironeia (Fırat, 2019). The creators of the concept of irony used today are Cicero and Quentillan. In the time of Socrates, the aim was not to make fun of or ridicule the other person, but later on, the concept of irony approached the definition we use today. With irony, perhaps there is no laughter, but the insolent laughter of the mind (Demiralp, 2008).

General irony breaks down valid ideological discourses while discussing current problems by moving from unanswerable questions such as the nature of the universe, the existence or non-existence of God. The criticism of oppressive religious expressions by atheists and the denunciation of fascist ideologies are examples of general irony. For this reason, general irony is a field of practice that provides freedom in authoritarian regimes (Cebeci, 2008). "It is irony that opens the intertextual distance in parody. Parody and irony show a similar structure and therefore irony also emerges in parody. While irony denies mono-meaningfulness, parody denies mono-textuality. What irony does at the semantic level, parody does at the textual level" (Göksel, 2006, p. 365).

The views of Douglas Muecke, Wayne Booth, and Linda Hutcheon, who look at the concept of irony from a literary perspective, are valuable. Muecke says that language irony and situational irony are different. While language irony focuses on the method of the irony, situational irony focuses on the attitude of the person who understands (recognizes) the irony. Linda Hutcheon

differs from Muecke and Booth by emphasizing that irony is a communication process that the reader must make sense of. Recognizing irony requires the existence of discourse communities to interpret it. Discourse communities are communities formed within the framework of divisions such as age, gender, and occupation. Therefore, irony is a practice that should be perceived by certain communities. In this case, it can be said that irony has an elitist feature. This means that irony is created by certain groups (Cebeci, 2008).

3) Methodology

Purpose of the Study: In the study, the formats of the videos under the title of "Saadet'in Videoları" on the official YouTube channel of the Saadet Party, the way they disrupt politics, and how satirical videos are used are examined. Based on the concept of dialogy, it was investigated whether they found a response in terms of clicks, likes, number of followers, and number of comments.

Research Method: The study was designed with content analysis, one of the qualitative research methods, and supported by semi-structured interview. Qualitative research is a suitable research method when a topic needs to be explored. "It is necessary because of the need to identify variables that cannot be easily measured or hear silenced voices" (Creswell, 2021). In content analysis, it is tried to reveal the hidden aspects of the discourse that have not yet been revealed, not the visible part at first glance. In a way, it is a second reading to make hidden areas visible (Bilgin, 2006). In content analysis, data is analyzed objectively and divided into themes. Data can be written or audio. In content analysis, categories are created and classified, and thus inferences about the whole are made (Hepkul, 2002). In the study, the implicit messages of the videos were analyzed by this method.

In the semi-structured interview, although the researcher starts from the questions he has determined beforehand, it is also possible to ask questions other than the list of questions. Thus, the researcher can ask additional questions if needed. The purpose of the interview is to try to understand the subject from the perspective of the participant. (Gürbüz & Şahin, 2015). For this reason, semi-structured interviews were held with Ömer Faruk Yazıcı, who is the head of the team in the preparation of the videos, and it was tried to learn about his experience on political jamming and parodic video production.

Target Population: The studies that can be evaluated within the scope of political jamming published by political parties in Türkiye on YouTube constitute the target universe. The satirical videos published by the Saadet Party on YouTube, due to its pioneering and early work in the field, constitute the accessible universe.

Sample of the Study: 76 videos in the tab titled "Saadet'in Videoları" in the "Playlists" section of the Saadet Party YouTube channel (Saadet Party, 2022) and 11 videos on the main page prepared for the 14 and 28 May 2023 Presidential and Parliamentary elections in Türkiye (Saadet Party, 2013) were included in the study universe of the research. 17 out of 87 videos in total were excluded from the scope of public service advertisements, environment day, holidays and summary of the year etc. The remaining 70 videos were classified under 9 titles.

The extent to which the sample size is considered sufficient varies according to the type of research. In qualitative research, 10% of the study population is accepted as the minimum rate (Özen & Gül, 2007). Accordingly, it was deemed sufficient to include 9 videos, one video from each topic, into the scope of the research. The videos were determined by drawing lots (random sampling) of the videos assigned to the titles.

Scope and Limitations: Between 20.01.2023 and 30.05.2023, 76 videos in the "Saadet'in Videoları" section of the playlists on the Saadet Party YouTube channel were examined. However, as the study continued, 11 more videos prepared for the 14 May - 28 May 2023 Presidential and Parliamentary General Elections were added. The study is limited to videos that exemplify political jamming and satirical videos. A preliminary meeting was held on 08.11.2022 with Ömer Faruk Yazıcı, the head of the Saadet Party's IT team, for permission, and the main meeting was held on 26.01.2023.

Validity and Reliability: There are different methods to measure validity and reliability in quantitative research, but it is not so easy to measure validity and reliability in qualitative research. (Baltacı, 2019). Long-term interaction is necessary to ensure credibility. For this reason, the interview was held twice, on different dates, as the preliminary interview and the final interview. At the end of the interview, they were asked if there was anything they wanted to add in order to ensure the participant's approval. Opinions were received from faculty members working on research methods.

3.1) Findings

The videos in the "Saadet'in Videoarı" tab on the official YouTube site of the Saadet Party were divided into 9 titles which are unemployment, economic crisis, livelihood difficulty, unreal data-lie-slander, injustice-incompetence-waste-corruption, social state, pandemic, administration-politics and election. Later, one video was selected from each title by random sampling.

3.1.1) The video "Ekonomi keyif vermiyor! 🇸 ✂" (Saadet Party, 2020, October, 26) posted on 26.10.2020 under the title Unemployment, had 10,174 views and 101 comments. The video, which lasted 1 minute and 4 seconds, received 923 likes.

In the video, where real images and motion graphics are used, the image of tea, the statements of President Tayyip Erdoğan about the economy and the corresponding real economy data from the news are reflected:

President Tayyip Erdoğan: This tea is Rize tea. This 200-gram tea is really enjoyable.

External Sound: Youth unemployment has reached its highest figures since the 1990s.

President Tayyip Erdoğan: Türkiye is on a climb. Türkiye is almost in a flight.

External Sound: Unemployment is one of the biggest problems. Thousands of applications are received for the postings.

President Tayyip Erdoğan: I am responsible for Türkiye's economy. Take this tea of pleasure, drink this tea.

External Sound: According to experts, the loss of confidence in the markets has increased. Both the dollar and the euro broke historical records.

Right after the sequential dubbing, 1 dollar was shown on the screen as 8 Turkish Liras, and the regression in the economy came to an end with the sad reading of a stanza from Necip Fazıl Kısakürek's poem "Letter from Zindan to Mehmet" by the President. At the end of the video, the words of the President were politically jammed by saying "The economy is not enjoyable" accompanied by the Persian plate, which has been used a lot by the Turks since ancient times.

President's statement, "Take this tea, drink this tea" to the citizen who said "We can't take bread to our house" on 25.10.2020 (Cumhuriyet, 2020) was criticized in the video posted 1 day later. Regarding this, Yazıcı answered the question about whether the videos were produced according to the intensity of the agenda, as follows:

"While we were managing this process with the team, we had the following motto: Those that are difficult to explain will be material for humor. The events taking place in the country, the agendas that cannot be explained in a normal way on the agenda, are evaluated through humor, which is the language of irony in social media, so you can both enter the agenda of the new generation and become more widespread. In fact, there are times when our own members of the organization, people above a certain age, share our videos, but what's the joke here? They say, "We didn't understand the joke." Because we target the younger generation as a target, we are trying to spread through them".

These statements of Yazıcı support Hutcheon. Linda Hutcheon emphasized that in order to understand irony, there should be discourse communities that will interpret it (Cebeci, 2008). The issue that Yazıcı also emphasized is the issue of perception of the video by the target population. Therefore, both the

Persian plate figure and Necip Fazıl Kısakürek's poem, which describes the sad state of a prisoner, are prepared to create irony in a way that conservative voters can notice. It has been tried to convey with the created contrast that tea and the economy do not give pleasure as the President said. In this context, Yazıcı answered the question of who his target audiences were as follows:

"We targeted apolitical youth under the title of dissatisfied. We targeted the group that was about to lose their expectations from politics. There is a segment of society defined as modern urbanites, who are considered as white-collar workers, who set the country's agenda, especially on Twitter, and we targeted them. We have come to the conclusion that we can spread through them, and in general, we can say that this also happened".

3.1.2) The video "Geçmiş kadar olduk! 🚗#Avrasyalım" (Saadet Party, 2021, February, 01), posted on 01.02.2021 under the title economic crisis, had 5501 views and 91 comments. The 43-second video received 662 likes.

The video criticizes the fact that the targeted vehicle does not pass through the guaranteed roads and the hikes in tolls. The video, which starts with the words "There is no guarantee of passage, there is no guarantee of life" on the rear window of a vehicle, and continues with the subtitle "We are on the way to the Eurasia tunnel. The government wishes you a good trip". Eurasia Tunnel's fee when it is opened and when the video is made is compared, and the last fee continues with a warning (no pass) bell. The woman's voice speaking in a weary tone, saying that the route was rebuilt in the face of insufficient balance, said, "I went through everything, but I couldn't pass you. It ends with the words "Selvi Boylum Avrasyalım" and the entrance picture of the tunnel. The video was made using the anime (motion graphics) method. The arrangement was made as Selvi Boylum Avrasyalım, referring to the movie Selvi Boylum Al Yazmalım (pictured below). In the movie, Kadir İnanır and Türkan Şoray's inability to meet and the citizens' inability to pass through the Eurasia Tunnel were tried to be compared to each other. In both cases, there is no ultimate union. One of the important elements in parody is good use of language. Reproduction of the original text requires expertise (Firat, 2019). Here, too, a parodic situation has been created with both the female voice speaking with a weary expression and the reference to the film.

