TC
YILDIZ TECHNICAL UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF HUMANITIES AND SOCIAL SCIENCES
HUMANITIES AND SOCIAL SCIENCES M.A. PROGRAMME

M.A. THESIS

A MEDIA ANALYSIS IN TURKEY ON THE THEORY OF SIMULATION BY JEAN BAUDRILLARD (2010-2012)

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2014

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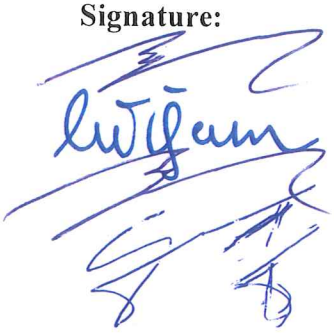
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ÖZ

JEAN BAUDRILLARD'IN SİMULASYON KURAMI ÇERÇEVESİNDE TÜRKİYE'DE MEDYA İNCELEMESİ (2010-2012)

Özlem YUMRUKUZ

Aralık, 2014

Çalışmada çağdaş dunyada medyanın kendi hegemonyasını nasıl yarattığı ele alınmaktadır. Bu bağlamda, Türkiye'de televizyon medyası ve bunun yansımaları evlendirme ve *Survivor* programları üzerinden tartışılmıştır. Araştırmada, 127 *Survivor* izleyicisine uygulanan anket ile 10 izleyici ile yapılan görüşme tekniğinden elde edilen niceleyici veri ışığında televizyon medyasının etki düzeyi ve programdaki imgelerin alımlanma düzeyi ölçülmeye çalışılmıştır. Ayrıca, 2727 katılımcıya uygulanmış olan anketten yararlanılarak genel anlamda medyaya ve evlendirme programlarına ilişkin elde edilen bulgular yorumlanmıştır. Dahası, çalışmada 2010, 2011 ve 2012 yıllarında yayınlanan *Survivor* programından 5 bölüm, 2012 yılında yayınlanan bir evlendirme programından da (Esra Erol'la Evlen Benimle) 1 bölüm söylem çözümlemesi ve içerik analizi yöntemiyle incelenmiştir. Sonuç olarak, elde edilen bulgularla toplumsalın medya aracılığıyla nasıl yeniden üretildiği, içinin boşaltıldığı ve değer yargılarının salt imajlara indirgenerek nasıl gerçeküstü bir yaşam pratiği içine çekildiği ve var olan yaşam pratiklerinden yoksun bırakılan insan bilincinin medya teknolojileri tarafından nasıl yeniden biçimlendirildiği açıklanmaya çalışılmıştır. Tezde bu yeniden üretmenin zıt ya da bir benzeri olarak değil bir karşı form olarak yansımaları ele alınmaktadır.

Anahtar kelimeler: simülasyon, hiper-realite, medya, televizyon, eğlence, iletişim.

ABSTRACT

A MEDIA ANALYSIS IN TURKEY ON THE THEORY OF SIMULATION BY JEAN BAUDRILLARD (2010-2012)

Özlem YUMRUKUZ

December 2014

The study explores how media creates its hegemony in contemporary world. At this level, it focuses on understanding media in Turkey in the frame of Jean Baudrillard's simulation theory. It specifically studies the television media and its reflections through the analysis of particular television programmes such as *Survivor* and marriage programmes. In the study, the quantitative data were obtained through questionnaires conducted with 127 *Survivor* viewers. Besides, 10 *Survivor* viewers were interviewed to find out if imageries in *Survivor* programme are cultivated thereby revealing the extent of television media's impact in human perception. Apart from that, a questionnaire conducted with 2727 participants was made use of to know the general attitude towards media especially by referring to the considerations on marriage programmes. Furthermore, in the study, 5 episodes of *Survivor* from 2010, 2011 and 2012 seasons and 1 episode from a marriage programme (Esra Erol'la Evlen Benimle) broadcasted in 2012 are discussed with the methods of content and discourse analysis as well. From the results revealed via questionnaires, interview, discourse and content analysis, it could be inferred that by the intrusion of the television media, human perception is reformulated being detached from the previously experienced praxis and as a result of it, conscious is entrapped in the hyperreal condition. The dissertation deals with that media imagery is reflected neither in the opposite nor in the similar form of its first referential meaning, yet being left in its anti-form undescriptive.

Keywords: simulation, hyper-reality, media, television, entertainment, communication.

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ABBREVIATIONS

DPT: State Planning Organisation

RTUK: Institute of Turkish Radio and Television

SETA: Foundation of Politics, Economics and Society Researches

TRT: Turkish Radio and Television

TUIK: Turkish Statistical Institute

TUBITAK: The Scientific and Technologial Research Council of Turkey

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Istanbul, December 2014 Özlem YUMRUKUZ

1. INTRODUCTION

> *"They are given meaning: they want spectacle. No effort has been able to convert them to the seriousness of the content, nor even to the seriousness of the code. Messages are given to them, they only want some sign, they idolise the play of signs and stereotypes, they idolise any content so long as it resolves itself into a spectacular sequence. What they reject is the "dialectic" of meaning." (Jean Baudrillard, 1983).*

Famous French philosopher Jean Baudrillard's (1929-2007) notion of simulation and simulacra provides useful approaches to the general effects of media and the theoretical and practical implications of virtual reality. Baudrillard unlike Jacques Derrida (1930-2004) famous French philosopher and best known for his concept of 'deconstruction' treats media content as visual entity even if they are written. He focuses mainly on photography, radio and television (visual media) with all its visuality and visibility to which he treats as machines turning anything into invisible. He sees them as hypertexts that already defy codes and symbols generating fraudulency by correctly understanding the movement from the tactile to the digital the primary fact about the new information technology.

Arguments and debates converge on the proposition that everything is fictive and fraudulent. Baudrillard notes that media penetrates into social realm and creates a hyperreal world by altering individual perception while dragging them into a whirlwind of apocryphal veracity. In the same vein, for Baudrillard postmodern life as a whole is experienced in a chain of simulations that creates a hyper-reality. At the heart of Baudrillard's diagnosis of the postmodernity lie his observations of the consumer society entrapped within the simulations world. Due to the simulation, a hyper-reality has emerged which has reduced the modern man to a subordinated status in his social environment, he argues. As a result, humanity now has become dominated by a media-driven world all of which was terminated in the alteration of the status of the subject.

To understand Baudrillard's media theory better it is essential to deal with it in the light of neo-marxist approach that focuses mainly on the political economy of media. To neo-marxist view, the ideology of the dominant intellectual force in society is followed by media monopolies that compete for the audiences emphasizing mainly ownership. The ideological interests of the ruling class is thus tried to be accomplished in the context of capitalism that has a devastating role of the human potentialty, individualism and freedom. In this respect, Baudrillard seems not to contradict with neo-marxian values in agreeing that media has a controlling and homogenizing role in the social realm. Yet, what differentiates Baudrillard from neo-marxists is that he did not argue about the condition of working class as an agent contributing to a social structural change as neo-marxists did. Furthermore, Baudrillard's agent, the mass itself is not active at all in the realization of a social shift. Actually, it must be acknowledged that the mass' passive or non-reactive manner in the social alteration is subordinated yet it yields a reciprocal change, either. Thus, though his main argument resembles in that both sets for the role of an agent in social transformation, there are diversive points of neo-marxism and Baudrillard's opinions in terms of the contextual framework.

Another distinctive feature of Baudrillard's media theory from neo-marxism is that Baudrillard does not develop a theory on arguing a struggle of a group, class or an organization. Rather, he sees the consumer society as being potentially and relatively standardized by the capitalist media ideology preventing fragmentation and instead stimulating homogenization. Consequently, the manipulation of the society is invested in a spectacle where human subject could not resist or produce its own representation.

To highlight Baudrillard's media theory broadly, it is also essential to handle it in terms of its relation with the work of Frankfurt School that dealt with the problem of culture and art that are commodified and degenerated into a reproduction in order to support for the economic infrastructure. Especially, according to T. Adorno (1903-1969), and M. Horkheimer (1895-1973), German sociologists and philosophers, the media have a role in transforming the view of enlightenment into the circumstance of vulgarism. In this respect, they defended that individual thought is formed and

controlled by the media ideology that places the object to the status of the subject that is dominated by the modes of thought. Likewise, Baudrillard goes one step further by arguing in the frame of a semiological theory that the subject (mass) that is distracted is manipulated and its reactions are manufactured by the media that create illusions over individual conscious. On the other hand, Baudrillard sees the agents as more active in the act of consuming being guided and beguiled by the signs. At this point, he diverges from the viewpoint of Frankfurt School theorists who see the consuming as a passive act.

More so, Baudrillard's assumptions on media should also be dealt in terms of Hypodermic Needle Theory also known as Magic Bullet Theory of media in consideration to perceiving mass as an unthinking receiver. The theory has its roots far back in history and is quite radical in labelling the receiver as an unresisting target of media messages. Later, in opposition to this theory, modern scholars E. Katz, an American and Israeli sociologist, and P. Lazarsfeld, founder of Columbia University's Bureau of Applied Social Research emphasized the importance of opinion leaders who has critical views on media content in the formation of social conscious. Theory explains the process of media content as flowed from mass media to opinion leaders then to the public. At that level, the theory diminishes the role of media as a direct determinant in individual perception allowing the receiver to select messages to an extent, yet in an indirect stance as messages are filtered through opinion leaders. It must also be noted that though there is a similarity between what both theories suggest Baudrillard depicts the passivity of mass with a softer stance. It is true that Baudrillard did not put much emphasis on a potential feedback by the receiver. Yet, Buadrillard underlines the media messages are processed by the viewer not through the straightforward injection of the sender (media). Though it is passive, recipients' reaction bears a potential to determine the media content. Besides, Baurdillard's assumption is not kind of an active determination process of the content allowing a dialectical transmission but stems from the demand for entertainment or pleasure of the masses left silent and unreacting. Contrastingly, what the Hypodermic Needle Theory deals with is that media's impact as being too direct, strong as to 'shoot' or 'inject' an extremely large group of audience left completely powerless.

His simulation theory thus seems radical yet it challenges to former theories in that it focuses on images, codes, symbols and treats any content as a visual text in which the meanings are decoded and ensured by the media technology. However, it is not merely associated with the meaning or reference like what Derrida mentioned in the frame of his term 'deconstruction'. What Baudrillard suggests with his theory is to handle any media content purged in its contrary meanings or going deep into its intertexual meaning that are deconstructed. Because, representation of the object and subject submerges in each other and as a result, meaning is neutralized and mediated. Briefly, Baudrillard brought a new approach to the problem of meaning that is undefinable and thus pertaining to the world of simulacrum.

Baudrillard has also criticisms in some aspects concerning his media theory. The basic criticism for Baudrillard is about his taking a formalist stance towards media. Especially, Douglas Kellner criticized him in terms of his emphasis on the form of media over the the content- the meaning- which Baudrillard treats as a subordinated substance. Baudrillard gave more emphasis on the form and treated media content as irrelevant and unimportant that restrict an interpretation on the meaning. For this reason, the problem emanates from the fact that he ignores the media environment excluding political economy and media production as a whole and is blamed as his theory seems to stand on a one-dimensional level. Whence, the criticism originates from his focusing more on media essentialism and technological determinism.

In other words, for Baudrillard what produces effect is the technology of television rather than what it releases as messages. As a result, television implodes meaning and is the designator of semiurgy (art of creating new signs and signs systems). Baudrillard treats media out of the social systems and takes a radical standpoint by labelling the media technology as the dominant determinat in the social realm. In that event, the dissertation further suggests that television media can be an indirect source for the creation of the simulacra of the actual events through its various genres (content). To show it in broader terms, the dissertation will illustrate how television's content (media samples) creates a hyperreal world in the social sphere rather than handling television for the sake of itself as a form that totally abtracts its content.

Another point which Baudrillard is criticized is that his analysis of media that remain one-sided rather than being invested in an operation of a dialectical perspective that

entails a multiple interaction between the media and its addressee. Also, it is hard to say that there is not the dialectic between society and media and is more acceptable to mention of a reciprocal interaction in the social content, imperatives and practice. At this level, it is suggested that how the social feedback is restored back in media should further be investigated because on the whole the dissertation gives much more emphasis on the media's impact in social conjunctures in the light of Baudrillard's assumptions rather than debating how social institutions determine the media content. Thus, the main criticism for Baurillard is his deep engagement in theories rather than presenting concrete examples to his theoretical assumptions.

In order to comprehend the coalescence in the light of Baudrillard's theory of simulation, it must be noted that there are two main parts discussing the theoretical and empirical framework of the dissertation with the third including the conclusion part. The introduction part discusses the theoretical framework of Baudrillard's concept of simulation in relevance with media culture. The problem is set and the aim is discussed along with the importance of the study. In the latter part of the introduction, Baudrillard's media theory is discussed in the frame of the position of masses, matter of signification and question of meaning and touched on the points differentiating Baudrillard from the other theorists.

As for the first part, it explores the scope and methodology and hypothesis are given to put a light on the issue clearly. Besides, media is analyzed and evaluated in terms of *Survivor* and marriage programmes as reality shows. In this respect, the condition of culture and contemporary situation in Turkey are discussed specifically in terms of marriage programmes with references to the statistical data from official sources and *Survivor* with a content and discourse analysis of the programme along with questionnaire findings and analysis of interview comments.

Finally, the last part discusses the extent of television programmes' effectivity in the reproduction of individual conscious formed in a hyper-real condition. This chapter thus gives a summary about the thesis where inferences and deficiencies are discussed along with the hypothesis given at the beginning.

Baudrillard's Main Concepts in his Book S*imulacra and Simulations* (Simulasyonlar ve Simulakra)

Jean Baudrillard handles how reality and social life are captured by media industry. He sees the main problem of postmodern society stemming from the fabrication of reality that pushes all types of production into a hyper-real process. People in the postmodern era perceive the fictional reality with the model presented to them rather than perceiving the model by understanding reality. Simulations illuminate our future since we look through the mirrors of these and now experience it as a new sociological condition. Thus, Baudrillard's concepts of hyper-reality, implosion of meaning and hot and cold effect of media are three of the main points that Baudrillard explains the material world as a simulation.

Hyperreality: Hyper-reality is defined by Baudrillard as the condition where the line between real and fiction is erased that means the end of everything. It is "sheltered from the imaginary and from the distinction between the real and the imaginary" (Baudrillard, 1983, 4).

Also**,** Berthon et al. (2000) defines hyper-reality as creating a feeling of that the authenticity has been lost which in turn these hyper-real models determine the practices of social life (265–279). Furthermore on the topic, for Adanır (2005-2006), the best example for a 'simulated image' is the one conveyed through television so that at the very same time millions of images are released on the screen none of them being the original one. He suggests that such images have references in real world but types of programmes as part of a TV format have no referents. These formats are so inflexible that they function as models and patterns which we can consider as an extension of hyper-reality.

Implosion of Meaning: For Baudrillard information released from media creates less meaning which means that media produces images but cannot prevent the loss of meaning in an excess of information released already being imploded. Baudrillard defines the layers of meaning in relation with the problem of signs. Reality therefore is of problematic nature and not knowable as any media image irresistibly conveyed being undermined in meaning on media spectacle.

Hot and Cold Event: About the hot and cold effect of media, images are successively undermined of their meaning and in each phase they become more transparent. For Baudrillard, media turns the hot events in material world into cold media events. Any event taking place broadcasted on TV becomes an ordinary TV event at first hand. Thus, events are purged of their essence and representation through their transmissions in the form of media imagery their meanings being undermined.

Baudrillard explains this relationship in his article *'The Gulf War Will Not Take Place'* which was published before the war took place. After the war, he published another piece '*The Gulf War Did Not Take Place'* and argued that the war everyone witnessed did not actually happen. On the contrary, what everyone watched on television screen were the images related to war rather than the war itself. Media turned events into a show that were received by an indifferent mass of viewers on what was happening. The reality of the war was absorbed by the television media that viewers watched as an ordinary event part of television's virtuality. For Baudrillard, the hot event of the war happening in the real time was translated into a cold event on television screen.

2. GENERAL OUTLOOK

2.1 The Problem

Transformation of human society from industrial to post-industrial is eased with media technologies and the entertainment culture it has produced. As for television, it has become the center in today's ever-evolving world and with its intrusion as a source of producing imagery social reality has undermined in meaning. As a direct consequence of it, material reality has been experienced in new sociological condition. This new culture is cultivated in a tradition in which originality is shaped or altered due to the fact that images are perpetually replicated and do not bear their first signified meanings anymore. Rather, they come to signify class, race, ethnicity, gender and anything other than their real meanings. In other words, they are made up of counterfeits and defined as hyper-real where there is no meaning or reality to be linked with. Television therefrom functions like a mirror through which society is reflected. As a result, the modulated models reproduced through television are perceived as real that have become a set of unrepresented reflections of reality rather than at least the implication of it.

Baudrillard (2005) states that: "when we assume that reality has disappeared in material world it does not mean that it has disappeared physically, but that it has disappeared metaphysically which means that reality in fact continues to exist; but its principle that is dead (17)". It means that how we understand reality depends on the symbolical meaning of an object gained through visual or textual mediums that no more represents its original meaning. Hence, the problem is that essential issues in modern society have imploded in the postmodern society. Accordingly, pop culture and high culture is interlaced so that distinctions between cultures are erased and people now live attributing meanings to signs, since concepts such as social change and class have lost their values.

To understand human relationships he first analyzed the basic structures of society which he renamed as the 'consumer society'. For him, the problem is that

relationships are assessed in terms of commodified objects. For instance, an object bears a specific sign that may be the symbol of race, class, rank or popularity. In this frame, television is the backbone that structures the basic constituents of society with bombardment of created images that determine these linkages among the individuals in society. In turn, individuals perceive fictional reality coming from TV in view of the presented models. Television, from this angle presents people the way they should live and how they should give meaning to the world. Thus, it has an eclectic feature focusing on particular contents with its various mediums like debate programmes, news, series, magazines and several other programme formats. It also functions as the opinion leader to direct human perception on which topic they should give more importance to.

Baudrillard dwells on the media issue in terms of consumer society, Marxism and political economy. In his theory, socialization is measured according to exposure to media messages. Because media creates a world in which masses (he sees them as subordinated) live passively absorbing images instead of actively involving in the cultural and social process by releasing codes, images and signs. In other words, Kenneth (2011) summarizes his arguments on the relationship between media and its effect on culture and society as being void of any significance that "symbols which represent real objects now have been cut off from their meaning in social domain due to commodification, advertising, and mass media" (300). Any meaning is emptied by commodification, advertising, and the making of insignificant effects of mass media and now the age is where "the old are doomed; the young more than ever are fetishized" (Tabrizian, 2000, 501).

However, in *Echographies of Television*, Derrida contrary to Baudrillard defends that the subject (mass) that is not subordinated at all has never been merely a passive viewer. Derrida supports that there is a balance between them and images may bear certain political discourse that threaten to determine us but, we are also not just a passive addressee of whatever is imposed on us as we have the strategies of appropriation, selection, and critical thought with regards to the image which Derrida (2002) called as "*exappropriation*" (58).