Figure 1. My sweet cypress tall, Eurasian

When asked whether these and similar videos are intended to create an agenda or aim to criticize the existing agenda, Yazıcı gave the following answer:

"We never set out to set an agenda, but we can say that all successful works created the agenda. In fact, we give the ready-made document to the main news bulletins so that you can make our news. As a matter of fact, since we are positioned like a brand in this regard, news editors and anchormen say that we are having fun while bringing these videos about you to the screen".

3.1.3. The video "Biz gülmüyoruz. #EkonomiFiltresi 📷 ☹" (Saadet Party, 2022, May, 26) posted on 26.05.2022 under the heading "Livelihood difficulties", had 7447 views and 83 comments. The 45-second video received 682 likes.

In the video, citizens who shop for groceries, look at rent prices, when the bills arrive and when the salary is paid are compared with the Minister of Economy of the period who laughs saying "Did we do anything?". Citizens from different segments of society, old, young and working, say "We don't need a filter to look like this" and express that even their normal state has now turned into a crying face. On the other hand, the Minister of Economy of the period is shown laughter (contrast) by saying "You when everything is going so badly!".

Figure 2. This is us without filter

At the end of the video, (as in the image below) this time the Minister of Economy is crying and the letter i at the end of the word filter is depicted as a magic wand in the economy filter text that appears next to the image. Just as culture jammers turn the dominant discourse upside down by jamming the advertisements of companies (Lasn, 2004), in this video, the facial expressions are transformed into sad-crying forms and it is criticised in an absurd way that even their normal state is like this.

Figure 3. Economy filter

3.1.4) The video "Adalet ve liyakatle yolsuzluklara yol vermeyeceğiz!" (Saadet Party, 2019, March, 25) posted on 23.03.2019 under the title Unreal data-lie-slander had 1479 views and 8 comments. The 24-second video received 181 likes.

In the video prepared in the anime genre, it is ironically shown how to reach the Saadet Party in the elections on 31 March 2019 by navigation. The route is written as "happiness and peace" and the estimated arrival time as election day. As shown in the image below, the words chosen in the route description were chosen to satirise corruption.
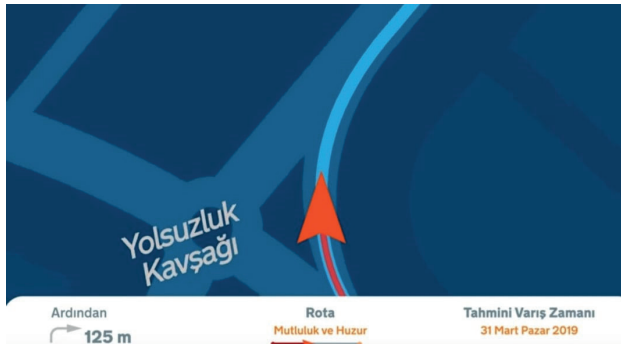

Figure 4. Crossroads of malpractice

For example, "The route to the Municipality of Hakyemezler", "Exit 1 at the corruption junction", "Turn to Justice and Merit Street". At the end of the route, it was concluded by saying "Proceed with peace of mind, your target is in front of you: Saadet Party" at the end of the route. As in culture jamming, an interesting and memorable mise-en-scene (navigation and satirical words) was created. In this video, the inversion was done through the words specified in the route. For example, Hakyemezler because it is thought that rights are being violated, and exit from the corruption junction because it is thought that corruption is taking place. The ironic video, as Demiralp says, does not make the viewers laugh, but it creates a subtle laughter situation (Demiralp, 2008).

3.1.5) The video "Göz var, izan var; ışıltı yok!" (Saadet Party, 2021, December, 23) posted on 23.12.2021 under the title Injustice-incompetence-wastefulness and poverty, had 30551 views and 188 comments. The video, which lasted 1 minute and 19 seconds, received 1500 likes.

The video which starts with the words of the economy minister "Economy is the sparkle in the eyes. My friends see the light in my eyes." continues with the words of a citizen who says, "Did you eat bread or yoghurt bread in the morning? I am 52 years old and I have not cried until today". In the video, the rulers' view of the economy and the difficult situation of the citizens are given one after the other in an attempt to satirically reflect that the economic situation is actually dark, not bright. Satire is more aggressive than parody and contains very harsh criticisms (Özdemir, 2018). The striking sentences of the citizen speaking in the following seconds give the viewers the impression that the situation is criticised quite harshly. In the continuation of the video, the minister's cheerful question "Can you look at my eyes? What do you see?", the sad, head bowed citizen's words "I went to the factory to look for a job. I took the bread in front of the door. I asked the man, I said I would take it to our chickens. I lied. I brought it, I ate it with my wife" are used to explain that the administrators are far away from perceiving the deplorable situation of the citizens. The incredible difference between citizens' and administrators' perspectives on the economy has led to the formation of a satirical situation.

Figure 5. There is an eye, there is a mind; there is no sparkle

At the end of the footage, the text "There is an eye, there is a mind; there is no sparkle" is conveyed to the audience in such a way that it comes to the fore. The idiom and the word "sparkle" were added to emphasize the enormous difference like the one between the sky and the bottom of the sea. The impressive presentation of this enormous difference is also an example of political jamming. At the same time, the act of laughter at the carnival is an act in which classes are removed and status and hierarchy are pushed to the background (Bakhtin, 2014). In the video, rulers and citizens are on the same plane, and the minister of economy, who represents power, is parodied and criticized, just as the official and serious is made ridiculous in the coronation-crown retrieval ceremonies (Brandist, 2011).

3.1.6) The video "🎥 İktidar esnafa destek olamıyor, olsa #DükkanSenin!" (Saadet Party, 2021, February, 09) posted on 09.02.2021 under the social state heading, had 6507 views and 106 comments. The 43-second video received 604 likes.

The video, which is presented with the key, lock emoji and the tag "if only the shop was yours", criticises the government's lack of support for the tradesmen during the pandemic period. In the video, which starts with images from places such as tailors and cafes, President Tayyip Erdoğan and shopkeepers' words are given one after the other and a mischievous melody is chosen to create irony. For example, the President's sentence "They say that shops are closing, companies are closing" is followed by the words of the shopkeeper on the screen, such as "I went to the pandemic, I will come back". In Türkiye, the phrases that the shopkeeper pasted on the window while walking away from the workplace were replaced with pandemic and the inadequacy of the social state was criticised. The mischievous melody is replaced by a sad melody after a while and the hopeless look of the citizen is shown. Underneath the glittering and splendid image of the palace, the inscription "The government cannot support, if it could, the shop is yours" appears.

Figure 6. The government cannot support you, if it could, the shop is yours

By pretending that the cliché "olsa dükkân senin" in Turkish is said by the government, it creates an ironic situation that the state does not stand by the employees and tradesmen in the difficult days that come with the pandemic, and addresses the tradesmen with the jargon of tradesmen again.

3.1.7) The video "Herkes Süper Mario değil ki maskeye kolayca ulaşabilsin!☺" (Saadet Party, 2020, May, 06) posted on 06.05.2020 under the title Pandemic, had 54,542 views and 163 comments about it. The video, which lasted 1 minute 34 seconds, received 2300 likes.

In the animated video produced to satirise the chaos of access to masks in the first days of the coronavirus outbreak, a newscaster, President Tayyip Erdoğan and Saadet Party Chairman Temel Karamollaoğlu make speeches. In the video, inspired by the Super Mario game, Mario continues on his way by receiving prizes such as mulberry molasses, cologne, gloves, SMS, disinfectant, but in the race to get a mask, he gets stuck in the SMS that does not come from PTT (Postal Telegraph Telephone) and cannot move forward. Mario's first prize is mulberry molasses. The fact that molasses is not seen as a scientific solution, let alone the difficulty of the purchasing power of the public, caused it to be the first ironic material of the video.
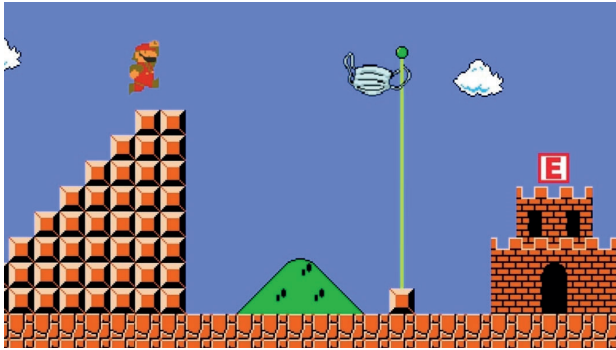

Figure 7. Super Mario / Super Mask – A frame from animation

The difficulty in accessing an ordinary mask (banning the sale of masks, not being able to be distributed via PTT, not being able to be distributed via e-Government, not receiving SMS on phones, not being distributed in workplaces) and finally returning to the beginning by failing to manage the process (freeing the sale of masks) were criticised. At the end of the video, Super Mario was replaced by Super Mask. With the game, the situation is made even more absurd and the unmanageable crisis is turned inside out with irony, as in the carnival.