Advertisements are also Baudrillard's main focus while analyzing contemporary society. "They are too deragatory intervening in the film, however they are the exact

indicators of the television programmes that are superficial and unaesthetic (Baudrillard, 1996, 119)". For example, most of the films deal with daily subjects such as cars, telephones, fashion or relationships. And advertisement does not do anything different either. It praises the life style and increases the level of culture with its nothingness. Last but not the least, advertisement is a tool used by media which reduces the objects to their sign value (Kenneth, 2011, 309). The consumers tend to buy products for their image rather than their function and advertising therefore does not convey information about a product's use-value but gives the commodities' signs emphasizing its appearance (ibid.). Advertising thus, not only gives us the impression that the world around us is unimportant, it stresses that the only important thing is consumer goods.

It is obvious that media in postmodern time have mostly economic concerns rather than to inform that media content is displayed with the purpose of entertainment rather than being useful or pragmatic. Likewise, the purpose of media can easily be understood by the division of programme channels into segments like NTV, NTV Spor, TRT Turk, TRT HD, BLOOMBERG HT, etc. Similarly, the conveyance of information through the media is a system of self-referencing simulation of fantasy (Kenneth, 2011, 308). Tabrizian (2000) also suggests that we live in a 'hyper-reality' of simulation in which entertainment, information and communication technologies provide experiences more intense and involving than the banal 'reality' of everyday life (500).

Dichotomy of meaning and information is therefore problematized that the object and subject relationship can basically be understood in the frame of distinct presuppositions concerning the relationship between 'simulations' and these two basic outcomes of media (meaning and information). Baudrillard (1983) exemplifies this relationship by giving three hypotheses in the process of communicaion:

- ✓ The first one is that information produces meaning but cannot prevent the loss of meaning.
- ✓ The second one is the hypothesis that there is no relationship between information and signification since information is merely functional and has nothing to do with meaning.

- ✓ The third one is that there is relationship between the two that is obligatory in that information destroys meaning at the same time neutralizes it (96).

In this respect, there occurs a paradox between the masses and the media: Baudrillard (1993) asks the question on concerning this relationship "Is it the media that neutralize meaning and produce the 'formless' (or informed) mass?" Or "Is it the mass which victoriously resists the media by diverting or by absorbing without a reply to all the messages which they produce?" (218). To this question, Baudrillard answers as the origin of the problem stems directly from the fact that the process' being uncontrollable characteristic because the media are the important constituent in the process of simulation that is part of the system which inescapably destroys the system, according to a circular logic…'(106). In other words, there is no solution in this mutual interaction and in the end both will be destroyed within themselves in the communication process.

Another problem is the system of communication which Baudrillard terms as the modern invention implicating a lack of presence like the reality signals an absence of itself. In other words, speech inescapably vanishes where communication technology prevails. Communication thus does not simply mean coming together of the people at present who meet on common grounds, share opinions or defend their own prerogatives. In contrast, it means the gathering of the individuals that get immersed in the entropy of communication permanently reconstituted as dichotomies and codes on television screen (Mendoza, 2013). "As communication technology advances, the presence in communication is reduced to a code or to a mere 'calculable coherence of forces'" (ibid).

Any content is inevitably mediated in the act of communication since there isn't a direct tactile canal to sustain and provide a pure uncontaminated message. In the communication process meaning is thus reproduced detached from its intended meaning by the sender. The very important factor in the process is undoubtedly the language itself. The relation is that language yields in communication which in turn the action necessitates a language to preserve its unity and meaning. In this circle, neither communication (output) nor language (input) fabricates a harmonious context. Communication therefore turns out to be a system of non-communication wherein language is mediated by media. In other words, communication in

postmodern culture also spells that we suppose we are interacting and involving in a communication process. In fact, "communication and information are first of all involved in their own operation, invested in their own effects, immersed in their own spectacle. So it is difficult to distinguish their reality from their simulation" (Baudrillard, 2009, 15).

In conclusion, the basic problem is that human perception is inevitably shaped by the media that creates simulations in the social realm. The initial determining factor of involvement in media content is triggered by entertainment thereby the information is depleted in meaning, neutralized and undermined.

2.2 Importance of the Study

Baudrillard contends that any social reality is stripped of its essence by the intrusion of technology that has promised a wellbeing of a society and which is understood falsely by people. A web of images dominates the society that basically does not reflect the reality at all. Hence, it becomes impossible to decide what is true or false and for this reason social life constitutes a frame of hyper-reality. As an extention of it, media technology reigns over the social set-up and as for media, it is in the center of this social order.

Baudrillard's point was that television and media are two constituents of the world of simulacra that have an essential role in the construction of hyper-reality. For instance, Şaylan (2006) compared Gulf and Vietnam War and concluded that the reason for America's defeat in Vietnam War is undoubtedly the media. It was achieved when media broadcasted images which effected American citizens. However, in the case of Gulf War, the situation was different. Media selected the images and conveyed them in a web of simulacra through which American citizens did not get bothered conscientiously (191). In the end, the media squeezing pieces of images from different angels in the happening of the wars into television screen managed to create hyper-real images that bore no relation to the exact violence in reality.

With this, as means of displaying and conveying images, TV makes the possibility of understanding a real event impossible to know. Maybe it is the one which informs us

about the impossibility of knowing various events. For Baudrillard the reason is that they already disappeared since we have lost our notions of such concepts in material world. TV just makes the situation worse by killing the least possibility of hope. If there is something that has not disappeared yet, TV stands there to annihilate it at once.

For instance, to Baudrillard the event of Gulf War was not totally understood when it was happening. This is so because objectivity and the meaning of history have already disappeared. He exemplifies that the evidence of the presence of justice depends on whether a trial can be conducted or not since in order for a trial to be conducted there must be some justice which is late now. The more any event is examined, the more it becomes easier to get deep into it to be able to identify its causes. This means they become abstract, non-existent and gain identity as a result of the act of investigating and memorizing them.

In this respect, one of the prominent features of what differentiates Baudrillard's media theory from the others is Baudrillard's diagnosis on Mc Luhan's medium is the message. Baudrillard developed McLuhan's media theory "medium is the message" by stating that "the medium is the message signifies not only the end of the message, but also the end of the medium" (Kellner, 1994, 80-83). He supports the idea that "only the medium can make an event whatever the content is". There is also a point where he argues against Mc Luhan; in that the medium (counter-information, pirate radios, anti-media), can still be manipulated in its form (ibid).

Mc Luhan's assertion of that the content is neutralized by the medium which takes its place as being the message itself attributes a supremacy over the medium. What Baudrillard did with the theory is to judge against a fundamental theory of media whose mediums can also be inescapably manipulated the point which Mc Luhan did not see. The medium then manifests itself in the consummation of the real that is first filtered through the medium that is already functionally reverted. Concisely, Baudrillard mentiones the implosion of the medium itself in the real by going further.

Another distinctive characteristic of Baudrillard's media theory is about the position of mass. He deals with the issue in the frame of the reaction of mass towards media content and determines its standing as 'silent majority' whose power of reaction

depends on the scope of the media content's being sustained in a stable intensive stand. Hence, when we consider the issue from the view point of positivist media theorists like Elisabeth Noelle-Neumann, George Gerbner, Maxwell McCombs and Donalds L. Shaw Baudrillard has a more radical stance though he sounds indecisive concerning the matter as a post modern theorist. Perception of media content for Baudrillard depends on the level of awareness and having a critical approach to what we receive as messages.

In contrast to the former media theories Baudrillard supports that in the post modern era there exists mass instead of the social and leaves it undefined which the dissertation derives its main initiative to depict the position of Turkish median in the frame of Baudrillard's media theory. In a more concise term, what makes Baudrillard's theory challenging and essential to deal with in the dissertation is that he analysed and portrayed the new sociological condition experienced in a simulations world.

Second focal point that distinguishes Baudrillard's media theory from the others is the radical challenge to former theories supporting predominance of mass media to determine social infrastructure. Baudrillard from a different perspective does not reject their direct impact, yet supports that the reason of it is not the media but the mass passivized and depotentialized. The former theories mention dynamism contrary to Baudrillard who clarified and verified the impact and dominance of media in one-sided direction that is achieved since mass has become a silent majority. In brief, it is the mass that permits media's intervention to realize its power over.

However, audience reception theories take a different stance from that of Baudrillard's. Stuart Hall's "Encoding-Decoding" model of communication focuses on the meaning that is encoded by the sender and decoded by the receiver. In turn which these attributed meanings come to mean something else. The senders encode meaning in their messages in the frame of their ideals and point of views. The interaction process thus may end in miscommunication or out of the context of the intended meaning (Hall, 1993, 91). For this reason, Hall also emphasizes the role of receiver in a less subordinated position contrary to Baudrillard.

Moreover, Baudrillard sets for a challenging thesis that media has as an autonomous force and powerful tool that constitutes a world of simulacra. He placed his core idea of media theory on this thesis and from it he used certain key terms to base his thesis to a firm ground such as implosion of the meaning in media, object and subject relationship, sign system, hyper-reality, hot and cold events of media and fetish. At this point, marriage programmes and *Survivor* as reality shows will be discussed in relation with his detections and arguments referring to his work '*Simulacra and Simulations',* and with glimpses to his other works. As Baudrillard's media theory is wide in scope, it encompasses any field related to the theory. Thus, in order to make a deeper comprehension on his media theory**,** it is better to analyze it in terms of its relation with language, communication, position of masses, entertainment and television in the frame of his concepts such as hyperreality, hot and cold event relationship and implosion of meaning in media.

As it will be mentioned later, entertainment indubitably constituting the basic element of technology (internet, television, magazines, etc.) has become *sine qua non* (a must) in postmodern society. It has now the storehouse of media which it can take the power to overrule on a larger spectrum of culture, diversified groups beyond measure. Therefore, to understand how media penetrates in the consciousness of the mass, the position of masses is debated in terms of their attitude towards media tool as to whether they are 'viewers', 'readers' or 'audience' to decide if the receiver is passive or not.

In McLuhanian sense, giving meaning and structuring the social consciousness the medium gains the principal determinant of the code than the message. Hyper-reality is thus constituted and based in the social and meaning is simulated and codified in relation with it as signs are refabricated. All the binaries are consequently imploded in meaning pertaining to reality as media explodes at first hand meanwhile through the virtual screens. Thus, when we mention media then we should also take into consideration the highest and surest possibility of implosion of meaning.

Hence, Baudrillard's unique concern is about the relationship between reality and appearance. He analyzed the effects of mass media and advertising in the frame of this relationship. His main concern then became to search the effects of mass media on culture and society and the problem of representation. Accordingly, new

postmodern society inspired Baudrillard to handle such an issue because appearance is considered more important than the reality that has been allegedly disappeared by the convergence of media technologies.

Baudrillard's analysis therefore is essential in understanding the media culture of the second half of the twentieth century to picture the postmodern society as a whole insomuch as he sees media as the generator of simulations in every realm of life that define our autonomous nature in the frame of codes, signs and fabricated images. In brief, in Baudrillard's media theory's frame, media content is received more permeable particularly within the societies that are less equipped with media literacy. Being in a mood of trance and unresponsiveness, all the objects transcend themselves gaining an ever increasing power. The study therefore highlights the importance of being aware of media discourse, how it challenges, transforms and rebuilds reality through its programme formats that are displayed as reality shows displayed through entertainment.

2.3 Aim and Method

To begin with, though our argument is generally about media's tools as a whole, television media is put more emphasis on since it is common in Turkish society. As for the aim of this research, it is to show if Turkish media creates a simulations world in contemporary Turkish society by referring to Baudrillard's concepts such as hyperreality, implosion of meaning and hot and cold event relationship that constitute the basis of the dissertation. To testify these three concepts empirically, four methods are used. For one thing, the 50-item survey asked 127 participants (72 women and 55 men) to rate, who inhabit in different regions of Turkey with different educational backgrounds (demonstrated in Table 1 below) with an aim of investigating the exposure rate of *Survivor* programme. In the questionnaire, the questions were asked to understand if the programme has created its simulacrum. The responds were analyzed in terms of Baudrillard's simulation theory and his main terms are referred throughout the analysis from his book *Simulacra and Simulations*.

Table 1: Educational Background of the Target Sample

Educational Background	Number of Participants
M.A.	14
B.A.	63
High School Education	28
Secondary Education	4
Primary Education	8
TOTAL	**127**

Secondly, 10 *Survivor* viewers were interviewed face-to-face to find out what the programme means for its viewers and to what extent it is perceived as part of reality. Besides, the method ensured a first hand information to know viewers' perception, their attitude by minimizing the hypocritical inclination. Apart from that, randomly selected 5 episodes of *Survivor* in 2010, 2011 and 2012 seasons and 1 from a marriage programme in 2012 were analyzed with a content analysis as well. Newbold et al. (2002) describes media content analysis as comprising of media forms, matter of issue and samples (80–81). In the dissertation TV programmes are selected as media forms. Baudrillard's theory of simulation as a matter of issue is debated with revelance to television imagery that is re-defined through *Survivor* and marriage programmes. And these programmes are taken as samples within the time period of 2010-2012. TV programmes are treated as media texts in which multi-layered meaning is discovered and therefore it is concluded that they are polysemic. With the method, it is mostly focused on the audience, media and contextual factors. Specifically, the relationship between the text (*Survivor* as a reality show) and its likely audience is examined to determine the likely meaning of *Survivor* in terms of its audience.

Finally, randomly selected *Survivor* episodes were analyzed by using discourse analysis. In some of the episodes, Baudrillard's related concepts are referred. The method of discourse analysis was used to unearth the symbolical meanings of the stressed words through the programme that enabled us to base the dissertation in the frame of Baudrillard's media theory.

Apart from that, to measure media's effectivity on cultural processes, individual perception and social domain in general, a project the findings of which we made use demonstrating the public opinion and perception on Turkish television broadcasting is used. The findings indicate a common tendency of Turkish people towards TV media that we dealt in the frame of marriage programmes.

The study was conducted by Prof. Dr. Talip Küçükcan with the contribution of Ministry of Culture and Tourism. Data were collected from 2727 participants by using the method of questionnaire to obtain considerations about how Turkish television broadcasting is perceived by the society. In the questionnaire test subjects 1370 [50, 2%] women and 1357 men [49, 8 %] answered) were chosen from different regions of Turkey. In this respect, the sample of the study was determined by the NUTS 2[1] (*The Nomenclature of Territorial Units for Statistics*) zoning system developped during the period of adjustment process to European Union by the State Planning Organisation (DPT) and Turkish Statistical Institute (TUIK). Additionally, the marital and income status of the participants are listed in Table 2 below.

Table 2: Marital and Income Status of the Target Sample

Marital Status	Number	Percentage %
Married	1.740	63,8%
Single	830	30,4%
Widoved or Divorced	157	5,8%

Income Status	Number	Percentage %
Low Income Group	1.885	69,1%
Middle Income Group	583	21,4%
High Income Group	259	9,5%
TOTAL	**2.727**	**100%**

[Research on the Perception Culture Policy of Society and Media's Effectivity on the Cultural Processes, 2011, (Toplumun, Kültür Politikaları ve Medyanın Kültürel Süreçlere Etki Algısı Araştırması, SETA [Foundation of Politics, Economics and Society Researches], 2011)]

[1] There are 3 NUTS level in Turkey. 81 provinces in Turkey constitute the NUTS 3 level. Demographic, economic and geographical features of some of the 81 provinces in 26 zones belongs to the NUTS 2 level. Similarly, 12 zones composed by taking into consideration of some particular characteristic of 26 provinces consitutes the NUTS 1 level.

Furthermore, educational background of the participants is demonstrated in Table 3 below.

Table 3: Educational Background of the Target Sample

	Number	**Percentage %**
Elementary Education	1.885	69,1 %
High School Education	583	21,4 %
Two-year Degree	110	4,0 %
B.A	119	4,4 %
M.A	26	1,0 %
Ph.D	3	0,1 %
TOTAL	**2.727**	**100 %**

(Research on the Perception Culture Policy of Society and Media's Effectivity on the Cultural Processes, SETA, 2011)

It is also seen in Table 4 below that considerable amount of time is spent for watching television

Table 4: Duration of Watching TV in a Day in Turkey, 2012

Duration	**Percentage %**
1 hour	10,0 %
2 hours	23,5 %
3 hours	23,5 %
4 hours	16,4 %
5 hours	10,9 %
6 hours	6,7 %
7 hours	2,0 %
8 hours	1,7 %
9 hours	0,6 %
10 hours	4,7 %
TOTAL	**100 %**

(Obtained from 'Television Watching Tendencies Survey, 2012' [Televizyon İzleme Eğilimleri Araştırması, RTÜK, 2012])

Finally, in the dissertation Baudrillard's argument that people live in a world of simulations where everything has lost its essence is dealt within the frame of interference of television programmes. Dissertation especially handles how reality show programming by entertainment catalyzes conscious shaping human perception. In this frame, the purpose of the dissertation is to discuss television media in detail. It

also aims to cover if media imagery is cultivated through television programmes and internalized by individuals by taking into account general tendency of society towards particular reality programmes like *Survivor* and marriage programmes.

2.4 An Overview on the Topic

In the dissertation, it will be seeked for an answer to the hypothetical questions with respect to the reality show programming to verify our argument of media's impact on the construction of hyperreal world. Thus, the questions below are raised.

Question 1: What motivates people to watch television?

According to the research studies, people watch television for different reasons. Researches have indicated that people watch television for entertainment, spending time, social benefit, personal relationships, searching for information and identity. After determining the attitudes and the motives of viewers towards television programming, such hypothesis is given to understand if media in general has caused an alteration of individual in giving meaning to his or her surrounding. as it has a potential to transform society into a structural change. To know how it takes an effect in society, the second question is raised:

Question 2: If media has a considerable impact on shaping individual's viewpoint, is it because of a direct influence or not and does it in one way or another create a hyper-real world?

To ascertain the role of media in creating a hyper-real world such hypothesis are developed.

- People watch television programmes more frequently since they find it entertaining than for any other reasons. (Initial Cause)

- Media operates on social sphere and has a considerable impact on the formation of individual perception through its various mediums (especially TV) that create passive recipients of media content. (Effect)

- Media to a great extent manipulates human conscious and perception resulting in a society which lives in a simulations world. (Consequence)

As a consequence of these initial conditions, to know if it is reflected concretely in social realm the third question is asked.

Question 3: How is our perception remodeled by the media?

The basic answer holds two suppositions; one is that technical features (visual, audial) ease and hasten the circulation of information, image or any content abstracted and fractioned from their spirit released in a barred form. And the other one is the liability of society affected in surrendering to facilitating innovations of communications technology every passing day. Therefore, effectivity is measured on a two sided level; the development[2] of technology and its reflections on its addressee.

All in all, the dissertation mostly involves the undoing of various repressions of media that sound rather pessimistic. Besides, what makes our tendency to concentrate on it is to highlight the problematic issues of media in a capitalist society that has gained a new momentum with new media and has taken a bigger part in the lives of many as media penetrates more on the human conscious having the potential to reduce the individual to the status of the subject. As a direct consequence of commercial monopolies and political power media industry has taken new roles and grown away from its former purity. Facing with what we had once in traditional life on television screen; it is rather striking and hard to believe that we have become more 'close' to our traditions and essence when they are monitored on TV.

The study thus explores how media structures and rebuilds our perceptions towards life. The reasons of this inescapable impact are debated and sought to discern awareness towards media's imposure. Yet, though our argument seems pessimistic in that it depicts an unfavourable picture of society, it suggests that even it is challenging, it is possible to live in reality by realizing media biases and taking a critical approach towards media ideology and asking as Livingstone (1990) stated 'Who knows?', 'How do we know?', 'What do we know?', 'Whose information is (re)produced?' (95). Similarly, Baudrillard explicates the solution by first defining simulacra and as a "*postmodern apocalypse*": in which "we breathe ether of floating images that no longer bear a relation to any reality whatsoever" and then proposing

[2] Development as a word does not always connote to a positive sense of improvement. It also has a negative meaning that a very annoying situation may develop as a result of some disorder.

that “the best weapon against the simulacrum is not to unmask it as a false copy, but to force it be a true copy” (Baudrillard, 1983, 11).

3. HISTORY OF THEORIES ON TV

In the course of media broadcasting, television has an important role hence it covered a large part of studies carried out on understanding the transformation of culture, psychology, politics and economy on individual and social level. Many theorists developped theories on television in media environment to make it clear its concrete outcomes as a social product. With a brief comment on the theories of Marshall McLuhan, John Fiske, John Hartley, Raymond Williams, John Ellis, Paul Virilio, Neil Postman, Horace Newcomb and Paul M. Hirsch, a general historical background of evolution of television media studies are debated to shed light into its function and empowerment on social sphere and with broad commentary on its tight relationship with entertainment culture.

Many researchers have been arguing the function and significance of television long since. In the first instance, Marshall McLuhan (1911-1980) a Canadian philosopher of communication theory and an intellectual coined the expression 'medium is the message' which certainly influenced later theorists in communication studies as well as French postmodern theorist Jean Baudrillard. McLuhan is considered to be the man who laid the foundation of World Wide Web. Within this framework, he reinforced his arguments by stating that in contemporary world, "humankind will move from individualism and fragmentation to a collective identity, with a 'tribal base'" from which he defined the world as the global village (McLuhan, 1996, 12-30). McLuhan (1965) questioned basically how television content forms perception, and analyzed the medium and its message in communication process (247).

For McLuhan the message is not a simple message, neither stable nor stays in its first intended content. It is flexible and mould in the way it is transmitted. Then the message becomes invisible and replaced by the medium that takes the control of the message itself. Meaning is both refuted and fabricated in the way it is transformed since it is filtered and sublimed. Media holds the status of manipulator of the content with its tools through which any content must be conveyed inescapably by its

technical properties. In the 1960s, he considered television as a medium in its own peculiarity. Virilio (1932-) a French cultural theorist and urbanist also concentrated on the same issue and adopted McLuhan's position and further investigated how media compresses borders of human intelligence in perceiving 'reality'.

In the years 1970s, John Fiske (1939-) a media scholar and professor of Communication Arts and John Hartley (1978-) an ARC (Australian Research Council) Federation fellow and a professor at the Queensland University of Technology had noteworthy arguments on popular culture, mass culture, media semiotics and television studies. They wondered how the semiotic structure of television can be analyzed in as a linguistic entity. In this frame, they questioned what could be the conceptions that enable us to know the kind of linguistic and semiotic code analysis and identification counted as the basic constituents of television programmes (16). Likewise, Raymond Williams (1921-1988) Welsh academic, critic and novelist examined the relationship between technical features of television with cultural forms and analyzed how television programmes convert perceptions and cultural texture. He noted that the power of television is used as a tool of social interaction, information and an entertainment medium and took our attention to its effectiveness in social practice, but primarily focused more on its magazinish side.

Other media scholars such as John Ellis (1952-), a British former TV producer, professor of media arts and one of the important theorists in the course of historical theoretical development of television have contributed towards this theory as well. He (1982) perceived television as an aesthetic fabric rather than a linguistic entity. And he proposed that television has a fragmented nature in its consistent incessantness (123). Notwithstanding, he took our attention to parasocial relationship between the viewer and television that functions as eliminating privacy and fetishism of women face (143). He understood aesthetic structure of television in semiotic concept and therefore did not wholly make a progress in finding out its effects in terms of social and individual level.

In the peripheral approach, Neil Postman (1931-2003) American author, media theorist and cultural critic examined the characteristic of television and distinguished it from the other mediums investigating how and what kind of changes it causes with

its typical features within social structure. According to this theory, television forms and gets its power from magazinish nature, thereby easily empowering the social domain. In this respect, he gave emphasis on the element of entertainment as the basic determinant of television programmes (117).

Neil Postman's theory with epistemological nature and his conception of television as an entertainment machine were objected by the later theorist Horace Newcomb who held the Lambdin Kay Chair for the Peabody Award in the Grady College of Journalism and Mass Communication. He had a great interest in media and culture studies and considered television as a 'cultural forum'. Moreover, according to Newcomb (1992) television is part of the process of construction of symbolic order and reality and it has a substantial function in public opinion thereof, yet it is a social medium that excludes other mediums further stating that everybody working for these media is actually symbolic sellers producing cultural meaning who react to changes in value judgment, attitude or organization forms (92).

Formulated by Fiske, Newcomb and Hartley, the poetic function that television bears for contemporary culture never ever brings the medium to a position of having an absolute and introvert world-view. On the contrary, it makes them face how diversive is their life horizon (Newcomb and Hirsch, 1992, 93). Therefore, according to Newcomb, all type of programmes function like forums where cultural query are commented and distilled (96).

These theorists were concerned with television broadcasting and approached it from different perspectives in analyzing its content and form. They handled television's position in relation with its investments on human cognition, cultural build-up, linguistic and semiotic context. The problem of meaning, information and reality was of main concern dealt with in understanding social and individual interaction in economical and political field.

As for the final position of television broadcasting, it is not different from that of Europe or America in that the globalized style of entertainment and consumer behaviors are promoted by advertising in all mediums. The current condition of new media technologies is traced back to the development of television broadcasting that is intertwined with capital monopoly.

In the dissertation, television is thus seen as the best tool to analyze the hyper-real world Baudrillard since it has the means of reaching masses easily. Also, it appeals both to visual and auditory senses; it is very adaptable for those who put television to an important place in their lives. At this point, Baudrillard puts television in his third phase of simulacra where photography, cinema, television and computer are the components of the simulation universe. For Baudrillard (2004) people prefer to watch the reproduced reality rather than the reality itself. Television's function then is to reproduce material world as in the form of ready-made information and give meaning to it (139-140). Baudrillard exemplified this telescoped reality in the format of reality programmes as in the production of reality programming, event and its real time proximity with it create a sense of indecisiveness (129). In other words, life and its copy are intertwined on the screen and so the produced image by television for Baudrillard (1997) is just "a world view clipped, visualized and imaged through its technical capability" (147).

Baudrillard's simulation theory therefore summarizes the condition of the contemporary world because he well saw the picture of a world compromising of pure images contrary to previous thinkers who to some extent were on the same path with Baudrillard but could engage with problem of meaning, binary oppositions, representational meaning which sounded more ontological. However, Baudrillard totally rejected a relevancy between an image and its representation; instead he emphasized the absence of an image leaving it undefined. The fascinating thing is that he gives his presupposition of simulacra over an argument of an absent image from where he takes a nihilistic view.

Thus, his arguments especially on media suit to the structure of Turkish society for which media industry is a problematic issue in all terms. For this reason, simulation theory is preferred to be analyzied to show how 'image' and 'meaning' are both reframed and are the components of media that have already lost in essence even before they are released in media content. This argument of Baudrillard differentiates him as he goes one step further in his assertion of the 'inexpressibility of the image' itself. His media theory therefore worths touching upon to understand Turkish media in the 21th century. To understand why Baudrillard's media theory is referred, a

historical glimpse on the Turkish media will make a sense since it has become more entertainment based and fundamentally changed its path.

4. A HISTORICAL TOUCH ON TURKISH TELEVISION

In the years 1980s and 1990s Turkey, which had initial aims of preserving its cultural values, strayed from its path in time due to television broadcasting with the adoption of neo-liberal policies of the Turkish government. In 1964, when TRT (Turkish Radio and Television) was founded television by this means entered into the lives of Turkish society. At the beginning, TRT had maintained its impartial position and broadcasted programmes which were mainly made up with a refined content freed out of commercial concerns. However in due course, it could not manage to progress on the same path.

In addition to television broadcasting, since the end of the 1980s TRT began radio broadcast transmission. Whereas, TRT radio was allowed to play only Turkish folk or classical music unlike the other private radios that were playing arabesque styles as well. As in the case of television programming TRT Radio had to compete with the private radio channels to get its share in the advertisement industry. In 1990s with private channels, former ones (TRT having various channels) began to lose their popularity in serving to increase cultural knowledge. As a result of technological innovations, scope of channels increased and satellite broadcasting became widespread. This ensured the variety of programmes to be multiplied to reach different layers of society.

The opposition between state channels and private ones led to a rivalry that challenged state channels to diverge from their basic principle 'being informative, beneficial, accurate and objective'. The commercial interest became the primary concern so that the tendency of both was to display what was most favored by the viewer rather than being more imperative in transferring the knowledge of the world. The rivalry between the private and public channels contributed to the process of television's adopting a more entertainment based approach in the long run in Turkey. The latest situation is that the number of programmes is increasing and effectivity is

thus intensified more deeply that the shows themselves demonstrate the life styles and opinions of the addressee.

In 1990s, first there were programme types broadcasting violence and erotic content more often. But after a decade, there was a shift towards broadcasting show programmes, game shows and series. As television became more widely accepted as a device of entertainment, state channels adopted programmes that were more entertaining to keep pace with the private channels. They reorganize content to attract more viewers and addressed a greater number of audiences. For example, reality shows though depicting serious content began to include an element of entertainment more frequently.

As content was transformed into a more entertainment based media, reality show programming emerged to satisfy the need of amusement. When we search for the origin of the reality shows, it first came into being in the USA with the debut of *An American Family* (1973), a 12-part programme on the daily lives of the Loud Family (Andrejevic, 2004; Murray, 2009). The case of Loud Family illustrates Baudrillard's arguments on television's producing simulation. In 1971, a TV programme was broadcasted as the 'Loud Family' whose daily life was being monitored all the time and who was expected to live as if cameras were not there. In the course of the broadcasting, family members were observed to change in behaviors and tended to live on contrary to their previous life. After seven months' period, the series was banned since it was considered as humiliating family values. It was interesting that no sooner was the recording over than the family fell apart aftermaths. The point was that they could not manage to live without it as their reality became television's reality from then on. In this example, the purpose of simulation is to hide the presence of hyper-reality by showing that reality still exists whereby keeping them under control. There was a strong yearn and longing for to capture the reality that was taken for granted in its replication produced by the cameras monitoring.

In Turkey, the first reality show was 'Sıcağı Sıcağına' broadcasted on Show TV.[3] In this programme, all the events taking place in Istanbul were being watched and the

[3] Show TV was founded in 1992 as a private channel generally broadcasting game shows, magazines and reality shows.

most interesting ones were selected to be analyzed. The first examples of reality shows were generally in the form of depicting tragic life stories including violence or sometimes they were produced as animated stories where entertainment was not much of a concern at the beginning. However, in time reality shows became widespread with various formats such as bride-mother in law contests, game shows or cooking shows.

Finally, in the light of Baudrillard's thoughts, television has become more penetrating since it does function within commercial concerns in the frame of neo-liberal policies both in Europe and in Turkey afterwards with the advent of new technologies. Besides, becoming widespread of the internet usage has created a new social network that we name as social media platforms. Hence, capitalism from then on has continued its path with the developments in enformatics technology that is invested in local cultural experience in a gloabalized sphere. Thus, the problem mainly stems from the fact that media is being exerted through the capital monopoly with its reflections on the cultural sphere that is redounded with the simulated model of the material world. With respect to it, Turkish television has changed its path from a distinctive stand to a more eclectic and complex form. It has become more entertainment based and had commercial concerns in the conemporary era. To this purpose, reality show programming serves fulfilling the public need for entertainment.

5. TRANSFORMATION OF TURKISH SOCIETY

In the transition period from modern to postmodern, technology has become one of the significant factors that contributes to the process by its various mediums. Like many countries in the world, Turkish society can transform from traditional to 'modern society' as it is liable to resist to a social structural transformation under the impact of capitalism. The first reason is that in the process of transition from conventionality to modernity, the traditional way of living has been practiced with the premises of modernity and has been altered substantially. Subsequently, social mobility has been achieved both vertically and laterally which means that though the mobility occurs to some extent, structural patterns may remain stable.

In other words, even though there may happen to be a transfer and a prospective structural change, the behavior patterns of the individuals may not change in the parallel sense. In other words, though those migrated to cities contribute in the production to some extent in urban life, style of consumption such as habits, life styles or individual viewpoint may continue to exist in the previously experienced manner. For instance, a person after becoming rich and getting a social status in society may persist in one's own consumption patterns like spending holidays on farm, doing husbandry or engaging activities performed in previous life rather than experiencing a holiday type that of a city-dweller's.

Above all, as long as a person's attitude towards life does not change, it becomes nearly impossible to observe a person behaving in accordance with what a city life requires in practice. The condition reminds us sociologist William Ogburn's theory of cultural lag that the solution can be found by way of the diffusion of innovations.[4] The second reason counts as the goal of westernization since the time of Ottomans which stems from the rustic nature and origin of Turkish society. By the late of 1980s, most of the population was living in rural areas and the urban population was low in number and gradual migration from villages to towns.

[4]Theory –can be searched for further reading- by Everett Rogers, professor of communication explains how, why and at what rate new ideas and technology spreads through cultures.

In the light of these presuppositions concerning a geographical shift conversely realized in behavioral patterns can be linked with the example of watching TV as a leisure time activity in urban areas. In spite of such a drift, demand for watching TV can directly be linked with a demand for entertainment which can also be observed with considerable rates recorded as seen in Table 5 below.

Table 5: Entertainment Displayed in Private Channels in Turkey, 2011

	Number	**Percentage %**
Sufficient	1.784	65,4 %
Insufficient	937	34,4 %
Subtotal	**2.721**	**99,8 %**
Invalid	6	0,2 %
TOTAL	**2.727**	**100%**

Research on the Perception of Cultural Policy of Society and Media's Effectivity on the Cultural Processes, SETA, 2011)

According to statistical results taken from SETA, display of entertainment on TV channels is not sufficient in compensating the need to be entertained indoors. Those who responded as sufficient has a pleasure of being entertained which means that media provides an adequate element of amusement and can also be considered as the originator and server for fun. As for those who responded about its insufficiency means that they demand more entertainment than what media releases.

Table 6: Entertainment Displayed in TRT Channel, Turkey, 2011

	Number	**Percentage %**
Sufficient	1928	70,7 %
Insufficient	770	28,2 %
Total	**2698**	**98,9 %**
Invalid	29	1,1 %
TOTAL	**2727**	**100%**

Research on the Perception of Cultural Policy of Society and Media's Effectivity on the Cultural Processes, SETA, 2011)

Incidentally, TRT is perceived as a more serious channel than the others as it is the state channel. For both private channels and TRT channel it is observed that there is an apetite and eagerness to be entertained. It is considered to have more embodiment of entertainment in comparison to private channels (see Table 6).

The traditional content through television is translated into an object of entertainment that is presented, and has to be represented since we are already finished of it. As an

example of it, marriage rituals are seen to be broken off from their own environment and have begun to be performed anachronically by the society as part of people's private choices and lives on television screen where the components of traditionality are thus compressed into the contemporary and have become like pastiches . As a result, binaries and distinctions seperating high and pop culture has been erased in the appreciation of art and culture given new meaning in the frame of television's reality. It is subsequently reduced to one dimensional level so that a great majority of people is exposure to nearly the same media content; they listen to the same music or reach the same commercial products, all of which are slightly differentiated by commercial value.

Particularly, culture in postmodern society is partly oriented and sustained by media technologies. Kenneth (2011) gave a clear explanation on how traditional culture in postmodern world is manipulated by media technologies. First, he divided culture into two as grounded culture and commodified culture. The former emerges out of face-to-face interaction and is intended to create meaning, morality, norms, values and beliefs. As for commodified culture, it is created according to capitalist and mass media intended to beguile the viewer to incent buying (306). This connection mostly results in a generation and decadence of any culture rapidly. We may call this as the rapid transformation of one culture into another one parallel with the progress in information and communication technologies. Postmodern culture has its ties in this new trend of consumerist behavior which results in the consumption of a culture and emergence of another. The creation of a consumer society is therefore a result of technological penetration into our lives.

As the abundance of the copied doubles becomes superficial and devoid of originality, objects are transformed into kitsch. In addition to that, the creation of various cultures inevitably occurs as a part of technological progression. Thus, a new form of culture in postmodern life is not able to grow on its own natural way, which is only the continuation of transformed version of the former. Additionally, twist of the images forms new social habits and life styles. This perversion of reality is so insidiously materialized by media that it is relatively permeative.

The end of representation and the beginning of new form of representation by the media becomes the simulation itself. An image as postmodernists argue refers to

limitless signifieds that are irrelevant from each other. Signs take the superiority in determining the infrastructure of relation construction of groups and cliques. How people relate meaning to objects and what these objects mean creating a collective consciousness in the minds of the people have a potential to transform individual perception thereby altering the social perspective.

In sum, in the postmodern stage of capitalism Baudrillard dealt with how media created this falsity and uncertainty. Therefore, consumer society for Baudrillard represents the condition of culture in postmodern society since it has been overcome and seized by images of the hyper-real world in which they have already lost in essence and on which the dissertation inspiringly focuses the same supposition in terms of Turkish society. The production is ended in the creation of new forms of culture and older forms are remanufactured rapidly which means that the traditional way of living has already become problematic. Mobility in society is not culminated in new behavioral patterns on the other hand, practices may continue somehow in an altered form. In this sense, urbanization presents a cosmopolitan space, whereby a common platform is provided with a convenient atmosphere for those coming from different nationalities or ethnic groups who live together and endeavor to get accustomed to the common rules in towns though regional customs and behavioral patterns gradually have become lost in importance in material world. Media at this point provides a reserve to the need for the satisfaction of leisure in urban spaces for those who prefer more of a domestic life indoors.

6. CONSTRUCTION OF IDENTITY IN TV PROGRAMMES

With the advent of media technology the sphere of communication is widened to shelter numerous people where they can ease the possibility of communicating with each other. This excess of exposure urges the possibility of assuming various attitudes in their relationships with others. If we expand the definition, the individuals may adopt patterns of behaviors of someone else which is also promoted by the television media through various programme formats. In other words, acting in the guise of assumed identities may stem from the viewers' becoming increasingly populated with the characteristics of the imaged figures while experiencing the dilemma of acting according to their own wish. Due to the splitting of identities into numerous forms, the possibility of preserving a stable identity that are separated and proliferated then becomes a matter of question in material world.

For instance in *Survivor* programme, superior one creates a sense of pleasure that would possibly be desired by the others determined by the televisual imagery. It is also because mostly the competitors in *Survivor* or participants in marriage programmes are observed in *psedo* actions that both define and undefine themselves. Holstein and Gubrium (2000) clarify it by stating that "in the media-saturated world of postmodernity, the self is nowhere and everywhere at the same time, totally abstracted, rapidly flitting before us in myriad versions unanchored to concrete experience" (66).

In this respect, it can also be mentioned about the effect of television shapes a community who act or think in the same way. According to Gerbner, television plays an important role in the emergence of a common perspective among viewers regardless of gender, culture, geographical or socio-economic differences. Through television, different views and viewers are homogenized. Therefore, television is one of the influential agents in blending all (Batmaz and Aksoy, 1995, 33).