When the videos were analysed, the most viewed video among the 9 videos was the Super Mario video. A question was asked to Yazici as to whether he looked at the feedback after the videos were posted and the following answer was received:

"This is the part that motivates us the most in our work, the part of looking at feedback. On Twitter, we especially follow the rapid increase in the number of likes, retweets and views, plus the segments of the society (journalists, intellectuals, academics, political figures belonging to other political parties) who have liked, quoted and RT'd. There is also an important mass that expects such an opposition from its own party and criticises its own party, and there are many reactions such as "Saadet Party is doing it, why can't you do it, Party A".

3.1.8) The video "Süper Kahraman Temel Karamollaoğlu" (Saadet Party, 2018, June, 19) published on 19.08.2018 under the heading Administration and politics, had 3933 views and 72 comments. The video, which lasted 1 minute and 6 seconds, received 337 likes.

Close to the 24 June 2018 elections, the animated video begins with Uğur Işılak's Dombra music. While Tayyip Erdoğan is driving a car with the word "Türkiye" on it towards the cliff at full speed, Temel Karamollaoğlu, one of the leaders of the opposition party, appears in a Superman outfit and at the end of the video, he carries the car in the opposite direction of the cliff with his hands without the driver. According to this political deconstruction, Türkiye is not governed well and it is tried to be reflected that it should be changed through elections. The carnivalisation of politics takes place when Tayyip Erdoğan is left alone on the edge of the cliff while eating tea and cake. In the irony at the end of the video, (as shown below) Tayyip Erdoğan's promise of free tea and cake in the nation gardens (Birgün, 2018) is destroyed.

Figure 8. Erdoğan left alone while eating free cake - A frame from animation

Parody is defined as destructive laughter because it expresses a critical meaning other than laughter (Özdemir, 2018). Erdoğan's drinking tea and eating cake like a commoner at the end of the video is an example of pushing aside the fear in subversive laughter and equalising with the other person.

This video is one of the first videos produced by the Saadet Party in terms of alternative opposition. When Ömer Faruk Yazıcı was asked which event led them to make alternative opposition, he gave the following answer:

"In 2018, on the way to the general elections, on the way to the first elections after the transition to the presidential system, the government, in the process of selling the mainstream media group Doğan Media to Demirören Media, actually started the process of managing the media from a single centre. At that time, Doğan media also gave space to different views. When this completely disappeared and the media embargo imposed on the Saadet Party from the past became even tougher, our chairman made a statement at that time: If the media belongs to the sultan, social media is ours. After he said this, we worked more intensively on social media".

According to Yazıcı's statements, two issues stand out. The first is that social media has become a sine qua non for the opposition to express itself and increase its recognition, and the second is to take part in the mainstream and reach more voters through social media.

When Yazıcı was asked whether he had the opportunity to observe to what extent the videos affected the voting rates in the election, the following answer was received:

" We received the following criticism from within ourselves: "We made such videos, but our vote rate did not increase as much as we talked about". The effect of election campaigns and such promotional activities on vote rates is not sufficient alone. There are many factors: The candidate himself, the work in the field, etc. In the world, the contribution of election campaigns to the vote is also very low. 3 points, 5 points will certainly have an effect, but you either win or lose by 3-5 points, and you cannot do without it. Our goal is talkability, visibility. Otherwise, a person will never change his/her vote preference with a video he/she watches. There are many stimuli in the digital age".

3.1.9) The video "Görüntüler yapay zekanın; yaşananlar tek aklın ürünü! #YapaysaErdoğanYapay" (Saadet Party, 2023, May, 04) posted on 04.05.2023 under the election title had 21,129 views and 259 comments. The video, which lasted 1 minute and 16 seconds, received 1400 likes.

After the Republican People's Party Chairman Kemal Kılıçdaroğlu drew attention to the manipulations that could be made on election day (Diken, 2023) this video produced with artificial intelligence satirically emphasised the gap between the realities of the people and Erdoğan's discourses. Erdoğan is shown as a teacher, pilot, consumer, doctor, greengrocer, earthquake victim and singer one after the other. For example, the mountaineer Erdoğan says "Türkiye is on a climb", the pilot Erdoğan says "Türkiye is in a flight", the greengrocer Erdoğan says "Onions are onions and potatoes are potatoes", and

various insulting statements ("immoral, dishonest, despicable") are given in his own voice. (A frame from the video is shown below).

Figure 9. "Onions are onions and potatoes are potatoes"

The video ends with the words of the artificial intelligence that the events are the product of a single mind, satirically criticising the one-man rule. The title of the video satirises the discourse "If one can do it, that's Erdoğan". At the same time, it is also called artificial, ordinary and reduced to ridiculous.

Lyotard stated that with new communication technologies, individuals have risen to the position of producing messages rather than receiving messages and that they are the new power focus against authority (Ünsay, 2014). In this video, the government was seriously criticised through political jamming.

Since the video was prepared shortly before the election, when Yazıcı was asked what kind of strategy they would follow during the election process, he stated that they were also working on different social media channels:

"Maybe more often. New methods are also being worked on. In the previous period, for example, TikTok was not in our lives, it has just been included. Its method and language are completely different. Rural areas and segments of society in low-income groups are particularly concentrated in TikTok. It is a different political figure, but Mustafa Sarıgül ensured his talkability completely through TikTok."

Conclusion

The interactive feature offered by the Internet has brought voters and politicians to the same level in the field of politics, and parties have begun to listen to each other, respond to each other, and sometimes communicate interactively, as in heteroglossia and dialogy conceptualized by Bakhtin. The act of laughter equates the parties with satirical videos. The comments written under the videos, the comments that are the answers to the comments, and the fact that all these take place on different platforms show that polyphony

has shifted to this area in democratic regimes. Saadet Party's videos can be considered as videos where dialogue and polyphony dominate instead of monologue.

The opposition movement made by Dadaists using various technologies is encountered by individuals in social media channels today as a political abolition or as situations where technology, art and humor combine. Just like Dadaists and Situationists did, opposition parties in the political arena today stand against dominant powers and impositions with the help of communication technologies, and voters who wish support these activist movements. As Debord (2010) explains in the concept of deviation (dérive), trying different opposition instruments (satirical videos, etc.) instead of going the same way all the time has opened up a new field of struggle. When the Saadet Party's videos are examined, for example, presenting the voices of voters or politicians by changing their faces and supporting them with humorous elements can be explained as today's détournement.

In all nine videos analyzed, it was seen that the dominant thought was reversed by using satirical and parodic elements. There is destructive laughter in most videos because of the harsh criticism. In the videos, as in the carnival, absurdity, satire, putting the ruler and the ruled on the same level, and overthrowing the authority by harshly criticizing the official and the serious are in question. The figures symbolizing authority were parodied to create a carnivalesque environment. Videos containing parodic and ironic elements have been created by taking into account the discourse used by the target audience.

Technically, videos prepared in real image, motion graphics and animation genres are often accompanied by one or more voiceovers. In the voice-overs, the discourses of President Tayyip Erdoğan, who is positioned as an authority figure, and the voices of the announcers in the news channels, were contrasted and satirical videos were prepared based on the contrasts. Idioms, movie titles and clichés used in the videos were adapted to the agenda and made ironic.

As Ömer Faruk Yazıcı stated, although satirical videos were not edited to create an agenda, they spread through national channels and social media channels and managed to create an agenda from time to time. According to Yazıcı, due to the ineffectiveness of the media in making the voice of the opposition heard and its voice being silenced, the social media reached more voters by appearing in the mainstream through its target audience.

Lyotard stated that with the new communication technologies, individuals have risen to the position of producing messages rather than receiving messages, and that they have become a new focus of power in the face of authority. (Ünsay, 2014). Saadet Party's satirical and parodic videos took place both in social media and in the mainstream, almost confirming Lyotard.

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CHAPTER 2

THE SIGNIFICANCE OF NEW COMMUNICATION TECHNOLOGIES IN THE CONTEXT OF PUBLIC RELATIONS AND CORPORATE COMMUNICATION: WWF'S HOLOGRAM ELEPHANT PR PROJECT

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Introduction

Public relations studies encompass the entirety of efforts to establish, maintain, and enhance relationships between organizations and target audiences. The focus of these efforts lies in communication activities; organizations aim to influence target groups, garner their support, and develop the ability to collaborate harmoniously based on a common ground in the communication plans and programs they formulate. Furthermore, organizations can acquire the capability to cultivate a positive image and reputation among target groups, thereby fostering positive attitudes and rectifying existing negative perceptions. In this sense, public relations and communication activities enhance the survival and competitive capabilities of organizations. Organizations can achieve this through planned public relations efforts, as well as through direct communication processes with the target groups. In this process, referred to as corporate communication, the focal point is the interactions between the organization and target audiences, and the perceptions intended to be created as a result of these interactions.

The literature discusses the management of these interaction processes through various communication strategies. Particularly in the 21st century, the changes in information communication and internet technologies have transformed not only societal, social, and cultural structures but have also made change a necessity rather than a choice, given the emergence of new values across all domains. Alongside these changes, the expansion of individuals' avenues for self-expression has led to the emergence of new approaches in interpersonal communication. Additionally, the increasing desire of individuals to communicate with organizations and the necessity for organizations to present themselves to their target audiences have led to the need for a reevaluation of communication processes in the context of individual-organizational communication.

This perspective has given rise to the concept of sustainability communication. Sustainability communication is an approach to communication that involves managing stakeholder relationships for the purpose of creating awareness about environmental, social, and economic sustainability and inducing behavioral change. This communication approach aims to influence the behavior of the target audience to enhance societal well-being. Emphasizing transparent communication with stakeholders, it includes efforts to persuade, secure participation, and cultivate sustainability awareness by highlighting the benefits of sustainability processes. Public relations, on the other hand, is a field that manages the communication process for an organization to achieve its goals and sustain its operations. In this context, the concept of sustainability should manifest itself in all attitudes and behaviors of the organization (Özgen, 2022).

This era, marked by the transformation of communication paradigms through technological advancements, necessitates rapid adoption of new communication technologies by organizations, providing them with a competitive advantage. Therefore, it is crucial for organizations to follow and understand these developments (Baygül Özpınar, 2021, p.150). In other words, it is emphasized that organizations need to develop and integrate the latest technologies to offer a more interactive and innovative communication experience with their internal and external stakeholders. Some of these include new methods and tools that bring public relations practices into the digital realm. Baygül Özpınar (2021) particularly discusses how technological applications such as artificial intelligence (AI) and virtual reality (VR) have given rise to the concept of digital public relations. For organizations that swiftly track technological advancements, investing in technologies that allow them to analyze customer expectations, identify strategic competitive advantages, engage with target audiences through social media applications, and stay abreast of the latest trends has become increasingly important (2021, pp. 164–165).

Parallel to the digital transformations in communication paradigms and public relations practices, there is a concept undergoing change on the consumer side. The rapidly increasing global population, globalization, and environmental pollution exacerbated by technological advancements present a significant challenge in ensuring individuals' access to healthy food. In addition to personal, psychological, and socio-cultural factors influencing consumption behavior today, environmental sensitivity emerges as another element. Consumers have developed awareness regarding any production or consumption method that could harm the environment. Advocates of responsible and balanced consumption, driven by economic and social developments, consider it crucial to understand the information and attitudes of these environmentally conscious consumers, taking into account their needs and desires.

Public Relations and Strategic Corporate Communication

According to the definition of the International Public Relations Association (IPRA), public relations is a continuous and organized management task that involves understanding, gaining sympathy and support from individuals or groups that a organization may encounter in the public or private sector (Göksel and Yurdakul, 2006, p.6). Fitzpatrick and Gauthier (2001) define public relations as the creation of tactics based on communication phenomena to change the behavior and attitudes of target audiences (p.195); it is a process of influencing and directing target audiences (Seib and Fitzpatrick, 1995, p.7). Gürüz (2010) broadly defines public relations as a recognition and introduction process (2010, p.1). Göksel and Yurdakul (2006) state that the purpose of public relations activities is to shape public

opinion in accordance with the defined goals (2006, p.120). Public opinion, according to the dictionary definition, expresses the general view of the public on a specific issue. Communication efforts are required to shape public opinion through the phenomenon of public relations (Sabuncuoğlu, p.42).

Communication is defined as a dynamic process that involves the exchange of news, information, emotions, thoughts, and passions at the individual, group, or societal level (Kamanlıoğlu and Göztaş, 2010, p.4). According to Çamdereli (2000), the fundamental purpose of communication studies is to influence the behavior of target audiences in the desired direction (2000, p.18). Therefore, persuasive features are important for public relations messages (Durmaz, 2000, p.52).

The process of conveying information to the public is generally carried out through messages. To leave an effective and lasting impact on society, the target audience must be known, and the message must be clear, understandable, concise, interesting, memorable, and capable of receiving feedback.

In today's modern society, public relations management, which has become an indispensable phenomenon for creating public opinion in both the public and private sectors, has evolved over time into its current form. Although the symmetrical model is generally considered the contemporary equivalent of modern public relations, various managerial, technological, and internal-external environmental conditions sometimes show that all four models exist simultaneously (Peltekoğlu, 2001, p.95). Sümer (2013) claims that organizations have conceptually evolved from traditional to strategic public relations but struggle to implement this transformation. More than half of the organizations in the study opted for a mixed model, indicating a shift toward a professional understanding of public relations (2013, p.77).

With rapid economic, political, cultural, and technological changes, along with an information explosion, the demand for knowledge by society has increased. Meeting this societal demand for information places significant responsibility on public relations professionals (Göksel and Yurdakul, 2006, pp.54-55). The purpose of public relations activities is to create awareness in the public through communication campaigns prepared and planned within the framework of strategic communication targeting the selected target audience. In this context, awareness is the goal of public information campaigns aimed at increasing public awareness of existing dangers and risks.

While public relations strategy represents the overall program applied to achieve the desired result (Pira and Baytekin, 2007, p.106), communication strategy involves the selection of communication tools and techniques to achieve the intended results within the framework of strategic public relations programs (Yurdakul and Coşkun, 2008, p.55). Edward W. Blok (1987) defines strategic communication as consistent, well-prepared, and rational

communication efforts (Grunig, 2005, p.131). Public relations professionals implement strategic communication management correctly by planning which communication tools to select for which target audiences and, as a result, what type of desired behavioral change should be achieved, in accordance with the measurable goals they have determined (Yurdakul and Coşkun, 2008, p.57).

The success of strategic communication efforts depends on the selection of the appropriate communication tool that is consistent with public relations strategies and achieves the desired message effectiveness (Peltekoğlu, 2001, p.182). The media and techniques used in public relations activities are divided into three groups: written tools, broadcast tools, and other public relations tools. Written tools include press releases, press statements, press conferences, press kits, press cocktail parties, interviews, press trips, etc., in the newspaper category; and in the company publications category, books, magazines, posters, brochures, activity reports, etc., are included. Broadcast tools include television, radio, the internet, and promotional films. Other public relations tools include fairs, competitions, meetings, exhibitions, festivals, lobbying, and sponsorship activities (Göksel and Baytekin, 2007, p.174; Pira and Baytekin, 2007, p.151; Göksel and Yurdakul, 2006, p.275). While any one of these channels can be used to convey public relations messages to the target audience, multiple channels can also be preferred. However, the precondition for ensuring maximum message effectiveness is the use of multiple media (Durmaz, 2000, p.52).

According to Oliver (2007), strategic communication efforts conducted by public relations practitioners can be explained through eight factors: media relations, corporate affairs, crisis management, announcement and promotion, research and initiative, sales and marketing, reputation management, and event management. The strategic nature of public relations activities plays a key role in carrying out integrated communication plans and programs in these processes. According to Oliver, the success of public relations practices depends on knowing and fulfilling the responsibilities of all stakeholders in the process, including suppliers, the community, government, financial groups, pressure groups, and the field (2007, p.18).

According to Baskin and colleagues (1997), the goal of public relations practitioners is to communicate with all internal and external target audiences, to develop a consistent and positive relationship with the organization's goals and society's expectations. Public relations practitioners develop, implement, and evaluate public relations programs to promote mutual impact and understanding between all components of the organization and the public. The classical strategic management model attempts to align the company's mission by reflecting the internal and external situation of the organization and its mission in harmony with external environmental factors. According to Grunig and Grunig (1992), when determining the organization's mission,

public relations practitioners should evaluate the organization's overall and internal situation, capabilities, and the external environment of the company in the context of competition and general external factors. They also argues that organizations adopting the strategic public relations model should use a two-way symmetric model based on feedback analysis to be successful.

According to Ind (1997), public relations practices developed based on the two-way symmetric model increase awareness, and in this context, media relations conducted increase visibility in the media by increasing the impartial nature of these practices (p.16). Ind also emphasizes that public relations strategies must be integrated, applicable, and consistent, requiring the analysis of target audiences and all stakeholders. Feedback obtained from these analyses allows the identification of communication needs for each target audience and reveals the communication strategies that need to be implemented for each one. It also allows for a proper reevaluation of the communication channels used in line with the organization's strategies (Oliver, 2007, p.19).

The Evolving Dimension of Corporate Communication: Corporate Social Responsibility (CSR) Communication and Eco-conscious Individuals

The depletion of forests, the endangerment of natural habitats for animals, and the escalating global warming have prompted environmental movements and individuals to unite on these issues. Individuals committed to living in a manner that minimally impacts the environment have begun to prefer eco-friendly products in their consumption. The environmental thought inclination, green consumption, and eco-friendly consumption concepts have emerged among individuals. Atakan and İşçioğlu (2009, p. 125) assert that this shift in consumer behavior has become a societal pressure factor for businesses, giving rise to the concept of social responsibility.

Consumers with a sense of social responsibility not only consider satisfying their individual needs during the purchasing decision process but also anticipate the potential consequences of their consumption behavior on other members of society. Consequently, socially responsible consumers, by displaying awareness and sensitivity before a purchase, evaluate whether they are environmentally responsible during the buying process. In this context, ecological responsibility involves consumers considering the positive impact on the physical environment and environmental benefits when making consumption choices. Furthermore, it is suggested that individuals can enhance this impact by forming consumer groups and solidarity groups for more effective collective actions rather than acting individually (Hayta, 2008, p.148).

It can be argued that environmental awareness and ecological responsibility represent a critical aspect of contemporary consumption trends. Public relations, as a discipline aiming to develop communication with target audiences and persuade them, utilizes campaigns as a significant tool to achieve this goal. Efforts related to the environment fall within the expertise of the public relations profession, encompassing activities such as disseminating information to target audiences, increasing societal awareness, and collaborating with target audiences (Pira and Baytekin, 2007, p.13). The focal point of environmental awareness communication campaigns and strategies conducted by public relations is to facilitate bilateral communication based on accurate information. The disciplinary structure of public relations extends its influence in the relationship between non-governmental organizations (NGOs) and the public, playing a role in environmental issues. Communication between NGOs and the public emerges as a crucial element in providing information to the public on concepts such as environmental issues that concern the entire society. In this context, communication plays a significant role in promoting attitude and behavior changes regarding environmental issues, encouraging collective intelligence and collaboration.