According to Gerbner's theory of cultivation television creates a symbolic frame which affects the living styles of individuals (Işık, 2002, 85). In the light of this

theory, the *Survivor* imagery can be considered as the twisted model of real world. Accordingly, when people spend long hours for watching the programme, it becomes dıfficult to distinguish between real world and characters' 'real' fictionalized world (Gerbner, 1984, 287). Cultivation thus strengthens the link between what viewers of such realiy shows watch on television and experience in daily life. As Glascock (2008) also summarized "theoretically the media, especially television, have been shown to be an important source for learning behaviors and cultivating viewers' attitudes and perceptions" (269).

Television programmes as a whole promote a community that may have similar assumptions towards life eliminating the time and space perception. For instance, a teenage even though can easily read a book about adulthood would not like to buy a book about those topics. On the contrary, s/he inextricably can watch related programmes in the same content with a blend of other diversified contents. By this way, differences among the phases of human's life are removed and the level of consciousness is homogenized. As people recognize the other people having dissimilar lives they adopt the patterns of behaviors and make them their own.

In this respect, TV as one of the types of broadcast media provides one-sided sender to receiver communication form. In this non-exchange, viewers inescapably become passive recipients of the images, movements or sounds on the screen holding its autonomy. This reaction is realized inwardly and routed back and therefore is of an active process in passivity. Any action redirected to them creates a world of their own on a virtual level.

> "…We are coming closer and closer to the image, our eyes as if disseminated in the surface of the screen. And if we fall so easily into this cerebrovisual coma of the television, it is because of this perpetual vacuum of the screen, which we spontaneously fill up with our fantasies." (Baudrillard, 2009, 20).

Television has ready-made frames that viewers adopt inescapably as it prevents a mutual interaction. As Fiske (1987) noted it "presents everything at hand which we easily make our own and rewards us with its pleasure" (50). Specifically, television introduces people different levels of moral systems and experiences more than they may have in their daily lives (61). Such a consciousness is also created by internet in

a cycle of roaming of images of the sort of reality shows through which recorded models of real events despite and via media could reach into our lives.

More on the topic, it is also essential to analyze discourse of media in pursuant to the problem of gender roles, too. Its ideology prevails in depiction of the female and male figures in advertisements, series or in reality shows and maintains the *status quo* rebuilding the established gender roles with legitimization. Media's relation with sexuality for the most part is handled in terms of its expression of the 'female' in the marriage programmes where there is a redefinition of female roles in the traditional sense. Media is thus one of the basic elements making sexuality distinct in Turkish society by marriage programmes in particular, since they maneuver the subordination, power and dominance with tools of depicting or conveying images in twisted forms. For example, audience in the studio involves in the decision making process of the couples by commenting in the frame of Turkish cultural customs.

In marriage shows we witness participants and audiences behaving in accordance with socially accepted norms that otherwise would not be tolerated socially and they tend to act morally that is stirred externally. These programmes have a potential to determine how we understand ourselves and our perceptions of how others understand us that reframes mind and reproduces accepted norms. In the democratic organization of society though gender relationships are controlled by television it cannot manage to transcendent the particular social dynamics by way of reproduction of cultural and social norms (Ehrenberg, 1995, 257).

First study pertaining to gender roles in advertisements was carried out by Dominick and Rauch in 1972. The study proved that women in advertisements too are generally depicted as married, younger and having a low level job. Besides this, women are seen mostly inside the home and less likely to vocalize the ads. Also the studies by Poe and Silverstein suggest that women are presented very often as the ones who are given advice and help (as cited from Uray and Burnaz, 2003, 78). In Turkish advertisements, it can also be observed that women as more domesticated and representatives of the Turkish convention. They are mostly indoors—cooking (Siemens Stove advertisement), engaging with childcare (Moova Milk advertisement) or doing laundry (Omo Detergent advertisement). Hence, common

perspective towards female identity in society is emphasized and strengthened through tools of media.

There is also a bombardment of images towards which viewers are not free to decide or select the hidden message in and that they are already caught up by reality shows. As for the participants they exchange their reality with that of cameras' believing in that they from then on live for in the shoes of the imitated or falsified identities. Giddens (1991) explicated this inconsistent condition of the modern subject as being "in paradoxical state of having no choice but to choose" (81).

Furthermore, Derrick, Gabriel and Hugenberg analyzed a social surrogacy hypothesis in 2009 and found out that loneliness is satisfied by the parasocial relationships built through certain TV series. Gabriel noted that humans can use technologies, like television, to provide the experience of belonging when no real belongingness has been experienced. To figure out the relation between isolation and technology usage they made an experiment. Their first study showed that when people feel lonely they tended to watch TV and were observed to feel less lonely than when they do not. The second study proved that after their sense of belonging is stimulated people most commonly mentioned continuously about particular TV programmes that they liked. In the third study, it was found out that when people experienced trouble in life concerning their social relationships, TV functioned as the healer and tool of amusement for them. And in the fourth study the result was that the more frequently they watch TV the less they remember such words as denial, rejection and refusal. Therefore, TV in general creates a sense of belonging and helps loneliness causing deterrence for the individual to build their own identity when they are inserted into a world of detachment from material reality.

Thus, it becomes clearer that isolation is hidden and satisfied temporarily by the television programmes. However, it must be laid stress on that TV may in some terms cause isolation but at the same time it is seen that it feeds and satisfies the desire of integration which is usually relaxing with its formats like reality programming (marriage shows, *Survivor,* etc.) or game shows (cooking shows, quiz shows, etc.).

Finally, media images bear a discourse on remaking meanings in the construction of identities that is in compliance with social structure within which it emerges. It has a role in the construction of consciousness in society in the reproduction of reality. Dant (2012) advanced the following point on media that "it provides an appropriate sphere for the social values to be shared on common grounds which helps strengthen the linkages among members and that means collective consciousness is expressed through media" (47–48). Also Fiske (1987) noted the ideological work of television may be more or less effective, due to particular social determinants, but is cannot be overestimated that it always exists in social sphere (19). He noted "television is particularly well suited to representing human action in human terms" (22).

Thus, there is an agreement on the compliance of television and its place and meaning in people's life. Television serves for and satisfies the need to be informed serving to the composition of imagination and relaxation which are the motivating factors that people take advantage of as well. It stands for a device promising the possibility of getting through the unreached and desired. Reality show programming becomes a medium for the expression of shared values through which society is reflected thereby determining the individual-society relationship, cultural structure and the construction of identity.

7. MEDIA SAMPLE ANALYSIS

Media is formed with consciousness industries (Adorno, 1945, 208-217). It has also another dimension on which our dissertation will mainly focus. It is as a simulator becomes a part of the simulation process. Television media in this sense is one of the prepotent contributing causes to a structural transmogrifying in society since it produces imagery which means that television media has tools that people avail in trying to build their own worlds. Thus, it is more pertinent to argue its function as not only reflecting and conveying things via various mediums, but also becoming inevitably a part of what it presents. It begets a simulation world where it supersedes reality with its own. Yet, it will not be bona fide to stand behind the conviction that it leavens a social changeover straight-forwardly. In this connection, it is a matter of fact in that it highly contributes to the transformation process. In other words, "… it is wrong to see it as an originator of social change or even to claim that it ought to be so, for social change must have its roots in material social existence; but television can be, must be, part of that change, and its effectivity will either hasten or delay it" (Fiske, 1987, 45). Apparently, the television has conceivably an upperhand constituent of the social chain. It is as if the weapon of media with which it manages to set things its own 'right' place in the material world.

We now have a new formation of values emerging within the era of technology which resists to our previous morals. As Poster (2001) stated "a new culture has emerged, one that is impervious to the old forms of resistance and impenetrable by theories rooted in traditional metaphysical assumptions" (1) and it is now dominated by simulations through media. Instead of processing in the similar pathway, our culture is imperceptibly in a state of exhausting itself. As a result of this exhaustion, newfangled schemes of cultural units are occasioned which we conjecture to be in a refreshed form. We suppose that we live and experience in the same practices we have been exercising ever since. Per contra, we live in a world that is unmitigatedly surrounded by technology where we are besieged by multifarious doubles, dittos and counterparts.

In this sense, the ‘traditional’ has heretofore been crystalized within the presence of a resuscitated traditionality on the television screen that gives the implication of an absence of it. The ramification implies a need and necessity for the existence of traditionality since the possibility of being there is dematerialized. The resolution of the revival, on the contrary, does not yield a double or the same, nor does it bring us to the point of having the satisfactory responsiveness of acquisition of the thing that has been obscured. The reason of it is that this struggle of a revival inflicts an unusual shape bearing no relevance with that of the original. Media, just by displaying, announces the death of what is original or natural.

As implied, one of the topics that Baudrillard’s media theory mainly focuses on is hot and cold event relationship and how media’s manipulation on any hot event in general is turned into its cold event- that is its simulacrum- giving the example of Gulf War which to Baudrillard ‘did not take place’. The hot event of the war was translated into cold and became a simulacrum through the television screen.

> “The Gulf War movie was instant history in the sense that the selected images which were broadcast worldwide provoked immediate responses and then became frozen into the accepted story of the war: high-tech weapons, ecological disaster, the liberation of Kuwait…CNN produced its own edited documentary, ‘CNN: War in the Gulf’” (Patton, 1995,3).

Events happened previously or happening in the heat of the moment become no longer the hot events since they are transformed into cold events just as they are televised whereby they lose their rudiment and reality with that of the real event. Reality is hence sublimed and abstracted during the process. We are then in a way captured and seduced by the images unfolding on the screen.

To relate his arguments in the frame of media samples in more particular terms the types of television programmes are demonstrated evincing that any media content can be a part of hyperreality since it irredeemably is indulged in a cold seduction by television and dealt with in terms of Baudrillard’s views on media as the simulation machine.

Table 7: Hot and Cold Events of Media Samples

Media Form	Media Sample	Hot Event		Cold Event
Documentary	**Documentary on animal life**.	Act of tiger's hunting.		Screen shot with slow motioned and narrated piece of media content depicting tiger's omnipresence and hunting scene inserted with a collage of related scenes of the other species.
Reality Show	***Survivor***	**1st phase of hot event:** Real struggle for surviving.	**2nd phase of hot event:** Fictionalized simulation of the real struggle on the screen that hides the absence of it.	Watching it as a competition programme.
Reality Show	**Marriage programmes**	**1st phase of hot event**: Traditionally performing of coupling of man and woman in real material life.	**2nd phase of hot event**: Studio format of marriage arrangement of the couples that bears a traditionally determined symbolical meaning.	Watching the coupling in the form of a show as a tool of entertainment.
Reality Show	**Cooking Shows**	**1st phase of hot event**: Entertaining a guest in real life that entails a natural hospitable	**2nd phase of hot event**: Entertaining a guest in the house functioning as studio where	Watching a display of entertaining a guest in competition format where hospitability is undermined.

		attitude.	hospitability becomes artifical.	
Instructional Programme	**Health Programmes**	**1st phase of hot event (absent and represented event)**: Real doctor and patient encounter to treat an ilness or disorder, scientific recipe of herbal products medically tested.	**2nd phase of hot event**: Simulating of curing a disability by psysical treatment, prescripting herbal recipe without medical base and non face-to-face treatment through telephone connection.	Watching a demonstration of theatrical actions of figures to be 'informed' and entertained.

As shown in Table 7 particular media contents are translated into their own simulacrum that has been as of now disinherited from reality. Baudrillard concluded that as media images having become a copy of the copy, they have come to be accepted as more real than the original. Though these events are not the same as with one another, they are indistinguishable from each other, -the wickedness of the corporeality. Tangibility inasmuch as is not accessible since a hot event inescapably is vicissitude, to wit turning into a cold event as shown in table above demonstrating the phases of representational meaning of media content.

On Social Media

In the era when traditional media was popular or the just alternative, there were not any medium to get involved in the imaginary world of television and there was a distance between the real world and imaginary. The point is that the traditional media has evolved within the new media technologies. Television for example, now though has not changed technically, along with new media has been transformed in terms of content and various programme formats. It now allows audience to participate and join into network of television via internet or mobile phones, too. Thus, though we

now are exposed to new media technologies traditional media transcend in contemporary media technology and we are hard-pressed to find ourselves in the inevitable control of both present and past media forms. For this reason, we now have entered into a new and different historical phase of information's technology.

Development of informatics technology placed human to the status of both influencer and the influenced. One of the points that Baudrillard noted about his media theory in terms of audience as mentioned earlier is the position of the subordinated receiver of media content. His arguments on proposing the origin of hyperreality basicly springs when recipients- who are neutralized and passivized- do not to react to any media content by the media. However, social media platforms allow the audience to give a response to media message on a dialectical platform. For instance, today amateurs have the opportunity to produce media content as a result of an easy access to the tools of media. Especially, social media (Youtube, Facebook and Twitter etc.) gives the opportunity to spell one's presence with less constraint where the media messages can easily be wielded to a shift in meaning and thus manipulated.

Similarly, social media platforms by promoting individual feedback have the potential to determine the media and then the social sphere in turn. Thus, a mention on how mass counterattack to media is of utmost importance to show how Baurillard's silent majority can be heard by the media themselves. At this level, a mass of people in the case of Gezi Park protests responses back to the hot event of the demonstration that is more strengthened by a sets of events aftermath.

Media event	**Hot event**	**Hot event restored**	**Position of mass**
Gezi Park Protests	The heat of the moment while the event was happening.	Taking place of a chain of related events by spreading throughout after television broadcasting and organizing through social media.	Counterattacking through mobiles and internet on social media platforms.

As demonstraed in table above, the argument of Baudrillard proves itself in an opposite situation the example of which we see in Gezi Park protests when the mass reacted against rather than maintaining a position of passive recipients of political discourse released through media. Factual events that are happening in the real time are turned out to be cold events through television screen deriving its *tout de suite*

(simultaneity). However, we see the hot event of Gezi Park raged into another hot events through social media and television in disseminating to wide range of areas. In that case, media content is not neutralized in meaning depends on the perception of receivers. Mass counterattacked to the hot events of news by using social media itself as well as television media.

The event raged when non-governmental organizations gave petitions to cease the action. The event in the shortest time grew violent as people from different provinces arranged protests via social media platforms. The transmission of the event as news was televised and expanded in scope stretching to a wide range of audience by television that made them take action and gather spontaneously on the regions where the event did not actually take place. Virtually gathering came out of the real event eventuating in a material protest in the symbolical setting (time and place) of Ankara.

The real event was intertwined with that of its televised and virtual struggle on social media that retrogressed the pace of events. Taking power from the virtual that made mass be on fire and get courage to claim their accumulated hatred and uneasy towards government revealed through social media that perceptibly seen on Taksim and Kızılay square afterwards. Reversibly the material reality of the events in turn perpetually televised again on television that fed the potential new(s) events in spreading out to the whole country. While the events were televised they were fractioned and constricted from its time and place displayed simultaneously when the event was constantly being presented as live feed.

For Baudrillard media is just ‘the message’ itself and the viewer is who creates the ‘simulacra’ selector of spectacle, show and cold seduction in a passive manner opposite of which was seen in this case. Actually, during the events the reaction was given direclty towards the self-referential status of media rather than the event itself. A process of meaning making was filtered through the screen that found its presence on social media platform where mass were fed with media messages. Hyper-reality was thus related with the extent of how media messages were received and their reflection in material life. In brief, media delivered collages of images with continous touches on violence in which the event is pushed aside and invested in the triggered groups of protestors who reacted against media. For this reason, the case shows how

Baudrillard’s silent majority becomes violent. It means that audience is not always a passive recipient of media messages.

Finally, television media is focused more though it sounds like a very 1990s thing at best. However the case, television still bears its mysterious attraction for those who had the ‘chance’ to appear on it. Appearing on TV has always been so sanctified that it is more favored and preferred than having one's presence on any other media platform be it on the internet, on the radio or on social media. The reason may stem from the fact that social media gives a free personal expression or fetish of person’s life it is uncontrollable to measure at what time the social feedback (approval, discontent, acceptance, exclusion, admiral), is given for personal (dis)satisfaction. Besides, it is more of a common platform, a model of the material social existence on virtual platform that equalizes and neutralizes the zest of appearance more than the television. Finally, at this level though social media provides more space for personal expression of feelings thus ensuring more or less control over the media content (contrary to what Baudrillard argued in terms of passive media recipients) television media holds its position along with social media in search of knowledge.

8. TELEVISION PROGRAMMES

Reality Shows have been popular since the early 1990s in Turkey. These shows are in many distinctive formats, such as; "'gamedoc', where real people interact while competing in a game like *Survivor*, the dating programs, the makeover programs the "docusoap", where viewers observe people living together, the talent contest and court programs" (Ouellette and Murray, 2009, 5).

Williams (1974) evaluated the style of reality show programming as a form of 'flow' which brings distinct contents together producing a new context. Television then functions eclectically largening its area of impact on human psychology that is restrained by diversive contents. For instance, a book, a cinematic piece or a biographical content are collaged to bring out a new form in a documentary that would multiply its effect on the human conscious. In other words, the possibility of an emotional influence increases since televisual content is backed up with various other contents that would in one way appeal to desire. He resembled this to "watching a football match, a conference and a concert altogether on the same day" (95).

Kenneth (2011) also defined reality programmes as having no reality though they present themselves as the representation of reality. He argued about the impalpability of reality shows such as survivor programmes in which "'castaways' were never in any danger (as real castaways would be) and the game rules and challenges read more like Dungeons and Dragons than a real survivor manual, with game 'challenges' and changes in character attributes for winning (like being granted '*Immunity*')" (311). Concointly, he argued how participants devise their own reality; hyper-reality. Involvement of the participants with characteristic features that they attribute themselves during the game is their hyper-reality which is the paradox of reality shows (ibid.). As Derrida (2002) argued "reality shows are artifactual products of and from man's real experiences serving basically to satisfy 'our thirst for voyeurism', as well as functioning in a field of invasion of our private lives" (41).

As for the function of reality show it was elucidated by Ouellette and Hay (2008) as to solve a conflict or a problem, it allowes for advice and to speak for them and it links the individual and community in order to hold the interaction that "combine learning with the pleasure of popular culture and the practicalities of everyday life" (3–4).

*Definition of the Adressee***;** to build a sensible approach for labelling the programmes' followers clarifying the word definitions of 'viewer', 'audience' and 'reader' is therefore necessary. The words 'viewer', 'reader' and 'audience' are different from one another. Fiske (1987) used the terms 'viewer' and 'reader' as being more active than audience(s) (17). The emphasis gets on the 'viewer' when someone is watching television and who gives meaning to what s/he sees on it in the end getting pleasure. The process is thus realized in social experience and therefore 'viewing' then, becomes an active process placing television within the social relations of the viewer (her/his point of view) and the material condition. 'Viewing' is for Fiske peculiar to television, whereas 'reading' is something to do with a written text. Therefore, the 'reader' produces meanings from the texts read which in turn gives pleasure, too (ibid.). Once and for all, both terms with a slight division connote to a more vigorous sense-making process than what 'audience' does. This relationship can be read in Baudrillardian terms as the interpretation of the content is processed actively but given back in a rather passive manner 'silently' allowing no right of response from the receiver. Thus, the word 'viewer' is referred most commonly while adressing to the programmes' followers.

8.1 Survivor Programme as Reality Show: Hyperreality, Implosion of Meaning and Hot and Cold Event of the Reality Shows: Viewers' Motivation, Impact, and Reconstructed Perception

Throughout the dissertation it is set out from the presupposition that *Survivor* invents its own reality. Matter of hyperreality, implosion of meaning and hot and cold event relationship is disputed in terms of *Survivor* competitiors, its viewers and the programme as a technical production on the whole.