The foundation of communication between NGOs and the public lies in the dissemination of campaigns and communication strategies conducted by NGO centers through public relations tools such as printed materials, broadcast media, and online platforms. This approach stands out in the context of creating societal awareness about environmental issues. Public relations campaigns are comprehensive communication efforts aimed at achieving specific objectives over a defined period and encompass research, planning, action, and situational assessment stages. Public relations campaigns are highly effective in influencing and persuading individuals, making them valuable for brands. However, the process of creating campaigns and analyzing usable information is time-consuming and requires labor. Artificial intelligence (AI) accelerates this process by quickly collecting, filtering, and making data usable (Ilicak Aydinalp, 2020, p.2292).

The aim of this study is to contribute to the literature of public relations by examining the role and significance of public relations practices in increasing environmental awareness during the transition from technical public relations applications to strategic public relations applications. This review aims to shed light on the evolving role of public relations in creating societal consciousness on environmental issues, reflecting the changes and developments in today's environment.

The Case of WWF's Hologram Elephant PR Project

The focus of this public relations campaign example is the life-sized elephant hologram PR Campaign conducted by the World Wildlife Fund

(WWF) in London. Managed by the public relations agency Manifest, the campaign aimed to raise awareness by encouraging supporters (Photo 1) to use the #StopWildlifeTrafficking hashtag on social media and mention @ WWF_UK (wwf.panda.org/).

Photo 1: *Campaign image with WWF's volunteers (Source: (https://www.prweek.com/ article/1495257/elephant-hologram-appears-london-wwf-campaign)*

Introduced on October 8, 2018, at St Paul's and subsequently showcased at Abbey Road and Parliament, the real-time hologram was part of WWF's Stop Wildlife Trafficking campaign (Photo 2). With this initiative, WWF aimed to create awareness about wildlife trafficking and mobilize the public to call for an end to crimes against wildlife. To achieve this goal, WWF set a target to gather over 100,000 signatures for a petition urging the British government to put an end to wildlife trafficking.

Photo 2: *Campaign image in St. Paul's Cathedral (Source: https://www.prweek.com/ article/1495257/elephant-hologram-appears-london-wwf-campaign)*

Choosing a powerful public relations strategy over a traditional petition campaign or protest, the campaign opted to create a "creative moment." Investing in advanced technology, providing a memorable experience, and crafting a clear narrative enabled the public relations campaign to create an impactful and unforgettable moment by utilizing the presence of a roaming elephant hologram on the streets of London. Essentially, WWF sought to overcome the "ignore" mindset by bringing endangered wildlife directly to London. While the life-sized holographic elephant roaming in the heart of London was unusual, it served as a compelling reminder of the urgency to protect these animals.

The intentional selection of a large and life-sized elephant hologram aimed to guide people towards remembering the beauty and magnificence of these animals and emphasize the urgency of conservation. WWF supported this initiative by implementing designs on various pedestrian crossings, enhancing visual impact and strengthening participation in the campaign (Photo 3).

Photo 3: *Campaign image pedestrian path (Source: https://www.creativemoment. co/wwf-uses-an-african-elephant-roaming-around-london-to-highlight-wildlife-trafficking)*

The intended success has been achieved with a PR project that highlights the significance of new communication technologies in the context of public relations and corporate communication, serving as a commendable example. In this impressive campaign where technology is cleverly and boldly utilized to draw attention to a crucial issue, thousands of supporters responded to WWF's call by providing their signatures. WWF's integration of technology and its innovative approach in this PR campaign have demonstrated that such applications are a bold and striking means to generate awareness and provoke an effective response. The success and effectiveness of the PR campaign were further validated by receiving accolades at the PR Week Awards 2019, Drum PR Awards 2019 (Best Event, Stunt, or Promotional Activation), and PR Moment Awards 2019 (Stunt of the Year).

CONCLUSION

Environmental conservation has evolved by proposing various measures to address escalating environmental issues. However, while this approach tackles problems such as environmental pollution and diminishing resources, the new ecological paradigm focuses on a holistic paradigm shift by emphasizing the interconnectedness of all stages of life (Kara, 2018, p. 18). According to this paradigm, businesses receiving substantial support for environmental sensitivity and responsibility can gain consumer appreciation

through legal, ethical, and economic measures to create awareness in society and support sustainable living. In this regard, businesses can enhance their reputation by using the communication facilitation function of public relations to understand and garner sympathy from the target audience.

Studies in the literature (Kükrer, 2012, p. 4521; Karalar and Kiracı, 2011, p. 64) have addressed consumers taking a stance against nature and playing an increasing role in environmental degradation, emphasizing consumers' significant responsibilities in addressing and restoring ecological balance. The presence of organizations and consumers with high environmental awareness and actions in this direction demonstrates the potential to mitigate many negatives threatening human health, such as water pollution, soil contamination, a decrease in biological diversity, and increasing environmental issues. Therefore, communication efforts related to environmental awareness and the delivery of messages to consumers, producers, and sellers are becoming part of the expertise in public relations.

Public relations activities discuss the goal of shaping public opinion in line with identified objectives. Especially in the communication between public relations and non-governmental organizations (NGOs) and the public, it can be said that public relations is an important tool in creating social awareness in environmental issues. Public relations campaigns are used to effectively reach individuals and encourage awareness and behavior changes in environmental issues. With the advancement of technology, new communication technologies such as virtual reality and artificial intelligence are rapidly developed to enrich corporate communications and facilitate creative work in this process. This study aims to contribute to the literature by examining the role of public relations campaigns based on environmental social responsibility communication in increasing environmental awareness during the transition from technical public relations to strategic public relations.

In this context, the current study focuses deeply on the multifaceted field of public relations (PR), emphasizing the role of effective communication in establishing and developing relationships between organizations and target audiences. The study examines the importance of new communication technologies such as artificial intelligence (AI) and virtual reality (VR) in the context of technological advancements, exemplifying their rapid adoption in public relations and corporate communication studies through a case study of a social responsibility campaign.

In this regard, the study presents a case study of the holographic elephant PR campaign of the World Wildlife Fund (WWF) conducted by the Manifest PR Agency. The campaign aimed to raise awareness about animal poaching in London, examining the evolving dimension of public relations, corporate

social responsibility (CSR) communication, and the increasing awareness of environmentally conscious consumers.

In summary, in the face of global challenges such as environmental degradation and responsible consumption, PR professionals are tasked with developing campaigns that promote two-way communication based on accurate information. Within the scope of this study, it is emphasized that there is an increasing pressure on businesses to adopt social responsibility and adapt to the preferences of environmentally conscious consumers. Understanding the knowledge and attitudes of the environmentally conscious demographic group has become a necessity for public relations practitioners. The use of a real-size holographic elephant in the campaign aimed to overcome the "neglect" mindset about endangered wildlife and create an effective memory. This experience, resulting from the conscious use of advanced technology and concluding with an impactful narrative, emphasized the urgency of conservation efforts. In today's world, prioritizing social issues, it is important for environmentally focused social responsibility projects to be sustainable. Examining the hologram campaign, which includes a message of sensitivity to animal rights as a virtual reality-based example of a PR campaign, highlights the necessity of actively using new media tools in addition to traditional PR tools in public relations to increase consumer awareness in the face of increasing ecological damage. In this context, it is recommended that future studies on the subject should discuss the sustainability of environmental social responsibility campaigns.

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CHAPTER 3

EVALUATION OF THE USE OF VISUAL STEREOTYPE IN TERMS OF VISUAL COMMUNICATION DESIGN

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INTRODUCTION

'Stereotype' refers to routinization, stereotyping structures in different areas of life. Many stereotypes emerge in the field of visual communication. Stereotype visual design elements carry either plain meaning or side meaning. In design, the most important element in choosing the elements of stereotype design is the symbolic meaning formed in the long process of that element of design. This symbolic meaning carried by the stereotypical image may come to define an idea, ideology or a group over time.

The concept of stereotype is used to describe stereotyping in other words stereotypical perceptions within the framework of sociological approach. Although it expresses bad beliefs, perceptions and attitudes from a sociological and psychological point of view, it is used more in defining stereotyped design elements in terms of visual communication design. With this concept, the stereotypist's prejudices are put forward. The function of stereotypes to reduce ambiguities through subjective certainty, and the ability to facilitate understanding, also provides a basis for its popularization and traditionalization (İmançer, 2004: 131).

Some of the stereotypes are based on empirical reality. Therefore, these are useful, but a significant part of them can cause exaggerations. What is important in visual communication design is not what to communicate, but how to communicate (Yavuzer, 1990). In this respect, the pictures and writings that constitute the message should be very well chosen. In particular, international media outlets and internet sites with a quarter-century of activity have played a major role in the formation of stereotypic elements. In visual communication, visual stereotypes stand out in terms of easier creation and perception of the message than other visual elements.

Today, stereotypes are put into effect as a control tool of guided centers. There are sensitivities of the certain societies to some stereotypes. High stereotypes usage of the designer's brings with it the abuse of these sensibilities. Visual stereotypes also contain negativities that will cause uniformity of communication activity. In addition, continuous use of stereotypes has important side effects that will lead to a vicious cycle for the designer and the perceptor.