Survivor Episode Analysis in the Light of J. Baudrillard's Three Main Concepts; Hyperreality, Implosion of Meaning, Hot and Cold Event

2010 season of *Survivor* Turkey was formatted depicting the performances of girls and boys, 2011 and 2012 seasons were displaying the experiences of celebrities and ordinary participants. When the episodes of three seasons are analyzed, it is seen that the programme comprises of mainly four parts. And roughly every episode illustrates one or two related parts. Therefore, as a representative of the four main categories five episodes in 2010, 2011 and 2012 are selected to be analyzed with either in the frame of content or discourse analysis. The main parts are;

1. Games or competitons,

2. Those including the broadcasting as live feed at the very moment,

3. Those that mention competitors' former lives and personal topics like family relationships or love affairs,

4. Parts including fights, gossips or quarrels among the competitors presenting their life experiences on the island as a spontenous flow of daily events.

How the programme produces its own simulacrum will be explained in the context of Baudrillard's terms in *Simulacra and Simulations*; hyperreality, implosion meaning and hot and cold event relationship. Meanwhile, the hidden messages and symbolical meanings of *Survivor'*s televisual imagery will be unearthed by analyzing five episodes from three seasons.

Survivor Episode Category 1: Analysis in the Frame of Baudrillard's Concept of Hyperreality and Implosion of Meaning, Hot and Cold Event

In the light of Baudrillard's arguments, it can clearly be seen that the *Survivor* programme depicts a struggle with the title of 'Survivor' that etymologically connotes to the phrase 'one who outlives another' and having a meaning "one who has a knack for pulling through adversity".[5] The word then refers to both a pysical and a psychological fight when faced with a hardship towards nature in time of disasters, misfortune or any catastrophe.

[5] Cited from etymonline dictionary.

When a catastrophe takes place, individuals intrinsicly behave more collaboratively rather than inclining to be much more competitive. In this respect, the iniatives of co-operative behavior vary and there is an experimental research on the innatism of such a human treat. As proved by Blurton (1984) the cooperation is enforced by a fear of social punishment often in the form of cliques, gossip and ostracism and that's why the possibility of observing co-operation between and among members of a group destined to live under pressure is of higher probability. Also Henrich et. al (2005) stated that 'the preferences and beliefs of the new members are influenced by the economic and social institutions that structure the tasks people perform to make a living and to remain in good standing in their communities (813).

In another public experiment concerning the existence of solidarity in society is about the Canadian, mainland Chinese and Hong Kong students. The study proved that low anonimity conditions led Chinese students (who are away from their mainlands) to behave very cooperatively (Henrich et. al. 2005). Hence, existence of solidarity rather than rivalry is inherently coded in human nature and likely to appear among individuals in case of any challenging conditions.

Likewise, the scenes[67] relating to the 1st category are discussed in the light of culture/nature and solidarity/rivalry dichotomy that problematize the notion of alturism. While debating on the issue, Baudrillard's concept of implosion of meaning is focused on and discussed comprehensively and debated if the meaning of solidarity or rivalry is undermined and become transparent within the simulated atmosphere of the programme.

Implosion of meaning; with all, the survival is mainly related to a psychological, pysical and sociological survival among the competitors who may face the risk of being disqualified. Whence the 'struggle' is diverted back to the competitors themselves both psychologically and sociologically rather than being merely a psysical or pyschological strive towards nature. The environment is marvelous with beautiful scenery rather than reminding a catastrope. Normally, in a real catastrophe survivors on an island, forest, desert or wherever the catastrophe migt have taken place tend to collaborate as the condition becomes genereally depreviating which

[6] http://www.youtube.com/watch?v=BNCQGFXFPi8. 26th July, 2010.
[7] http://www.youtube.com/watch?v=sBWspX9at6w. 2nd May, 2011.

stimulates a closeness among survivors who feel in need of one another. The hardship recalls into mind a probable existence of solidarity among survivors in a real condition that is reverted to ‘rivalry’ in the simulated model of it in *Survivor* programme.



On the other hand, rivalry loses its reference in the literal sense in the cold depiction of the *pseudo* actions generally perceived as a sense of ‘struggle’. Similar to that, the competitors are observed to be in rivalry in conrast to a real group of survivors who generally are expected to be in solidarity that will help to overcome posssible difficulties. Hence, act for altruism can possibly be noticed in the real situation and hidden in the simulated universe of the programme backed with the superficiality of games and competitions which is clearly approved by the questionaire findings. In few of the episodes or scenes competitors are seen to act co-operatively with one another yet, it does not contribute to programme’s authenticity. The findings also demonstrate that most of the participants claimed that they would observe co-operation in case of a compelling situation in wild life but struggle in the programme. Which means that the sense of struggle is emphasized and co-operation is problematized. All in all, depictions are unrelated to a real survival situation but perceived as natural as the participants claimed that their struggle is realistic. Actually, the origin of the implosion of meaning -solidarity imploded in meaning- stems from the nature of format -games and competitions- that is promoted by the programme itself. Entertainment and display of the ‘triggered competitor’ for

winning, the meaning of 'rivalry' is neutralized and replaced by the word 'struggle' that arouses wonder for the viewers.

Time and Space Congestion /Implosion of Meaning; accordingly, the other episode broadcasted on the 26th of July in 2010 is analyzed in terms of Baudrillard's hyperreality and implosion of meaning. There is an auction during which kinds of fast foods and drinks are sold by the outdoor participant in exchange for American Dollar as a currency. Using Dollar instead of Turkish Lira as a currency symbolically undermines the locality and places the setting into a cosmopolitan frame that it decontextualizes and globalizes the content from Western perpective. As Taylor (1987) argued that television is "the first cultural medium in the whole of history" to reflect the past as a "stitched-together collage of equi-important and simultaneously existing phenomena largely divorced from geography and material history and transported to the living rooms and studies" (103-105). Also Castells (2000) explicated the situation in contemporary world by stating that "new media precipitate a disconnection of localities from their historical, geographic meaning and a reintegration 'into functional networks, or into image collages, including a space of flows that substitutes for the space of places'" (375).

It is seen that foods and the currency have a Western discourse that they problematize the correspondency of locality with native culture (**native culture** that is the absent image; we just assume that we are close to it on the island as it arouses a sense of primitiveness, authenticity, naturallness or of primal). The foods (concrete image pertaining to **material life**; western food culture) auctioned are the pieces of modern life whereby time and place in modern life are consecrated by the demonstration of a longing, hunger and desire for artifical foods like pizza, ice-cream, spaghetti, cola and etc. Therefore, the natural life is set aside as the foods and currency are symbolically pertains to culture rather than nature. With the depiction of nature images with all its designs and constituents, the absence of a natural life is hidden and trivialized. **N**(ature) is abstracted and simulated and has become television's **Fe**(ature)[8] with all its technicality whereby the meaning is imploded.

[8] ' –ature' as a suffix connotes to a meaning of 'system composed'.

Alienation; by the way, such artificialities are likely to be rejected by a person who could live close to nature. In conrast to it, the competitors' former habits are sustained as they long for a previously experienced lifestyle from which we can understand they are in fact not suitable for a life presented to themselves in the island except from what their image suggests us; they seem like given immunity with muscular and fit bodies as if they are heroes. However, for this reason viewers may assume the scenery and competitors in a harmonous blend that the former as a catastrophic place and the later being real survivors. Thus, the situation is itself ironic and gives a sense of alienation as it is also for the majority is in the form a competition. Competition is because something related to a technical superficiality sort of a fictional production screned through television. Hence, everything exists on the image and emptied in content on the screen as Hancock (1999) implied;

> "implosion does not simply refer to an implosion or collapse of the boundaries between the real and the hyper-real, the original and the simulation, but between all dualistic modes of understanding and organizing everyday life: high and low culture, politics and entertainment, and even the metaphysical domains of the subject and object" (167).

Hyperreality; likewise, the viewers' pleasure in the *Survivor* perchance lies in monitoring the verisimilitude of events yet delineating an idealized depiction of competitors' ordinary relations. Essentially, men are seen to act out their masculinity with a show of superiority, dominance and strength while women are seen to struggle for recognition or self-exhibition as they feasibly do in the real world. Thus, those portrayals in Baudrillardian terms can be evaluated as the obscenity of objective reality- that is hyperreality as they stimulate a sense of similarity with material reality (their spontenous actions in real life) while shadowing more transparent or authentic manners of them. Hereinafter, Derrida (2002) noted further suggesting that; "we are in a state of quasi-illiteracy with respect to the image and it is a necessity to learn how to discriminate, compose, paste and edit images to gain mastery over them" (59).

Implosion of Meaning; in this process "information devours its own contents; it devours communication and the social and it dissolves meaning and the social into a sort of nebulous state leading not at all to a surfeit of innovation but to the very contrary, to total entropy" (Baudrillard, 1983, 96-100). In a way hypnotized masses

receive this flow of continuous information which enlarges the space and in the end collapse the boundaries. In Baudrillard's opinion the social is obsessed with itself through this permanent exposure to information poisoning itself and thus perverted. And he defines such kind of a presence as the real obscenity where the social loses its own scene. The social has no space on its own to maintain its existence. "The enlargement of the social in a spaceless sphere is like in a state of being obese as result of being over informed in consequence of which everything loses its scene (like the obese body) then becoming ob-scene" (Maclean, 1985, 577-589) as we observe in the act of auction. In the episode, objects related to material life are transformed to a studio as if they were detached from real life yet pertaining to it and irrelevant.

As a result, media erases the line between local and foreign representations of the image by rebuilding it; - implosion of meaning. However, this is not an honorable end of the authentic but an emptied decaying of the represantion of the image itself. As the original one is disappeared or lost, what is left is only the images which Jameson (1982) calls as *'free-floating signifiers'* (9). To be more clear "free-floating signifiers are signs and symbols that have been cut loose from their social and linguistic contexts, and thus their meaning is rather complicated and generally unreferred (Kenneth, 2011, 310). Baudrillard's term hyper-reality can be defined in relation to these free-floating signs and images they bear. For Baudrillard, media images lost their meaning and are freefloating; in other words as a result of this implosion of meaning we float in a mess of meaningless images around us shattered through media. There is an excess of information released to entertain rather than to inform that engages mind with glimpses of colorful images, nice shots and a flow of sound track background; - medium becomes the message and simulated hot event (2^{nd} phases of the all the events) is turned into its cold event. They are the reminiscent of real life undermining their presence by emphasizing the veracity of what they experience on the island; - hyperreality.

Survivor Episode Category 2: In the frame of Baudrillard's Concept of Implosion of Meaning

> "*... There is no longer any polarity between the one and the other in the mass. This is what makes the circulation of meaning within the*

> *mass impossible: it is instantaneously dispersed, like atoms in a void. This is also what makes it impossible for the mass to be alienated, since neither the one nor does the other exist there any longer.*" (Baudrillard, 1983).

Television is a simulation which endeavors to erase the distinction between real and imaginary (Baudrillard, 1998, 13). What *Survivor* programme presents us through the medium of it has both the answer and the question in itself modulated in relation with certain codes in a vicious circle which Baudrillard considered as an obstacle for reaching reality. Then, it becomes inevitable for *Survivor* viewers to lose their notions of distance and assume the images as part of a reality. We witness intertwining of the life and its copy by the live broadcast of *Survivor* episodes "with its immediate acting that is its real time broadcast that creates a sort of indecisiveness" (Baudrillard, 2004, 129).

One of the episodes[9] was broadcasted as live feed in Beyaz Show (Talk Show Programme) on private Turkish Channel 'Kanal D'. In the sample taken from Youtube, in the 11:20:00' one of the competitior utters that;

"The Survivor is the life, the struggle itself,".

In the 11:26:00' the other competitor comments as,

"Survivor taught me what the real life is, one understands the real life itself in Survivor and what you see on the screen is all real".

As it is seen, there is the emphasis of reality, struggle, hardship and persuasion to make their experience believable. The life on the island is regarded as the 'real life' and defined with the phrases 'the fighting, adventure and hunger'. Real life is equated with such terms which rather sounds ambigous as they in material life would not probably experience hunger or any difficulty similar to one on the island. More so, viewers should have at least a confidence about competitors' leading their lives like how a celebrity should live.

[9] http://www.youtube.com/watch?v=6k03FEogxSQ. 6th May, 2011.



Implosion of the Meaning; the irony also stems basically from the derided meaning of the word 'survive' that actually happens when there is a constraint. Whereas, the participants purr over a wish and longing for their previous lives. Contrastingly, they at first voluntered for competing assured and guaranteed by money, fame or any other personal reasons. Hence, the line between the binaries is erased and the programme fundamentally distills reality substituted for more a transparent perception. In this respect, to understand how the main discourse of the programme unfolds itself behind two concepts -volunteerism and rivalry- the Table 8 below helps.

Table 8: Discourse Analysis of Symbols in *Survivor*

Obscured meaning	**Literary Meaning**	**Implicitly emphasized meaning**	**Literary meaning**
Volunteerism	voluntary, of one's free will	Obligation	duty responsibility an engaging or pledging
Rivalry	partnership, equality in rank	Struggle	beating down by continuously treading on

Literary meanings are cited from 'www.etymonline.com'

Meaning of volunteerism is undermined and hidden becoming absent replaced by the sense of obligation; as if they are put without their consent to live in difficulty. The impression of the obligation is emphasized and it contributes to the believability of the spectacle; that is simulation in its anti-meaning. As the format of the programme

promises, there occurs a sense of rivalry, should be rivalry with an emphasis on the physical sense but, it reversibly turns out to be a struggle in the psychological sense. The competitors mention and most often complain about the hardship which indicates that they experience intrinsically the feeling of struggle, too. Thus, pysical experience of rivalry is translated into a pyschological struggle both acclaimed by the competitors themselves and proved through the discourse analysis of the interview commentaries that later will be touched on in detail.

Simulation; the live broadcasting gives a sense of tangibility in the present time yet it emphasizes the absent image (island) as being more real than what we experience now. The blend of televisions' fictionality and material experience become transparent. Media create a homogenous boundary which left a homogenous whole on its own where everything has become one another. It is no longer possible to make a distinction between the concepts like entertainment, legal issues, private, public, and the social reality at all (Longhurst et. all, 2013) as all have imploded in one another.

Survivor Episode Category 3: Analysis in the Frame of Baudrillard's Concept of Hot and Cold Event

We learn that there has happened a bad event about which we are informed that the competitor's mother is in trouble that is unfolded through the chats between the presenter and the competitor. The event has taken place out of the setting which we are notified in the absence of the images relating to the event. The mentioning of the event prompts a scene[10] in which the competitor shows his feelings of sorrow and worry aggregated more each time the presenter gives new information who seemingly attempts to calm down the competitor.

[10] http://www.youtube.com/watch?v=Bf4ESJtKuCo. 31st May, 2012.



Hot and Cold Event; we have a two dimensional experience of the hot event that has happened and turned into a cold at once through the conversation displayed on the screen. The conversation (hot event of the 1st hot event [mother's being in distress]) happens in and beyond television's materiality and becomes now the 2nd hot event having reflections, acts and demonstrations over the previous one. Then the twofold hot events become one cold event when conveyed in the frame of a competition format depicting an intersection of the real event conveyed with a cut view of a person's suffering. It arouses wonder about what will happen next and the sense of fascination of observing a celebrity in sadness makes content rather more magazinish.

Time and Space Congestion; the scene on one hand builds linkages between the viewer (material life) and competitor's (televised life) since it mentions a human reality. That is, his sorrow prompts the viewers to feel sympathy for the mother (absent image) which alienates the viewers and erases a sense of tangibility in the presence. It places the real sorrow of the competitor into the virtual setting (time and place); event happened in real time but is revived in television in a different time and place detaching it from its material existence and produces a feeling of perceiving it in the here and now. Hence, mother's event becomes television's reality and pushes the event (scenes displaying competitor's distress) aside making it turn into a non-event and the cold event. Accordingly, it is inverted as a cold event that we watch

before TV as tool of relaxation, amusement, wonder, excitement or sympathy before the screens.

Survivor Episode Category 4: Hot and Cold Event and Hyperreality; A China Syndrome Sample, Implosion of Meaning

This episode[11] will be discussed in terms of Baudrillard's arguments on 'China Syndrome' in *Simulacra and Simulations* which clarifies how media blurs the cause and effect functioning as a dissuasive power. The episode is analyzied in terms of Baudrillard's hot and cold event relationship and hyperreality. The similarities will be put forward between what happens in the film *China Syndrome* and in the episodes that depict the quarrels or fights.

In the film there is a nuclear plant continually threatening to explode at any minute which spreads fear all through the film above and beyond. A sense of uneasyness is felt blended with a feeling of wonder, tension and trepidation. The probability of explosion implies a power, energy or capacity to annihilate everything, but it deters an event that wearies and at least arouses a desire for it to happen at once for the sake of getting rid of the uncertainty. However, images verify that the spectacle would never be the kind of a catasthrophe.

Thus, the film depicts an illustration of the supremacy of the televised event over the nuclear event making the nuclear event fictional. It is intrinsically known that it will not explode to end the existing situation to ensure a perfection for the system. The believability of the situation derives its power from the possibility of the explosion at every passing moment. The nuclear plant gets its power to release an intimidation of the possible explosion rather than exposing its energy stored. There is the anxiety of a possible catasthrope which everybody detests however, the expectance and feeling of fortunate because of being alive as the event has not happened arouses a relaxation. At the end of the film, the nuclear plant does not explode and the murder of the technical director by the Special Forces is substituted for the nuclear catastrophe. The thing is that the event will never happen since the situation bears a fatal reality such that if it happens like Hiroshima it will then vanish itself as being an event.

[11] http://www.youtube.com/watch?v=6MfQaBi-koU

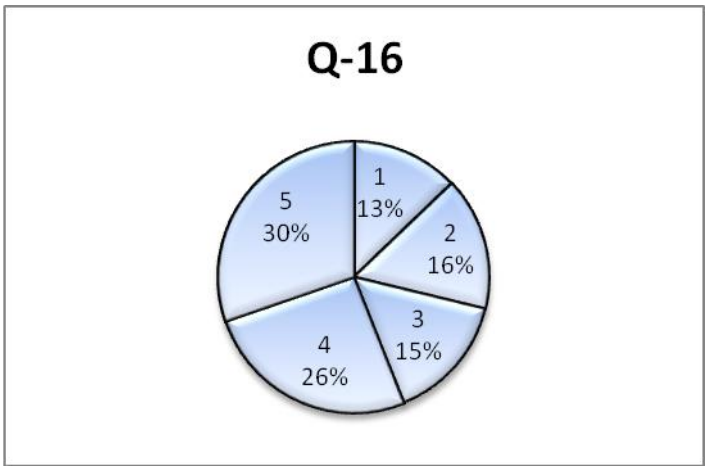
In the scenes depicting the fights between two competitors, the background story of the conflict does not matter at all. What matters is the displayed images of a fight scene part of television's reality which is assigned an unmitigated believability. In the episodes we are dissuaded to watch a quarrell that deters a solution. The termination of the event will thus not contribute to the television's convincing effect. In other words, if it would have ended with one of the competitors being beaten severely, seriously injured, hurt or disabled then our 'serenity' would have finished and excitement would have culminated in being informed about the consequence of the event that would from then on not be an event at all. As Derrida (2002) stated an event promises a futurity which is the exact incentment of pleasure (13). For the event to maintain its credence and promise to ensure enthusiasm, it must dissuade and arouse interest. Therefore, the images continually stress the emphasis of an 'unexpected event' however there are only attempts (causes) for a final result (the imagined event) which means that not an event will explode in real terms.

Implosion of Meaning; the drama of the spectacle is deprived of an event merely functioning in a sequence of possible actions stimulating wonder or anxiety that never eventuates. If it terminates otherwise then the price of reality cannot probably be tolerated. The real must therefore be deterred which will otherwise be challenging to witness. In other words, if one of the competitors should seriously do harm to the other then we could have mentioned an **explosion**; conclusion, yet conversely the events are being inverted to themselves **imploding** on the television screen as cold events; deterrence, becoming absent. Similar to the film, in the episode, the occurance of a pysical violence is hidden and substitued for the disqualification of one of the competitors. A scandalous event then replaces an absent scene; their beating each other (not expected to happen at all). Such an event is of less probability to take place like the real catastrophe of the nuclear plant (explosion).

The second point is the reduction of some particular images including violence due to broadcast ban in law. Attempts of fragmentary displaying contribute to television's dissuasive effect which each time gives the feeling of a blowing up however, viewers feel sure that it will not end in an anti-climax being in a mood of indecisiveness. As it is mentioned before, one of the episodes' content analysis relating to *China Syndrome* sample is illustrated on Graphic 1: Q-16 that verifies our

arguments on the issue. In the episode, we watch the competitors' attempts to beat one another and the scenes their being prevented by the others. In the course of the fights when the tension is fixed one of the competitors faints and some time after it another bursts into tears and complains that contributes to the hot event of the fighting. Even if the viewers do not admit openly that they watch the programme because of the involvement of quarrells or fights, they have the assumptions on its preference for that reason.

Graphic 1: Q-16: Considerations about the Quarrel/Fight Scenes



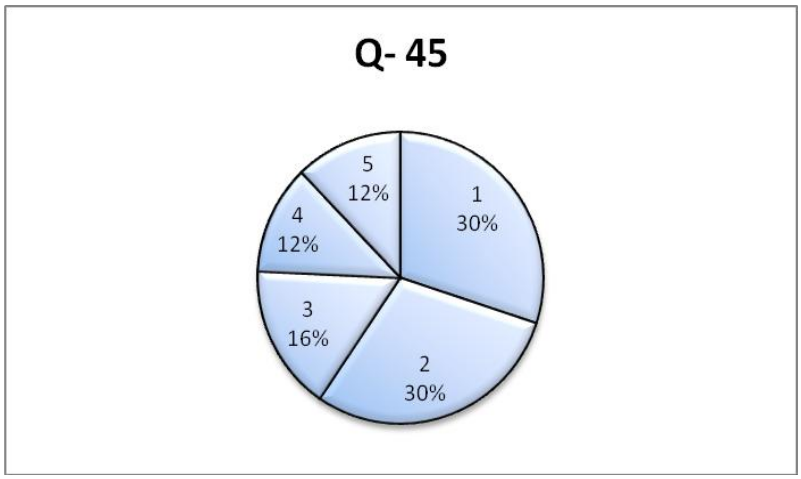
(Q-16. I'm of the opinion that fights, quarrels or swearing contribute to popularity of the programme.)

(The gradation is done with the values; 1: I strictly don't agree, 2: I don't agree, 3: I partly agree, 4: I agree, 5: I completely agree.)

To our first hypothetical question about why the viewers prefer the sort of media content, the answer is that what content is released in what form. There is no doubt that the popularity of the programme increases as it contains violence as seen on the graphic. According to it, 56 % of the participants aggreed that fights or quarrels and the like do gain popularity to the programme. It can also be inferred that the viewers are in a wishful expectation for all to happen during the broadcasting as they utter that the programme would have been boring otherwise. Clearly, it comes to the foreground and becomes one of the basic tendencies for the viewers to follow the programme since it creates tension thus curiosity;-most of the participants answered that they feel curious while watching. Their curiosity and excitement trigger a want of watching the scenes on the one hand, but it causes some irritation because of the

violence or swearing along with the fights on the other as in the *China Syndrome* sample (see the Graphic 2: Q-45 below).

Graphic 2: Q-45: Scenes not Wanted to be Seen During the Programme



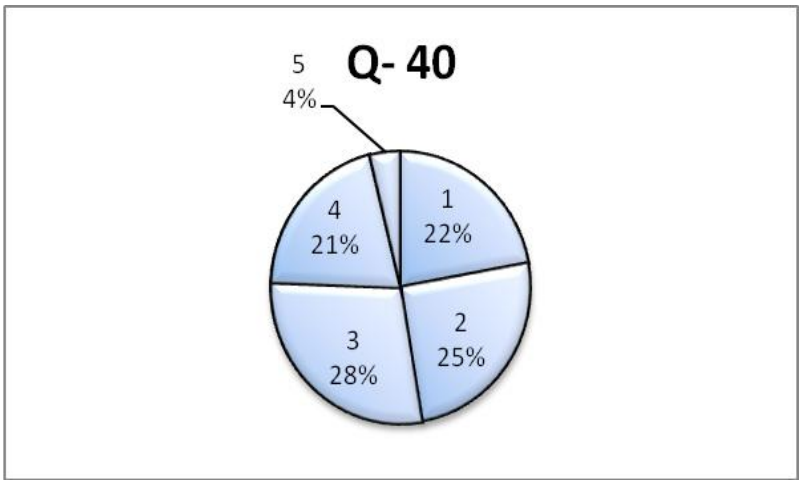
(Q-45. What are the things that you do not want to watch in the programme?)

(1: eroticized scenes, 2: swearing, 3: quarrels, 4: gossipping, 5: the other).

The fights or quarrels that are considered to increase programme's rating by the majority do not irritate much more than the rest do as seen on the Graphic 2: Q-45 above. Although a small number of viewers responded that fights and quarrells are irritating with a rate of 16 % most of them do not seem to think they are disturbed by the depiction of violence.

It is important to note in the frame of our arguments relating to the example of *China Syndrome* that these scenes create a sense of insecurity and inconsistency as seen on the Graphic 3: Q-40; the expected value was 3 and the observed value likewise is 3 (not sure, partly aggree) that indicates a sense of uncertainty.

Graphic 3: Query of Viewers' Emotional State in Case of Fights or Quarrels



(Q-40. When fights or quarrels happen I feel uneasy if it will end in a serious consequence.)

(The gradation is done with the values; 1: I strictly don't agree, 2: I don't agree, 3: I partly agree, 4: I agree, 5: I completely agree.)

Accordingly, it is seen that the responds maintained stability on value 3 as expected implying an existence of an instability rather than a sense of a strict pessimisim to witness a great fall. Clearly, it comes to the foreground and becomes one of the basic tendencies for the viewers to follow the programme since it creates tension thus curiosity. As Baudrillard (2009) claimed, the absence has its own mystery that it fascinates the mind and triggers wonder and that this lack of essence is the source of this fascination so that even virtual reality (telematics, IT, digitization, etc.) is devoid of any reality (29).

Problem of Reality; last but not the least, problem of the replacement of reality bears two dimensions; the first one is that the characters themselves involving in the simulated setting enter into hyper-real world in the presence of the designed surrounding (they make themselves believe what they experience is real[12] which is implausible and yet which viewers take for granted) that is unfolded through their change in behaviors which is also revealed through chatting or gossiping as they associate themselves with what is happening in their surroundings. Besides, how they make believe themselves in their real struggle for life is revealed when they are seen hungry or exhausted, no matter how aware they are they involve mere in a

[12] Episode Category 2.

competition. The second one is the hyper-real condition of the viewers reproduced on a two-layered stage. They receive the already simulated models as real and then they establish a bond with the virtualized reality through television. On the other hand, this undecided attitude is an unconscious reflex of the viewer that already has become the generator of the hyper-reality itself. Hyper-reality thus stems from the dilemma between the real and the image.

The characters as they know that they are being watched by the cameras cannot help acting as if there is no camera that produces hyper-reality on equal terms (for the viewers and the competitors). Their emotional status is continuously switched from being adrift or into ostensibly exaggerated modes of behavior through which it becomes hardly possible to discern the implication of cordiality. Therefore, acting is resolved within the oppositional emotions that inhibit them preventing to act in a stable and settled condition. It then becomes rather constraining to speak of equalization between the imaged identity reflected through screen and what exactly the reality is. Thus, it creates the problem of the mediated identities processed through television's own reality and assuredly bears a resemblance to the members of Loud Family who replaced their reality with the hyper-reality of the television.

> *Analysis of the Questionaire Findings in the light of Baudrillard's Main Concepts; Hyperreality, Implosion of Meaning and Hot and Cold Event of the Reality Shows: Viewers' Motivation, Impact, and Reconstructed Perception*

Survivor as a Simulated Model

Survivor programme is in the form of a competition performed on an island having a superficial setting and equipments by which competitors from time to time challenge to each other in a quest to *quasi* survive. The island literally is an isolated area from the land surrounded by sea or ocean and is commonly used metaphorically in literature frequently connoting to a place to be escaped and symbolizing man's loneliness as a result of who strives to get in an act of struggle for surviving. It at this point worths debating on the topic why the programme is problematized as being a simulated model of the real survival spectacle.

To evaluate *Survivor* as simulacrum of the real life, the comparison may help to see how media rebuilds the reality in the form of a media sample.

Table 9: Simulation and Real Comparison in *Survivor*

Survivor as a Programme (simulated model)	**Survivor in Real Life**
Island	Any geographical place relatively isolated.
Competitors	Survivors
Struggle mostly against each other	Struggle mostly against nature
Rivalry	Solidarity
Games	Real challenge
Volunteerism	Obligation
Cottages (symbolical, limited image)	Any kind of shelter (cave, barrack, tent, etc.) (spontenous, limitless and conditional)
Banana/Coconut/Fish(symbolical, limited image)	Any kind of food, plant or animal.

Actually, what Baudrillard also argued is the presupposition that social world as a whole is seen as the simulacra itself. Its essence has now become the simulacra of the original. Poster (2001) also summarized Baudrillard's opinion about death as "signification of the reversibility of signs defying the simulacra and what is not simulated is only the 'death' itself" (5).

First and above all, the environment is given as a simulated model of a place where as if a disaster had happened and as a result of which there remained survivors desperately struggling. The programme hides this contradiction undermining the presence of an accident that actually did not happen either. The absence of reality is thus hidden behind the simulated image of the recorded spectacle that is generally perceived as real which can be clearly seen in Table 9. Moreover, the scenery is complicated in itself that the image gives the sense of a catastrophic event that has happened as we observe the characters are starving to death, depicted as desperate and struggling for life. But the atmosphere is from time to time is shown as a touristic, marvelous wonder of nature designed and arousing passion which causes alienation between the viewer and the television imagery.

One of the prime movers of the hyperreal condition is to be pursuited by understanding why the programme is preferred and admired by the viewers. As the case may be, it reasonably stems from the fact that the presented reality becomes part of viewers' lives through presented images becoming a public sphere where people can express their furor more freely than they do in their face-to-face relationships (Dant, 2012, 134). Moreover, one can ask "while we are watching such reality programmes, are we watching our lives or the ones we would like to be?" By contributing to the decision making process (via sms) as to which competitor should go testifies that viewers would feel closeness between the portraited figures with which they could identify themselves thereupon building a symbolic identity through suchlike displayed actions.

The first hypothetical question of the dissertation is about the motivations for watching television. Thus, the initial query is to find out the viewers' preferences and amount of time allocated for watching the programme thereby measuring the extent of exposure to media. At this point according to the results, it is found out that 40 % of the viewers watches the programme approximately for 0-1 hour, 33% for 1-3 hours, 17 % for 3-5 hours and the rest of it (approximately 10 %) watches more than 7 hours in a week. The query also attempts to measure viewers' emotional distance towards the programme. When considered the main tendency for media preference in general demonstrated in Table 10 below, it is seen that watching the programme and television are welcomed by the majority of the participants.

Table 10: Considerations about Watching *Survivor*

	Q-1	**Q-2**	**Q-3**	**Q-4**	**Q-5**
Mean	3,3	3,5	3,5	2,3	2,5
Median	3	4	4	2	2
Mode	3	4	4	2	2
1. quartile	3	3	3	1	2
3. quartile	4	4	4	3	3

It is understood that the programme is not watched for information as the mean, median and the mode for the last two questions stay at value 2. Even so, in the 3rd quartile it is seen that the inclination is towards 3 and 4 values indicating either by some means or the other it is being watched. Hence, the table gives an explanation about exposure rate of viewers who to a great extent do watch TV and have an aspiration for watching *Survivor* programme.

In this respect, there have been some ethnographic researches carried out to find out how people understand media imagery and what it means to them. How real viewers make sense of various television texts are put by Hobson (1980) who went to people's home, observed and asked what television meant for them. Also Palmer (1986) observed children and wanted to know their reason of preference in watching TV. Liebes and Katz (1990) analyzed people from five different cultures who watch Dallas. Livingstone also (1990) examined viewers who follow British and American soap operas and analyzed their attitude towards them. The result for Gamson et. al. (1993) is that these ethnographic studies all focus on what Katz (1990) called 'viewers' work' which means viewers consciously depend on their wisdom in daily life while they act in frame of what they see on television (388).

Moreover, Graber (1988) carried a series of open-ended interviews with participants, with an aim of knowing their area of interest in media. He found out the reason behind why they watch TV is because it "allows individuals to extract only those limited amounts of information from news stories that they consider important for the incorporation into their schemata (250). They (1993) drew the conclusion from Graber's findings that people "give meaning to the things in the light of what they experienced in past and internalize it to the extent that its compliance with what they experienced in real life directly or vicariously" (390).

In relation to the findings about the prefence of the programme illustrated in table above, viewers' affinity and what the programme means for them can seen in detail in Table 11 and with it, it is unearthed the extent of their engagement with the programme in daily life while understanding the level of awareness towards it.

Table 11: Considerations about Watching *Survivor*

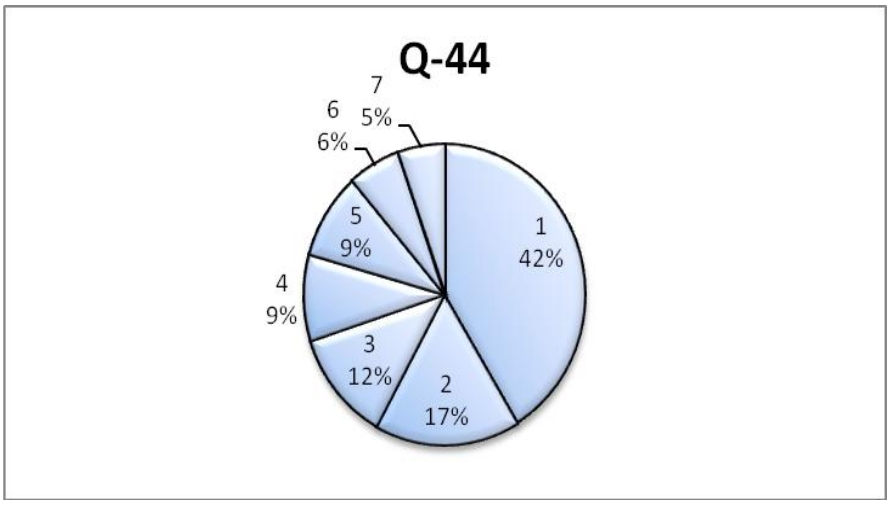
	Q-6	**Q-7**	**Q-8**	**Q-9**	**Q-12**	**Q-13**	**Q-14**
Mean	2,7	2,2	2,9	2,3	1,7	2,5	2,5
Median	3	2	3	2	1	2	2
Mode	3	1	3	2	1	1	1
1. quartile	2	1	2	1	1	1	1
3. quartile	3	3	4	3	2	4	4

In Table 11, the tendency is towards 2,5 or above demonstrating that there is an exposure to media content to have at least an opinion on what is going on. It can be concluded that the viewers keep themselves busy with the programme in their daily life as well as putting it in their agenda to have a chat among their friends or showing a wish to participate in the competition. Thence, the table shows that the extent of engaging in the programme is reasonable and viewers give weight on it in material life. Besides, it is seen that the programme is not followed on social media at all.

Correspondingly, *the second hypothetical question* is whether television media have an area of impact in Turkish society, if they have, is it an unequivocal influence or not, or if they construct a hyper-real world or not. It is discussed in terms of Baudrillard's concept of hyperreality by reflecting on the matter of motivation of the viewers, their attitude and emotional dealings with the competitiors. These points are discussed to find out media exposure to evaluate viewers' mental indulgence. In this respect, it is found out that a great majority of viewers feel curious, excited and pleased with the programme's content. The findings also indicate that the basic motive for watching the programme is to be entertained. Likewise, most researchers and critics imply that the sole function of television is to entertain and let people feel as if they are having a good time and amusement (Eslin 1991; Postman 1994; Sartori 2004). Accordingly, majority of the viewers' inclination is to have a good time and relax. Hence, entertainment seems to be the primary pulse for watching *Survivor*

although it is not the sole initiative of the viewers' preference, as seen on the Graphic 4: Q-44 below.

Graphic 4: Q-44: Reasons for Watching *Survivor*



(1: For entertainment, 2: Not to be off the agenda, 3: I have no aim, 4: To observe the surrounding, 5: To spend time, 6: To observe the ordinaries' life, 7: To observe celebrities' life)

The data demonstrate the rating of the *Survivor* programme by the viewers. It can be inferred that the majority of the participants responded in correlation with the expected considerations and found out that their motivations for watching the programme is mostly for entertainment with a rate of 42%.

According to the questionnaire results, it is observed empirically that, despite the fact that there are considerable numbers of viewers who do not think they neither feel sympathy nor find similarities between themselves and the competitiors; more than half of them agreed that they have an emotional linkage between the competitors. For a deeper understanding the Table 12 helps.

Table 12: Considerations about *Survivor* Competitors

	Q- 26	**Q- 27**	**Q-31**	**Q-33**	**Q- 34**	**Q- 35**	**Q-39**
Mean	2,5	2,3	2,2	3,4	2,5	2,8	3,0
Median	3	2,5	2	4	2	3	3
Mode	3	1	1	4	1	3	3
1. quartile	1	1	1	3	1	2	2
3. quartile	3	3	3	4	3	4	4

The table depicts a picture of to what extent the viewers feel affinity for the competitors. It tries to reveal an absence or a presence of a build-up virtual closeness between the adressee and the media content rather than attempting to analyse an impact on viewers. Because a first hand information about the attitude of viewers claiming to take the competitors seriously exclusively shows that there is a mutual effect.

The results show that there is an interaction observed to a rate of 50% as the mean demonstrates a right skewed distribution towards value 3. The data indicate that there is an emotional closeness, and viewers do seem to favour at least one or two competitors but they do not seem imaginably to have particular interests for celebrities which pinpoints that competitors may not be favoured according to their outside profiles in real life. From the findings it becomes clear that while the viewers are observed to indulge in the media content emotionally they do not seem to think about their pysical material reality at all. Thus, there is a sensational flow of interaction rather than an awareness of a tactile, more concrete and mood of evaluating one's own appearance. What comes from the television screen is interiorized that there is no more 'I' (subject) in the reflection of the mirror (screen). It is totally being reemployed to itself as viewers' reaction is sort of going and coming back to itself in a linear way.