Today, designers prefer design elements that have easy detection or have a lot of awareness. In cases where it is very difficult to create a remarkable new figure, the preference for stereotype figures or imitative figures carries no value other than to bless the past. However, today, the effect of stereotyped visuals, which come into our lives in large numbers, soon diminishes and loses its importance.

1. STEREOTYPE CONCEPT

The terms stereotype and stereotyping are a Greek term, derived from the words stereos (solid) and typos (stamp). The stereotype is the logical form of general expression of the normative tendency of a person with emotional values to a group with certain characteristics and behaviors, within a style of simplification without cause (Wenzel, 1978:28). According to Gombrich and Hauser, stereotypes are examples of traditional, fixed, repetitive structures of representation. 'A stereotype is the expression of the opinion of a social group or individuals' (İmançer, 2004: 136). For Dröge (1967), stereotypes are the representation of people or groups, of nations, and this representation is shaped through belonging to the group. Research has shown that exposure to stereotyping often leads to stereotype assimilation (Van Breen et al, 2018: 1).

The concept of stereotype, which was used as a technical term at the end of the 18th century, was mentioned in the book Public Opinion (1964) by Walter Lippman, an American journalist (Marshall, 2003: 701).

The concept of stereotype in the dictionary of Social Psychology; a fixed, oversimplified, over-generalised, often biased idea towards all members of a group (Budak, 2003: 699) has been referred to as (Özmelek Taş, 2018: 481). Stereotypes facilitate personal opinion building. They also feed the pre-established provisions in society (İmançer, 2004: 130). The person who perceives and learns stereotypes also ensures the continuity of stereotypes by adapting to the compromises of the group or society in which they reside. Whatever the elements are, when stereotypes are activated, it is largely disabled to make a rational assessment. Instead, prejudices come into play. Especially in decision-making, stereotypes lead to erroneous results. The stereotype, which originally appeared individually, can transform into social identity by influencing the collective structure in later processes. It is a pure debate that stereotypes are 'simple' (Hinton, 2000). Stereotypes are important and effective (Çatalcalı Soyer, 2009: 17).

1.1. Stereotype Visual

Stereotype structures appear in very different areas of life without realizing it. In the activity of communication, we come across a lot of stereotyped elements. In visual communication design, which is the realization of communication with visual elements, there are many visual stereotype structures. More or less stereotype structures exist within almost all visual design groups. As in all areas, the use of stereotype in visual communication represents a dimension of the multifaceted traditionalist structure. Only in one country or the whole world, when a visual belonging to human or objective elements is used for long periods of time, for whatever reason, becomes known naturally and people develop eye habit. The purpose of use begins to translate

into generalization. As a result, it is now transformed into that visual stereotype. A visual does not necessarily need to be based on a logical justification for being a stereotype visual. There may be logical reasons for the transformation of a visual into a stereotype visual, or an ordinary visual without any reason can also be transformed as a result of very different social conditions or very different factors. For example, the 'crying boy painting' drawn by the Italian street painter is an artistically ordinary work, but it is very difficult to make a logical explanation of its transformation into a stereotype known all over the world. In communication studies, written and stereotype visuals are often referenced to reflect his worldview, ideology, thought, expectation. The communication designer can (whether aware or not) succumb to the buyers' expectations for reality and the uncomplicated. The most concrete example of this situation is the use of stereotypes. The second important factor that drives the communication designer to use stereotypes is the fear of criticisim of the recipients. In collective structures, traditional values and habits are the source of the reaction against change. The designer, who is not assertive in his strong stance and work, chooses to continue the past instead of going out of bounds due to the reactions that will come from the other side. As a result, stereotypes are becoming stronger, or at least finding grounds to maintain their existence.

2. VISUAL COMMUNICATION DESIGN

Visual communication is the oldest and most natural form of human communication. The history of visual communication goes back to cave paintings in primitive times. Visual communication design is an interdisciplinary field based on generating solutions to communication problems using visual language (Frascara, 2004: 4). Describes visual communication design as an occupation that includes three basic elements: 'design as a method, communication as a purpose, visuality as a medium' (Uyan Dur, 2015: 444). The basic function of a visual communication study is functionality. According to the type and characteristics of the work can stand out in original and aesthetic expectations. The visual communication designer needs to make the planning by taking these expectations into account before starting the design. Decisions made by the designer have importance that affect the final decision of the buyer. After the planning process, editing stage is moved to. The editing process is the construction process in which expectations are made concrete. At the end of the construction process, the formation of the aesthetic and original structure is also revealed. The design of a visual communication can occur with the use of all kinds of writing and visual elements together. The primary purpose of visual communication products is to get the message to the recipient by attracting the attention of the recipient and to show the success of staying in memory if necessary.

Figure 1. Examples of Design Using Stereotype Figures [1]

2.1. Evaluation of Stereotype Visual Usage in Terms of Visual Communication Design

In visual communication studies, the aim is to produce the most effective message with the least elements of writing and visual design. In today's modern world, whether it's a newspaper page, a banner or a packaging, it's not easy to be noticeable. The job of designers is getting harder every day. In today's rich diversity, discernability has become far more important than the original or aesthetic dimension of the design with a pragmatic approach. Because of these concerns, the designer is turning to using stereotypes visuals, which is a safe harbor by avoiding risky options. The reflexes of particular audiences and groups to stereotypes make it easier for the message to reach. Stereotypes known by certain groups and audiences are used for delivering the message to the groups concerned, but are not understood in other segments of society. This kind of communication activity sets the stage for the formation of groups that do not understand each other and are alienated against each other. In recent years, emojis that simplify communication on computers and smart phones have rapidly taken their place around the world as stereotypical figures. According to the assessment of linguists and communication experts, it is expected that in a future of about 15-20 years, written communication will be replaced by emojis in large part. Emoji symbols, which turn into universal expressions in electronic media, are an inevitable reality that will cause enormous harm to traditional communication management in everyday life. For this reason, it is very important that the figures remain within the visual meaning value and that the written communication retains its own value. None is superior to the other. The deterioration of the balance that has existed for thousands of years will bring great problems in the name of humanity.

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1 https://www.instagram.com/worldhumanrelief/p/CxcfqYUNPwB/?img_index=1

https://xfrogclothing.com/product/charlie-chaplin-modern-times-shirt/

https://igusagok.gelisim.edu.tr/

https://tr.m.wikipedia.org/wiki/Dosya:Ww2_poster_oct0404.jpg

2.1.1. Positive Results of Stereotype Use

- The visual stereotype allows easy detection of the message.

- Minimizes the risk of format - content in design.

- The emotional characteristics of stereotype visuals help to reinforce the emotional in that regard.

- Stereotype visuals contribute to the creation of collective perception and behaviors in the target audience.

- It saves time and cost by accelerating design preparation processes.

- Visual stereotypes facilitate the work of amateur designers.

2.1.2. Negative Results of Stereotype Use

- It is not possible to mention the originality of the design in a study with stereotypical figures.

- Stereotyped perception structure in society creates certain characteristics and behavior trends in design, as in other areas, leads to prejudice against innovations.

- Stereotype figures can provide the desired purpose at the beginning, however they does not contribute to long term communication.

- Because the design with stereotype figures does not bear the traces of today (fashion), it causes it to be categorized as a work of the past (outmoded).

- Stereotype elements constitute a psychological (authoritarian) pressure that the designer feels compelled to adhere to. This prevents the designer from using to different alternatives.

- Consciously or unwittingly the elements of stereotype visual design are used in the same categorical products. This causes uniformity in visual communication.

- Stereotype visuals result in works that imitate each other in terms of design elements and message.

3. CLASSIFICATION OF STEREOTYPE FIGURES IN TERMS OF VISUAL COMMUNICATION DESIGN

It consists of the use of one or more or all of the design elements such as color, text, picture, shape, photograph, illustration, depending on the subject of a visual communication work. When stereotype figures are investigated in The World and in Turkish Republic, there are stereotypical structures in almost all groups of design elements. In the book chapter, stereotype design elements that are judged to be stereotypes are evaluated separately within the group of design elements to which they belong.

3.1. Stereotype Photos

3.1.1. Charlie Chaplin

Figure 2. Charlie Chaplin²

3.1.2. Marlyn Monroe

Figure 3. Marlyn Monroe³

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2 https://www.perfosmart.com/single-post/2017/06/23/charlie-chaplin
https://www.facebook.com/kleinkreativ/photos/a.1569325156678579/1591471437797284/?type=3
https://pt.dreamstime.com/foto-de-stock-personifica%C3%A7%C3%A3o-de-charlie-chaplin-ima-ge34665190
3 https://www.cosasdearquitectos.com/2020/03/covid-19-estudio-de-arquitectura-pone-mascaril-las-y-guantes-a-los-iconos-pintura/
https://www.hurriyet.com.tr/kelebek/6-saatte-marilyn-monroe-oldu-8564745
https://www.koupakoupa.gr/en/mug/11oz/designs/entertainment/cinema/marilyn-monroe.html
https://www.vivense.com/kadin-ybka-057-yagliboya-kanvas-tablo-50x50-modeli.html
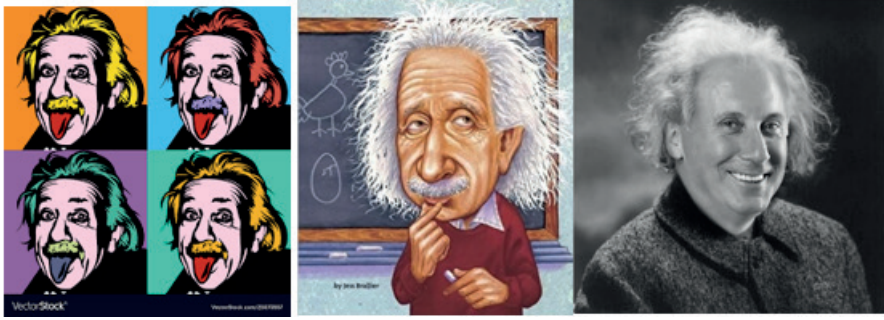
3.1.3. Albert Einstein