Contrastingly, pysical depictions may unconsciously be internalized as the producer attentionally selects those with fit bodies and more popular ones in real life. Thus, the possibility of admiration and closeness regarding their pysical features may exist intrinsically even if they refrain from admitting a built-up similarity with competitors. Accordingly, there exists a wish towards what they do not have and an unconsious aspiration of bearing a resemblance as the viewers were willing to take part in the games, be on the island or with their favourite competitors. Finally, their specific personal characteristics that they demonstrate in the programme takes much of the attention. Also from the table, viewers put themselves into the competitors' shoes while watching them even for those who are not favoured by themselves. Hence, viewers feel sympathy for almost all the competitors.

To see it in broader terms, it is demonstrated on the graphics that considerable numbers of viewers feel sympathy or exhibit similar personal characteristics with the competitors (see the Graphics 5: Q-26 and Q-27).

Graphics 5: Q-26 and Q- 27: Viewers' Emotional Attitude towards *Survivor* Competitors



Q-26. I feel sympathy for the competitors. **Q-27.** I find similarities between me and competitors.

(The gradation is done with the values; 1: I strictly don't agree, 2: I don't agree, 3: I partly agree, 4: I agree, 5: I completely agree.)[13]

More than half of the participants claim that they feel sensitive towards competitors and think that they somehow build parallelism with them. This construction process occurs as a result of not one's own experience but from the others' experiences during the programme. The involvement of people in the media process allows for the implementation of networking which increasingly allows viewers to participate in media by means of a dialogue with its producers. Therefore, *Survivor* viewers whether consciously or not build behavioral patterns and identities.

Television creates mass that in turn consumes their own essence invested in the social through the televised form of what basically and historically defined them. It now defies without leaving any originality by a bombardment of codes and images that perpetually redefine them. Combination of binaries and human fetish are suited and legitimized that are engraved in stereotypes. Once and for all, media induces a potential area of impact in social sphere operating both directly and indirectly through particular stereotypes with which the viewers imaginably build a linkage in one way or another. In the internalization process, media content is perceived more real than the material reality, more authentic and natural. Media's work with

[13] Since the participants gave more than one answer to each question, the number may exceed the total number of the whole.

information is manifested in the depletion of meaning as it creates dichotomies on a one-dimensional set-up of image display. Therefore, it is inferred that the viewers' involvement is beyond a tangible experience invested in the hyperreal condition. Volunteers are chosen as the representative of ordinary person and the celebrities are the representatives of whom that ordinary person might feel affinity. Therefore, viewers watch an ordinary character like them and may identify with their reality.

The third hypothetical question is about how human perception is remodeled by the media. In this frame, data obtained from the questionaire results indicate that 36 % of the participants partly believes while 20 % of all totally believes in that *Survivor* competitors' actions are natural with a total rate of 56 %. Besides, the rate of those who do not agree is 44% (see Graphic 6: Q-23) which counts less than the rest. When considered the statistical results, it is seen that the tendency demonstrates a right skewed distribution and along with it, mean, mode and median show a drift towards value 3, 4 or 5. The findings of the perception query as demonstrated above thus suggest that the majority of the participants are of the opinion that competitors' behaviors are manipulated due to an awareness of cameras and they are considered to behave differently in real life. Yet, as seen the competitors' behaviors are perceived as much natural in the viewers' unconscious which is ironical. Whence, it is inferred that the content (on the basis of competitors) is perceived as a non-fictional substance the same with the figures in real life even though it recalls more of a human manner in the most pristine form. Briefly, it can be concluded that human perception is shaped by media content constituing hyperreality of the images that are granted as more real thereof as seen in Table 13.

Table 13: Considerations about *Survivor* Competitors

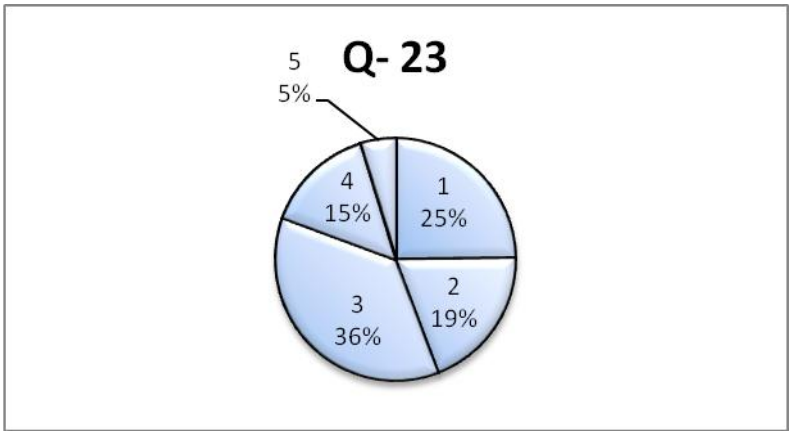
	Q-23	**Q-24**	**Q-25**	**Q-28**	**Q-29**	**Q-38**	**Q-40**
Mean	2,5	3,9	3,5	3,0	3,5	3,6	2,5
Median	3	4	4	3	3	4	3
Mode	3	4	4	3	3	3	3
1. quartile	2	4	3	2	3	3	2
3. quartile	3	5	4	4	4	4	3

According to the table, though in what terms competitors' behaviors are considered implausible by the viewers in real life and in the *Survivor* setting is obscure, it is

clear to make out an existence of an awareness between the observed images in television and real life. The paradox is that even though the viewers are aware of the situation, they perceive competitors' actions as natural and spontenous. Then, one point holds true on the topic; that the chance of observing a natural affinity and relationships become less probable as in the case of 'Tasadays Tribe'[14] in *Simulacra and Simulations.*

Which means, no matter how aware the viewers are, they have already lost the chance of observing any unpretended actions of them all. Their actions become rather ambigous whether they come out as pretended or not, but observing a natural action beyond doubt is impossible to watch the moment they are released through television screen. Already, they claim what they watch is real and believe that the competitors' suffering from hunger and thirst are realistic. Average values relating to data obtained are 3 and 4 which indicate that the majority have common perceptions towards competitors' actions considered realistic though under the possibility of acting differently due to cameras.

Graphic 6: Q-23: Perception of the *Survivor* Images



(Q-23. *Survivor* competitors behave naturally.)

(The gradation is done with the values; 1: I strictly don't agree, 2: I don't agree, 3: I partly agree, 4: I agree, 5: I completely agree.)

It is seen that the viewers find competitors' actions natural though they are considered not to be the same with that of those seen when there is no camera. It

[14] Indigenous people of Philippine island of Mindanao have been living with 'stone age' technology isolated from its neighborhood for almost eight centuries who were discovered by the anthropologists.

means that the media content is unequivocally perceived in its pure depiction on the screen. It is at this point that the reality of TV and that of material world submerge in each other as "media seduces upon the 'enchantment' which comes from turning the 'evil forces' unnoticeably (le malin génie) of appearance against truth itself" (Baudrillard, 2009, 149). Hence, *Survivor* models a reversal of the material reality since it both presents real situations and becomes a part of unreality.

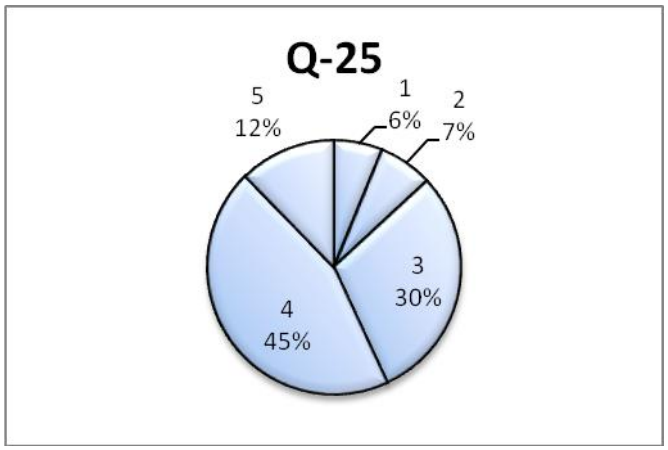
The second and third hypothetical questions of the dissertation are seeked for an answer while dealing with the data obtained from the perception query on *Survivor* programme as a technical production in terms of Baudrillard's concept of hyperreality.

Table 14: *Survivor* Perception Query

	Q-10	**Q-11**	**Q-16**	**Q-17**	**Q-18**	**Q-22**
Mean	3,0	3,7	3,4	3,0	3,2	3,0
Median	3	4	4	3	3	3
Mode	3	4	5	4	4	3
1. quartile	2	3	2	2	2	2
3. quartile	4	4	5	4	4	4

In that sense, Table 14 shows a depiction of fictional and non-fictional particularity of *Survivor* by the viewers. In Baudrillardian terms, the findings suggest that the programme as a simulated model of the natural survival condition becomes the reality of both viewers and the participants, as the simulated image of *Survivor* setting as a double of a natural survival condition is replaced thereby being perceived real by its viewers. It is also found out that its viewers consider the programme to reflect a 'real struggle' not that of a fictionalized scene-the most striking focus of the query- and that majority agree on the topic to be it as such. What is more, it can be inferred from the table that the surrounding is perceived as natural without taking into account a technical intervention. Briefly, the programme imagery is cultivated and perceived real which is its hyperreality as the mean shows a drift towards value 4 and the tendency to a right skewed distribution for the whole query as also seen on the Graphic 7: Q-25 below.

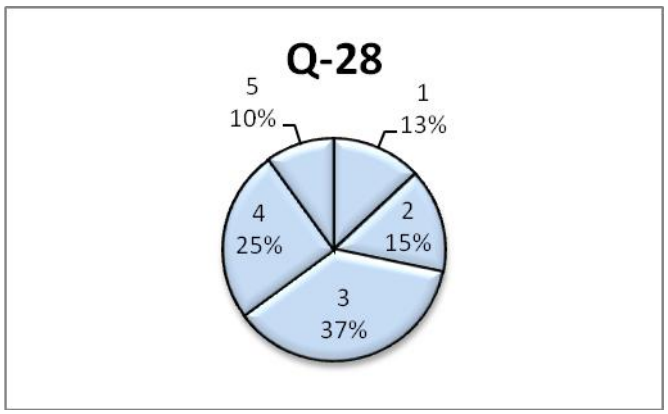
Graphic 7: Q-25: Viewers' Perception of Reality in *Survivor*



(Q-25: Their struggle is realistic), (The gradation is done with the values; 1: I strictly don't agree, 2: I don't agree, 3: I partly agree, 4: I agree, 5: I completely agree.)

The findings thus prove that the programme's reproduction of reality is invested in the hyperreal condititon.

Graphic 8: Q-28: Viewers' Perception of Reality in *Survivor*



(Q-28: I believe that competitors in real terms suffer from hunger and thirst.)

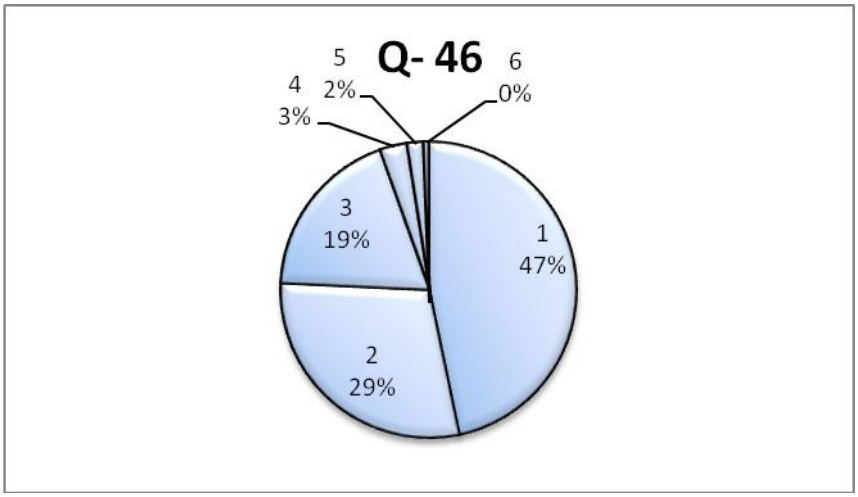
(The gradation is done with the values; 1: I strictly don't agree, 2: I don't agree, 3: I partly agree, 4: I agree, 5: I completely agree.)

It is found out that the viewers believe in that the competitors' struggle is 'realistic' and a great majority (57%) of them find competitors' displayed actions are sort of struggle that is recognized as realistic. Besides, 35 % of the participants believe in competitors' suffering from hunger and thirst while 37 % partly believes it to be so which can also be observed in Table 13 above by taking into account the values that have a liability towards value 4 and on the Graphic 8: Q- 28.

To understand another dimension of the programme it is essential to dwell on the issue that the programme turns out to be a show rather than depicting a competition that can be related with Baudrillard's hot and cold event relationship. Most of the participants think in the same way believing that it sounds like a show that verifies our arguments on media's manipulative power on its content (medium and message relationship). Yet, although it is watched in the form of a competition -47% are of the opinion that it is a competition (see Q-46 [1 for Competition Format])- it is perceived as a dimension of a natural life which is its cold depiction on the television screen.

Two alternatives (competiton or natural life) are of importance in that they reflect how the programme cultivates television images that are perceived as real. Most of the participants answered as it is sort of a competition while a considerable number perceives it as a dimension of a 'natural life' as seen on the Graphic 10: Q-46 below.

Graphic 9: Q-46: Query on Perception of the *Survivor* Content



(Q-46: Which one/s are related with the content of *Survivor* programme?)

(1: competition format, 2: natural life, 3: magazinish side, 4: documentary, 5: daily life, 6: other)

The results mean for the viewers that the programme is in competition format (cold event) though it displays a natural, authentic and original depiction of life contributing to its artificiality (simulation). Apart from this, 29 % of the participants think that it is a straightforward depiction of the natural life

Simulation of real survival condition is displayed as a cold event watched in the form of a competition paradoxically assumed as real and natural. Baudrillad (2009) agreed

with Marshall McLuhan in that the destruction of meaning by the production of alternative multiple realities is realized in the medium which becomes the message itself; the word message sounds like 'massage', like manipulation (17). The triviality or importance of the content is hidden through the way it is transferred.

The manufactured reality is as mentioned can directly be related with the medium that replaces the message itself;- entertainment as a tool (the medium) and depiction of the recordings (content). Likewise, an absurdity in a show may sound entertaining because of the way it is presented to us or a religious topic may sound interesting when a famous person brings forward to media's agenda which sounds generally unusual or scandalous. Basically, this trivialization stems from either releasing the dull content with an entertaining medium or by conveying a vital issue along with an ordinary subject.

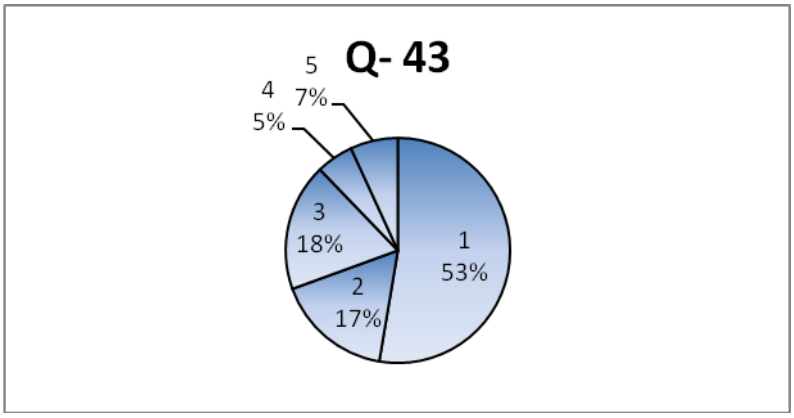
> "All television programmes yield knowledge and ideas about the world. Father, mother and girls don't dispute that. What is in dispute is what knowledge in what form. Drama is concerned primarily with the private sphere, the emotional and the domestic. News, current affairs and documentaries are more concerned with the public sphere" (Tulloch and Moran, 1984, 239).

The content loses its essence of turning into a form of entertainment (show). In this sense, Kenneth (2011) defended that hyper-reality emerges mostly from the media entertainment, like Las Vegas and Disneyland (310). He defined Baudrillard's term hyper-reality as a way of comprehending the diversified culture which substitutes for reality. In hyper-reality, people are seduced by cultural images and that of an artificial nature like "the artificial Christmas trees, breast implants, airbrushed playboy bunnies, food and drink flavors that don't exist naturally" (Kenneth, 2011, 310). Following this further, competition becomes the simulacra of the real survival scene as we argued before and the reflection of it, that is 'perceived as a show' by the viewers is the simulacra of the simulacra bearing no connection even with its simulated image.

In the light of the third hypothetical question dealing with build-up imagery of *Survivor* in viewers' perception, it is aimed to find out if certain images are unconciously cultivated by the programme which are reflected in their real lives. That viewers give meaning to real life has its roots in their affinity with televisual imagery. In the programme competitors shelter in 'cottages' that were built before

they landed on the island which contributes to setting's superficiality. Along with it, what is observed in the programme is that competitors take shelter in cottages and more than the half of the *Survivor* viewers (53%) preferred 'cottage' alternative if they would live far away in wild life indicating a parallelism between television image and a real life wish on the Graphic 9 Q-43.

Graphic 10: Q-43: Query on Perception of the *Survivor* Content

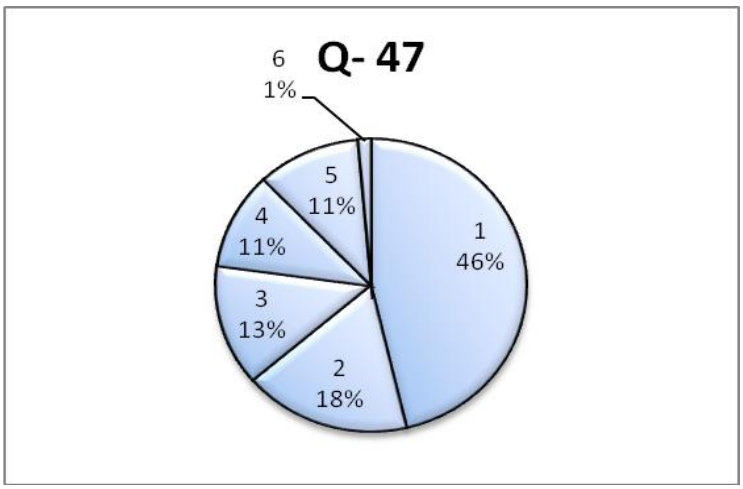


(Q-43. If you would happen to live in an area close to nature for a period what kind of a shelter would you choose?), (1: cottage, 2: tent, 3: barrack, 4: cave, 5: other).

On the other hand, it is obscure if their preference stemmed either from television effect in general or any other former personal experience. Moreover, options 3 (living in a shelter I build) with the rate of 13 % and 4 (staying in a forest) with the rate of 11% are unrelated expressions with the programme that are not connected with its imagery at all. As seen, no matter where the living space is (mountain, forest, island or any isolated area) majority of the participants preferred these three related options when they are asked the way of living in the case of dwelling on a wild area.

Accordingly, the words 'island' and 'tropical' are the basic symbols in the programme. As seen on the Graphic 11: Q-47 below, 46 % of the participants recall 'struggle,' 18 % recall 'staying on an island' and 11 % for tropical foods that are the key imageries cultivated by the programme in the viewers' perception.