Figure 4. Albert Einstein[4]

3.1.4. Atomic Bomb

Figure 5. Atomic Bomb[5]

3.1.5. First Man to Set Foot on the Moon

Figure 6. First Man to Set Foot on the Moon[6]

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4 https://www.vectorstock.com/royalty-free-vector/portrait-albert-einstein-physicist-chemist- vector-25070557

https://www.hepsiburada.com/who-was-albert-einstein-pm-HB00000JKI19

https://www.sozcu.com.tr/muharrem-inceye-ilginc-benzetme-wp2460190

5 https://www.milliyet.com.tr/molatik/diger/atom-bombasi-nedir-atom-bombasi-hakkinda-bilgiler-71767

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http://www.haber7.com/dunya/haber/2890708-trumptan-komik-oneri-tam-ortasina-nukleer-bomba-atalim

6 https://tr.wikipedia.org/wiki/Apollo_11

https://tr.pinterest.com/pin/708050372665575630/

https://wallhere.com/tr/wallpaper/252906

3.1.6. Adolf Hitler

Figure 7. Adolf Hitler[7]

3.1.7. Che Guevara

Figure 8. Che Guevara[8]

7 https://www.cnnturk.com/dunya/eskiciden-75-sente-alinan-tablo-adolf-hitlerin-cikinca-catiya-sakladi
https://www.bombom2002.com/?product_id=474021208_61
https://www.memri.org/reports/qatari-media-compare-israel-nazis-netanyahu-hitler-gaza-auschwitz
http://whisper.sh/whisper/0539c1fa05999f1d25584ed513bbdb86340625/Hitler-was-a-sensitive-man
8 https://www.biyografi.info/kisi/che-guevara
https://tr.pinterest.com/pin/529102656197074769/
https://teeselling.com/product/che-guevara-i-want-you-to-rebel-t-shirt-adult-unisex-size-s-3xl/

3.1.8. American Dollar

Figure 9. American Dollar[9]

3.1.9. Skull Squadron

Figure 10. Skull Squadron[10]

9 https://www.cagdaskocaeli.com.tr/haber/6539915/1-mart-2021-dolar-euro-fiyatlari

https://www.reddit.com/r/ZargoryanGalaksisi/comments/o0a6oj/dolar_%C5%9Fimdi_liran%C4%B1n_%C3%B6l%C3%BCm%C3%BCyle_dans_ediyor/?rdt=50451

https://www.karar.com/dolar-ve-euro-yatay-seyirde-gram-altin-ise-400-liraya-kosuyor-1571768

https://www.haberturk.com/dolar-son-dakika-dolar-kuru-bugun-kac-tl-oldu-
10 https://tr.pinterest.com/pin/703546773039749070/
https://creativemarket.com/StudioLondon/2218308-Skull-Graphic-Hipster-Style-Graphic
https://www.temu.com/big-tribe-skull-head-pattern-mens-t-shirt-for-summer-outdoor-mens-halloween-style-crew-neck-tops-g-601099524312292.html
https://www.shutterstock.com/tr/image-vector/skull-illustration-message-tee-shirt-graphics-1572670957

3.1.10. The Nurse Who Made The Silence Sign

Figure 11. The Nurse Who Made The Silence Sign[11]

3.2. 2. Figure-Illustration-Symbol

3.2.1. Mona Lisa

Figure 12. Mona Lisa[12]

11 https://www.1stdibs.com/furniture/wall-decorations/posters/vintage-quiet-please-nurse-sign/id-f_10913161/
https://www.ciceksepeti.com/sus-isareti-yapan-hemsire-bskili-kupa-bardak-kcm14532830
https://www.istockphoto.com/tr/vekt%C3%B6r/illustration-representing-nurse-woman-making-silence-sign-pop-art-style-gm580112112-99762583
https://www.123rf.com/photo_144785140_female-nurse-asking-for-silence-portrait-of-asian-woman-nurse-with-shhh-hand-gesture-for-no-noise-si.html
12 https://tr.pinterest.com/pin/295126581806323650/
https://tr.pinterest.com/pin/248683210663337655/
https://tr.pinterest.com/pin/484348134926482589/
https://www.kizlarsoruyor.com/kultur-sanat/a33268-bir-efsane-tablo-mona-lisa

3.2.2. Jesus Christ

Figure 13. Jesus Christ[13]

3.2.3. Virgin Mary

Figure 14. Virgin Mary[14]

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13 https://islamansiklopedisi.org.tr/isa
https://www.thingiverse.com/thing:2370575/files
https://www.sondakika.com/dunya/haber-ladin-e-isa-tasviri-kizdirdi/
14 https://marianprayers.org/blessed-virgin-mary
https://www.hippopx.com/en/query?q=virgin%20mary
http://www.impawards.com/2006/nativity_story_ver4.html

3.2.4. Crying Boy

Figure 15. Crying Boy[15]

3.2.5. Picture of Merchants Selling on Credit and Cash

Figure 16. Picture of Merchants Selling on Credit and Cash[16]

3.2.6. Themis, The Symbol of Justice

Figure 17. Themis, The Symbol of Justice[17]

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15 https://www.pinterest.co.uk/pin/655203445763124805/
https://i.ytimg.com/vi/vGV5l4-LsBU/maxresdefault.jpg
https://i.pinimg.com/originals/b1/7d/8a/b17d8a372ecc9234360042e7d6913e24.jpg
http://dianebradley.com/portfolio/painting/
16 https://galeri.uludagsozluk.com/r/pe%C5%9Fin-veren-vs-g%C3%B6sterip-vermeyen-171845/
https://n11.neohowma.com/pe%C5%9Fin-veren/
17 https://tr.pinterest.com/pin/480688960219255998/
https://www.pinterest.co.uk/pin/556476097689787228/
https://www.pngwing.com/tr/free-png-vfaxh

3.2.7. Left Fist

Figure 18. Left Fist[18]

3.2.8. I Want You for U.S. Army Poster

Figure 19. I Want You for U.S. Army Poster[19]

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18 https://pixabay.com/tr/vectors/yumruk-güç-kavga-etmek-saldırganlık-296563/
https://www.borsagundem.com/haber/avrupa-ekonomisini-sarsacak-grevler-basliyor-1543974
https://issuu.com/ekimgencligi.net/docs/eg_111
19 https://tr.wikipedia.org/wiki/Dosya:J._M._Flagg,_I_Want_You_for_U.S._Army_poster_%281917%29.jpg
https://www.icp.org/browse/archive/objects/i-want-you-for-the-us-army
https://www.ebay.com/itm/364172367325
https://www.medyaradar.com/trumptan-heyecanlandiran-asi-aciklamasi-cok-yakin-zamanda-duyu-rulacak-haberi-2029772

3.2.9. Santa Claus

Figure 20. Santa Claus[20]

3.2.10. Christmas Tree

Figure 21. Christmas Tree[21]

20 https://orangebaku.wordpress.com/2017/11/17/saxta-baba-eviniz%C9%99-g%C9%99lsin/trans-parent_santa_claus_with_green_gift_png_clipart/
https://tr.depositphotos.com/104030668/stock-illustration-cartoon-santa-claus.html
https://www.facebook.com/Geyik.Yapma/photos/d41d8cd9/173624629343422/
https://www.avmetkinlikleri.net/proje/noel-baba-oyuncak-atolyesi-palladium-antakya-avm/
21 https://www.amazon.com.tr/Lim-%C3%B6rt%C3%BCs%C3%BC-kadife-dekorasyonu-k%-C4%B1rm%C4%B1z%C4%B1/dp/B07ZPX19KB
https://www.istockphoto.com/tr/vekt%C3%B6r/davet-ne%C5%9Feli-noel-k%C4%B1rm%C4%B-1z%C4%B1-parti-poster-afi%C5%9F-ve-kart%C4%B1-tasar%C4%B1m-%C5%9Fablonu-mutlu-ta-til-ve-gm873415830-243915030
https://www.pinterest.pt/pin/429530883190623094/?autologin=true&amp_client

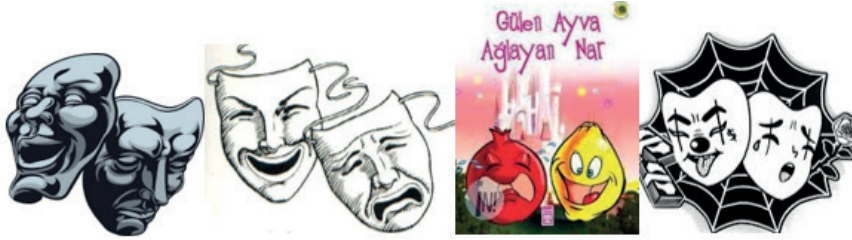### 3.2.11. Symbol of the Theatre Laughing and Crying Mask

Figure 22. Symbol of the Theatre Laughing and Crying Mask[22]

3.2.12. Vendetta Mask

Figure 23. Vendetta Mask[23]

3.2.13. The Five Corner Red Star

Figure 24. Symbol of Socialism and Communism, The Five Corner Red Star[24]

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22 https://www.facebook.com/photo/?fbid=205540478485281&set=a.205540441818618
https://www.facebook.com/photo/?fbid=1046141586120245&set=a.1046141549453582
http://didodoguruyo.blogspot.com/2009/06/gulen-elma-aglayan-nar.html
https://shop.meowwolf.com/merch/laugh-now-cry-later-sticker/
23 http://gurkankilicaslan.com/v-for-vendetta-james-mcteigue-2005/
https://www.koctas.com.tr/cakasaat-anonymous-maskesi-v-for-vendetta-tasarim-duvar-saati/p/5000211980
https://tr.pinterest.com/pin/726064771159610982/
24 https://freepng.pictures/tag/red-star/
https://www.istockphoto.com/tr/vekt%C3%B6r/k%C4%B1z%C4%B1l-ordu-bayra%C4%9F%C4%-B1-gm958709824-261784115
https://www.kibrispostasi.com/c35-KIBRIS_HABERLERI/n476195-kspden-kimliksizler-dernegi-nin-eylemine-destek
https://www.kostebek.com.tr/yazlik-kizil-yildiz-castro-sapkalari

3.2.14. Dove Carrying of Olive Branch in Its Mouth

Figure 25. Symbol of Peace, Dove Carrying of Olive Branch in Its Mouth[25]

3.2.15. Caduceus (Cane) Winged Cane Entangled Snake

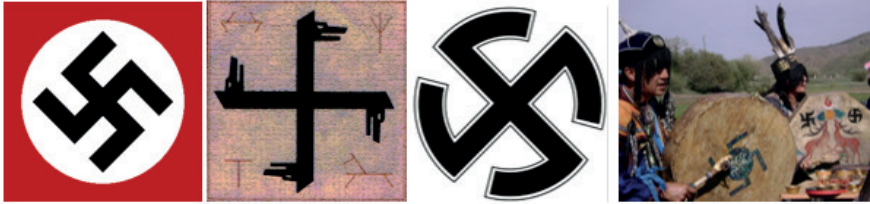*Figure 26. Symbol of Medicine Caduceus (Winged Cane Entangled Snake)[26]*

3.2.16. Swastika

Figure 27. Swastika[27]

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25 https://tr.pinterest.com/pin/382524562072576588/
https://www.canakkaletravel.com/haber/iste-52-troia-festivalinin-afisi.html
https://www.ajanimo.com/barisin-simgesi-
https://www.odebateon.com.br/edital-de-convocacao-convencao-municipal/
26 http://www.felsefetasi.org/tip-sembolu-kaduse
https://tr.pinterest.com/pin/543739355002505377/
https://www.saglik.gov.tr/
https://www.ozelbeykenthastanesi.com/
27 https://canerfidaner.files.wordpress.com/2010/07/resim-7-nazilerin-gamal_-hac_.png
http://gamaliturk.blogspot.com/2015/09/oz-damgasgamal-hacsvastika-ile-turk.html
https://www.ciceksepeti.com/ssfg-angemiel-home-gamali-hac-40x40-cm-mdf-tablo-alm0040442
https://twitter.com/turkcubilgii/status/1218624623799099393

3.3. Stereotype Colors

3.3.1. Green

There are colors that have become symbols. Green is widely used in Muslim countries as the color of the Islamic faith.

Figure 28. Islamic Elements with Green[28]

3.3.2. Red

a) Red is stereotyped all over the world as the color of communism and socialism.

Figure 29. Red Stereotyped Communism-Socialism Visuals[29]

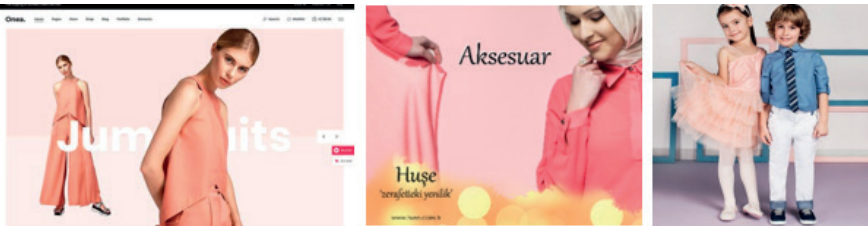b) Red and red-like colors (pink, orange, burgundy) have become stereotypes as females colors.

Figure 30. Examples of Female Design Weighted in Red and Shades[30]

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28 https://tr.depositphotos.com/2516501/stock-illustration-green
https://www.afsinhabermerkezi.com/2024/02/05/rasulullah-sav-in-isra-ve-mirac-olayi/
https://wallhere.com/tr/wallpaper/1574827
29 https://tr.wikipedia.org/wiki/Halk%C4%B1n_T%C3%BCrkiye_Kom%C3%BCnist_Partisi
https://indigodergisi.com/2017/08/kizil-komunistlerin-sakli-tarihi/
http://www.olaganustukanitlar.com/komunizm-ve-sosyalizm-arasindaki-fark-nedir/
30 https://tr.pinterest.com/pin/730146158320246931/
https://tr.pinterest.com/pin/546694842239113769/
http://www.alisverisrehberi.com/multimedia/resim.asp?id=62685

3.3.3. Blue

Blue has been stereotyped as a males color.

Figure 31. Examples of Mainly Male Design in Blue and Shades[31]

3.3.4. Orange

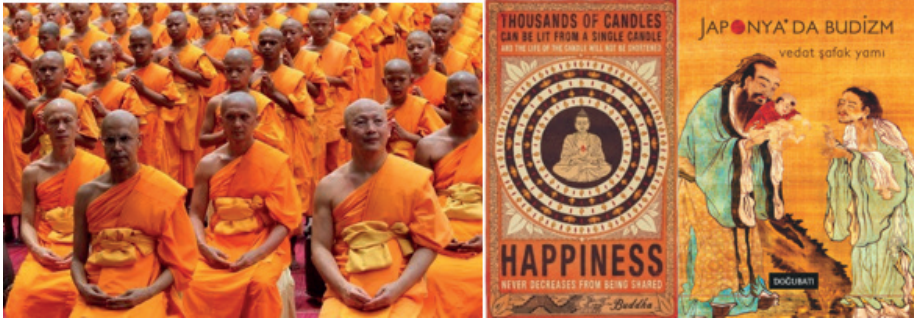Orange and its shades are stereotyped as the color of Buddhism.

Figure 32. Examples of Design Related to Buddhism with Orange Color[32]

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31 http://turkuvazreklam.com.tr/yayin-bildirimleri/2017/11/16/erkek-modasi-fotomac
https://www.ciceksepeti.com/derinss-der233-hakiki-deri-erkek-mavi-mont-kcm20861179
https://www.hepsiburada.com/bir-erkek-10-gunde-nasil-kaybedilir-kullanilmis-koleksiyon-
luk-vcd-film-pm-HBC00002LYZL1
32 https://www.femtrak.com/renklerden-turuncu/
https://bunlardanistiyorum.com/product/maxi-poster-thousands-of-candles/
https://www.kitapyurdu.com/kitap/japonyada-budizm/289047.html

CONCLUSION

Hitler's photo which is used to tell dictatorship and war, an atomic bomb figure whic is used to tell horrors of war, a photo of a pigeon with an olive branch in its mouth which is used to tell peace, a photo of the historical gate of Istanbul University which is used to tell a story about university in Turkish Republic are the most visible and common examples of stereotype figures. Stereotype visuals in communication activity are a guaranteed and easy way to eliminate the risk of perception negativity. Stereotype figures are authoritarian structures that are protected by social laws that do not appear to be disabled by turning into branded structures in their subject areas. All kinds of news, events and posters about new year's day work all over The World and in Turkish Republic, the red-robed white bearded Santa Claus and the sleigh with deers carrying gifts or the Christmas pine tree appear as the first option. In a new year's day communication study, it is almost impossible to create a message with a different visual except for these visual options. Although today's information opportunities allow rich and easy visuals to be prepared, often new visuals do not wash the throne of stereotypic visuals. The rapid change in information technologies and the rapid pace of life allow for the easy emergence of visual icons in a universal dimension that covers not only countries but also the entire world. However, it is not possible to convert to new stereotypes because it cannot maintain its long-term permanence. The stereotypes that exist today have a particular historical background, and most of them are unknown to younger generations. The use of stereotypes in modern visual communication design works creates negativity in order to prevent traditional repetition and original pursuits. The reasons why stereotype figures are used in visual communication, with a personal preference or with social pressure, should be investigated very well. The positive and negative aspects of stereotype visual use in terms of communication effectiveness and design technique should be discussed with objective criteria. Making a successful design that will attract the attention of the audience is becoming more and more difficult. For this reason, it is necessary to take into account the habits formed in this direction in the target audience, but to put forward searches that will overcome it. For example, despite the widespread use of brown, the color of chocolate, as a stereotypical structure in chocolate packaging and advertising designs, Milka's brand has managed to make an ambitious difference with its purple cow vision and purple corporate identity preference. Visual communication designers, especially those with insufficient artistic background, prefer stereotype visuals, which are easily perceptible, to go to the conclusion without much effort. Creativity and productivity are very important in design. It is necessary to put something

above what exists. Nor is the struggle to be different for the sole purpose of antagonism true. The design must be closest to the target. Function, purpose, causality are dynamics that determine the structure and direction of design. Considering the rich possibilities that computer technologies offer even to amateur users, it is not a logical choice for the designer to stay in tight patterns. Within the framework of these dynamics, the designer must struggle to capture the top performance within the boundaries and constraints of the design.

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