Graphic 11: Q-47: Cultivated Imagery of *Survivor* in the Perception of Viewers

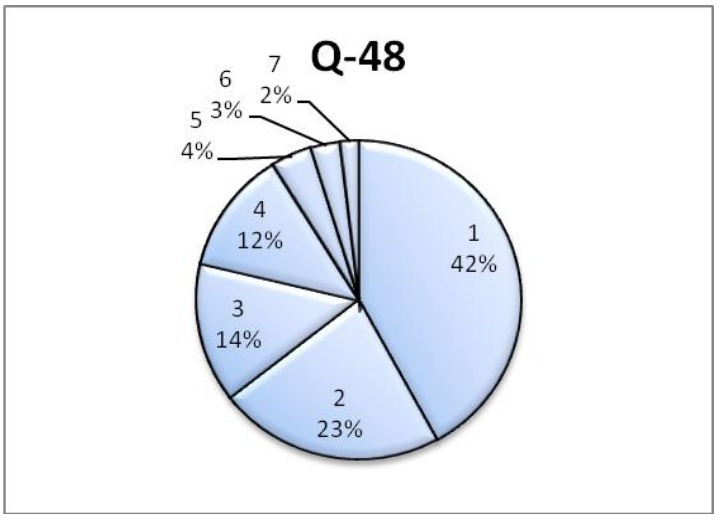


(Q-47: What does living in nature recall to you?)

(1: struggle, 2: staying on an island, 3: tropical foods, 4: living in a shelter I built, 5: staying in a forest, 6: other)

Viewers assume that struggle depicted in the programme is real as it reflects a dimension of the real life struggle. Still, their struggle is perceived as a struggle towards 'nature' by the viewers. Media hides that the reality of competitors' being in a challenge to overcome one another contradicts with the real survival situation; it is genuniely reproduced as in its anti-form neither being similar nor dissmilar. Thus, the findings basically reveal a symbolical meaning behind the programme. They are related with what it recalls to mind at first glance so unveil how images are reflected in the conscious and perceived. To support this argument more concretely Graphic 12: Q-48 helps to see if basic *Survivor* imagery is cultivated or not.

Graphic 12: Q-48 *Survivor* Cultivated Imagery



(Q-48. If you were to live in nature how would you feed yourself?)
(1: hunting fish, 2: with banana, 3: with coconut, 4: with plant I could find, 5: hunting the other wild animals, 6: hunting rabbit, 7: with mushroom)

According to the graphic, 1 (hunting fish), 2 (banana), 3 (coconut), options are critical in that they are directly related with *Survivor* imagery. In the programme, competitors are observed to prefer the options of 'hunting fish' feeding on with 'banana' and 'coconut'. From this, it can be concluded that content is cultivated through trasmittence of particular images in the programme. It is observed that with a rate of 79 % including three options, basic *Survivor* imageries that were repetitiously being displayed are cultivated in viewers' conscious that they give meaning to real world in the frame of images internalized by the programme.

Normally, coconut or banana are tropical foods that are not locally grown or not peculiar to Turkey. Similarly, an island is not also a common locality that comes to mind at first glance geographically for Turkey. Yet, sort of an effect may not totally stem from *Survivor* imagery as there may be a previously formed reflection of a tropical imagery in viewers' conscious. As Morley stated the television impact depends on the recipient's experience accumulated within the practicalities of one's own culture or other's;

> Whether or not a programme succeeds in transmitting the preferred or dominant meaning will depend on whether it encounters readers who inhabit codes and ideologies derived from other institutional areas (e.g. churches or schools) which correspond to and work in parallel with those of the

> programme or whether it encounters readers who inhabit codes drawn from other areas or institutions (e.g. trade unions or 'deviant' subcultures) which conflict to a greater or lesser extent with those of the programme. (Morley, 1983, 106).

However, in this sense, it would be reasonable to defend the idea that television either cultivates or strengthens the existence of already cultivated images perceived as real in material life. This means that as a reality show, *Survivor* either produces or reproduces a hyperreal world through a transmittence of models which Baudrillard called simulations. It is as Baudrillard noted, because signs gain meaning out of their original referents they are to represent all of which is processed through media. The result is that we get lost in the hyper-real world built in the vacancy of information. Because "everything flows through them, everything magnetizes them, but diffuses throughout them without leaving a trace" (Baudrillard, 1983, 2). In conclusion, television programmes function as simulations produce hyperreality in viewers' perception where televisual imagery is cultivated and assumed as real.

The Review of the 50th Question [Q-50. Which feature of the programme interests you the most]

It is an open-ended question that requires participants' comments. It will be dealt with in a discourse analysis in the form of a written text. With it, the dissertation attempts to find out the basic images that are cultivated by the programme and to what extent they are perceived as real on more concrete terms with an in-dept analysis in order to relate our findings in the frame of Baudrillard's term hyperreality. To verify our hypothesis that television cultivates images in the human perception, participants' comments are analyzied by deconstructing that holds an importance in the dissertation.

Participants' answers vary and the most repeated ones are below.

In the first place, the theme of 'struggle' was answered by 38 participants who frequently tended to comment as "under the harsh conditions", "real struggle with people and life" "struggle in games" and "struggle towards life". As seen, the depictions of televisual reality are perceived as part and an extension of a real life

that is substituted with its real counterparts and the theme of struggle is equated with the real life that is visualized in the frame of what they observe on the screen.

Another theme that is repeated is 'naturalness' such that most of them responded as "while watching a real struggle one feels and wishes to be there in the scene". Another expressions that are frequently repeated are as follows;

"it is natural",

"hardships of the primitive life"

"beauty of the natural life and island"

"behaviors of hungry people"

"since I find natural and interesting"

"It reflects the exact personal features of the celebrities"

There is the emphasis of linking televisual imagery with symbolic expressions like 'nature' symbolizing 'principle of life; character, essence'[15] and inherence that is actually reverted in meaning. In other words, simulated life the life on the programme is realized as the real life and equalized with the material life which derives its meaning and definition.

The other themes that are repeated are "competition" and "sense of being excited". Though it is referred earlier, it is essential to note that these answers indicate a hot and cold event relationship clarified on the chart below.

Images (of)	**perceived as**	**become the**
games, figths and relationships	real and natural	hot events of TV.
after being televised	a competition	cold events of TV.

Hence, from the commentaries it is understood that, Survivor reality is replaced with material reality through the medium of TV which has diverted Baudrillard's silent majority with entertainment creating a simulations world for them.

[15] Cited from etymonline dictionary.

Analysis of Interview Findings

To understand how this programme is perceived by its viewers, what is the common attitude and reaction, 10 participants from different ages and educational background were interviewed. The limit of the interview was that people were not so eager to talk about for long hours not to mention the difficulty of persuading them to allocate time at the beginning. The atmosphere was assured to give a chatty sense and at the same time the questions were tried to be asked to the point to get specific answers that will bring us to the same point with our main argument in the dissertation.

It is observed that two of them (Speakers 7 and 10) spend relatively less hours for watching the programme which provided us to see if there is a contrast in comparison with the other 8 speaker's answers. The comments of the Speakers 7 and 10 have similar implications while to some extent they differ from those of the rest.

> **Speaker 1:** 19:17:05' / 25.07.2014.
>
> "People want to be there in the programme since they feel adrenalin which they think they cannot find in real life. I think people perceive it as part of reality but they sometimes feel that it is a fiction. They identify themselves with the characters. They send sms which shows that they feel the desire of being there which results in overidentification with the competitors. Since competitors are deprived of food it seems real and reflects reality though it may sometimes sound fictional. I believe that they suffer from hunger.
>
> There is a technical staff and we therefore know that it will not end in anti-climax. The figths arouse anxiety and excitement, as they are real figths and I also enjoy while watching them, there is no scenerio. Sometimes I feel triggered and excited as I see the reality in figthing scenes. Though I am aware that they change in behaviors they cannot hide their exact personality for a long time which makes me believe in what I see on the screen. I feel the impact of the programme after I watch. For example when I see one of them on TV in another programme that I like, I feel nice things. On the contrary, if I see those I do not like at all, I feel the opposite.

First, I recall coconut, ocean, cameras, and rice comes when I heard the word 'Survivor'. In the programme, games give a stir and make one ask for oneself that if I can manage the same things or not. Solidarity is at the beginning is emphasised but in order not to be eliminated, the struggle with each other comes to the foreground and everybody behaves individually. To some extent it depicts the natural life but we know that the real life is more difficult than that of what we see on the screen. However, it is an extension of the natural life. Your imagination shapes the rest of it. It is a similar model of the real natural life. We watch it in the form of a competition in the natural life. I perceive it as part of a reality but not totally. As Turkish people, we seek for and are liable to watch fictional productions. Those who continually watch the programme go under the effect of it unless they quit following".

Speaker 2: 20:10:08' / 25.07.2014.

"Debates, games are very good. The programme is very exciting and I enjoy watching it. It is qualified, realistic and reflects reality that's why I watch. I feel pity since competitors suffer from hunger and they are in a struggle for life. There is nothing that I do not find unnatural or unreal. I feel as if I'm there in the setting while watching. I like watching fights and debates and sometimes feel angry since I find it useless to quarrel. Although the figths and quarrels are not nice I always wait impatiently and even wish for them to happen at once. I feel nervous if there should happen a very bad event. Once I felt very upset when one of them broke his leg. I wonder the end of it and wait impatienty and that's why it becomes popular and makes it more colourful. I think over the scenes after I watch the programme.

There is not solidarity but struggle with each other. I first recall excitement, natural beauty, insects, and tropical fruits. It is realistic and for this reason I watch it. It is totally real not fictional. Games are exciting, nice and entertaining. There is not anything that I find boring. It completely appeals to my feelings."

Speaker 3: 10:34:56'/ 30.07.2014.

The programme is nice, excited except from some actions of the competitors. I admiringly watch the programme and wonder the next episode and awards. It reflects reality to a 80 %. Setting is real. I like the producer; he is objective that's why I like it. Nature, fruits and coconut first come to my mind when I hear the word *'Survivor'*. It is a competiton but the competitors do not act as they suffer from hunger and thirst. I think it is natural. May be they are triggered by money but they depict their behaviors that are quite realistic. Though it is competition, everybody may cooperate and there may be the implications of solidarity. However, they may wear masks and but I think 80 % reveal their exact personality.

We wonder who will get the hamburger. All of us involve in the competition even our children say that 'I'm the celebrity', then one of us becomes the other competitor and we mime the struggle in our family and respond to the characters like 'we managed but you couldn't'.

"One feels excited while watching fight scenes, it captivates and you know that there won't be a bad event in the end. I wonder who will get what penalty. It is very nice and sometimes I watch again. We debate over the programme saying that 'if I were in their shoes, I would act differently'. Especially my children get easily under effect and are moved to my agenda somehow, and we with my husband also debate over it. However, we chat about the programme only in our family.

Excitement, producer and coconut very impress me. I want to be there at that time, from time to time I recall that it is a competition but I think of it as a real life spectacle. For a long time when you watch the daily lives of the competitors I consider all of it as real rather than when I watch them on magazine programme and real life.

To some extent solidarity is seen but struggle is seen all throughout the programme and it is also valid in real life, too. So, I enjoy and it is entertaining and for this reason I watch continously. Also, I put myself in the shoes of those I favour".

Speaker 4: 12:00:06’ / 03.08.2014.

“It is exciting, especially games are sometimes realistic. Besides, fights reveal their real characters are quite realistic, too. Apart from that, nature is so realistic and there is nothing that I do not find unreal.

I feel excited while watching fights and quarrels like in the real life. I do not feel if there will be a bad event. Sometimes I feel impressed by what I watch. I say that ‘If I were you I would do the same’ and I feel sympathy for the competitors. The competiton recalls into my mind; coconut, banana and nature. In the programme, the theme of struggle is emphasized and it is quite entertaining to watch, different, realistic and qualified.

Their hunger is not so realistic and I watch it as a programme but there is a real life struggle. I watch since I want to observe extension of real life, nature, celebrities, games, as it is qualified. I feel an influence when I watch the programme”.

Speaker 5: 17:45**:** 22’ / 10. 08.2014.

“It is a nice programme. I like it. I wonder how the life is there, I watch as I find everything real. They hunt fish and they are hungry which makes me think that how they could survive if they are so hungry and this is not realistic at all. I wonder the fights but I do not like all of them and then turn off TV. On the other hand, I want to watch and this is exciting. I am not affected by it but I like the scenery and life which arouses wonder. Coconut and banana are the tropical fruits that first come to my mind when I think of Survivor.

There is not solidarity but struggle among each other. The programme is not entertaining except from the games that are in the form of a quiz show, because by this way I get informed”.

Speaker 6: 10:30:23’ / 11.08.2014.

“I think it beguiles people since I heard that they sign a contract and it is not what it seems to be and affects viewers. However, I like watching it. Games

make me feel as if I play with them there in the setting. Their waiting impatiently hungry for long hours is not realistic at all but before I do not know that they sign an agreement I do not bother to dwell on the issue more than I do now. I did not question at the beginning its artificiality. Despite this, games and their show of longing are realistic. I feel as if I'm there and do not watch as I watch a film. Their struggle is quite realistic and some of them reflect their characteristics. Figths are also exciting and I feel curious about what will happen and am definitely sure that there won't be any bad event. And if there occurs at least a possibility, we then intrinsically know that it will be prevented by the staff. I do not think that I am fully under its effect but sometimes it happens that I feel impressed though. It recalls a natural beauty to my mind.

They show us a real life struggle through which their exact personality is revealed. Struggle defines the programme rather than the solidarity. Real life also resembles to the life in *Survivor* in frame depicting human 'struggle'. Finally, it is realistic and natural, and it presents a real life struggle".

Speaker 7: 11:11:45' / 16.08.2014.

"It is entertaining, but I do not follow it regularly. I do not find so many things realistic dislayed such as foods. The setting is natural and realistic though. Some competitors reflect their real characters but some do not. I think they do not suffer from hunger I'm only contented with what I see on the screen. Besides, I wonder the figths and watch as I find entertaining and do not expect them to culminate in a bad event.

I do not feel that I'm so much affected by it but sometimes I observed the others being under the influence of what they watch. As I do not watch so much I do not think I'm completely affected. Games are organized cleverly. I observe a struggle in the programme exhibited as an extention of the real life. It is entertaining, in the general sense realistic and presents a natural depiction".

Speaker 8: 18:12:34' / 30.08.2014.

"It is exciting and I feel as if I am there and sometimes get angry. I assume what they experience is real and the awards are appropriate and also nice. The setting and characeters are ambitious which I find quite realistic. Struggle is on the foreground and I find it realistic but not wholly. I accept without questioning though I wonder how this could be.

The quarrels are what people are more interested in rather than the other scenes and they are really hungry which I find quite realistic. The solidarity exists at the beginning but struggle is more clearly seen than that. Their anger stems from the real life struggle as much as I observe on the screen. They strive since they get involved in a real struggle. I wonder, want to watch and compete with them when I watch it. It is not artificial but natural and realistic. It depicts the real life struggle and reflects the real life we experience. If there are not cameras they would struggle and act similarly since what we see on the screen is real".

Speaker 9: 21:23:00' / 23.08.2014.

"There is partly solidarity but it is wholly about struggle. Besides, they would act in the same way if there were not cameras, either.

There is some curiosity and uneasiness while watching the figths which arouse my wonder. I would like to be there in the competiton but not always. It recalls to mind hunting fish and sense of ambition. Besides, I recall an island when I think a wild life. Competitors are in a struggle which is shown through the games. When they are hungry, they display anger which we believe and do not question at all.

Struggle is more focused as in the real life and perceived as the extension of the real life struggle. The programme is entertaining enough but I watch it to spend time as it puts me off".

Speaker 10: 21: 45:04' / 23. 08.2014.

"It is entertaining and I wonder what will happen next. The content is not as good as it depicts bad human relationships. However, you do not question and just watch it. While watching, it sounds realistic but I heard some time ago that it is superficial. For this reason, I watch but I'm aware that it may not be realistic. When there are figths I do not feel that there will be bad event yet I feel uneasy. We chat among the friends and I sometimes put myself in the shoes of the competitiors. Foods and tools are realistic but I do not question if they are really so. There is solidarity but struggle dominates as in the real life and this contributes to the reality of the programme. The scens are very entertaining, too.

Some competitors behave realistically but some do not. We see an extension of a real life that arouses wonder especially celebrities' life and I think contrastingly they sound more ordinary in the competition. It is partly realistic but while I watch I do not question this".

The deductions bear higly the same results with that of the questionnaire and the other observations relating to content and discourse analysis of the episodes. In order not to repeat the same again, only the specific points will be clarified to bring more light on the issue and to support our findings with more concrete findings. Therefore, to base our thesis concerning a media impact on creating hyperreality, the statements of the interviewed participants are documented[16] as much as possible to verify that media has indeed create a hyperreal world for those who are to a considerable extent exposed to it.

From the sentences of the eight *Survivor* viewers interviewed, it is clearly seen that they are higly exposed to the programme and they watch as they find it entertaining. It is clearly seen that people are in need of entertainment no matter it is banal, vulgar or sophisticated. Also as Hisar (1943) stated, in the past minds that are exhausted with the daily routines tended to seek primitive entertainment types. The immediacy

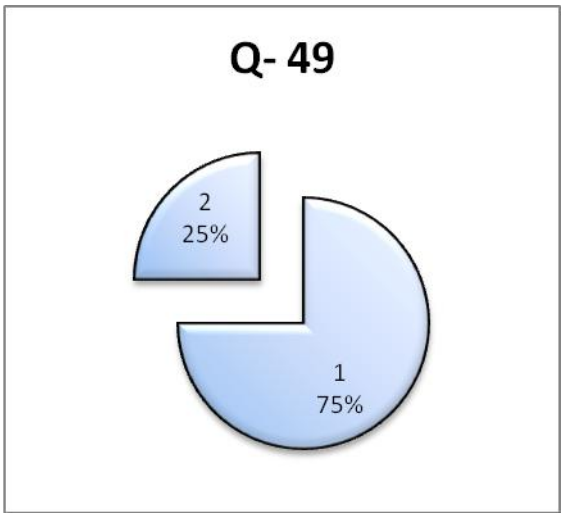
[16] To look through the whole text for further analysis, the audio scripts are added to the annex.

of life pushed people into a state of being carelessness; cinema in this sense, conditioned people to ready-made and simple pleasures, and newspapers to a more soft literature and into a superficially half-read position, reducing literature to mere amusement and detaching it from its holy place as well. Furthermore, even history that was respected as holy in the past fell from its scientific status and was translated into form of a novel so that now we witness how it has become quite easy to write historical biographies.

Furthermore, as Bosshart and Macconi (1998) when they analyzed entertainment given through media defined the content as multifunctional in terms of the viewer and classified these functions as *Compensation, Gratifications-Compliance of Needs* and *Self-Realization* (3-4) holding the presupposition that media's function is to free viewers from their '*imaginations and dreams*'. From the speaker 2's and 9's statements "your imagination shapes the rest of it" and "the programme is entertaining enough but I watch it to spend time as it puts me off" respectively, it is seen that the emotions and imaginations are compensated with media content. And even if they watch horror or tension films they do not feel themselves bored (Vorderer, 2001, 253).

The theme of struggle is answered by all of them and it can be concluded that the programme cultivates the sense of struggle hiding the absence of solidarity and making the viewers believe that real life also resembles to what we see on the screen. As it has been mentioned earlier, in real survival situation people are predominantly behave in co-operation rather than struggling with each other. Likewise, in the interview comments the answers resemble to the responds given in the in the questionnaire for the 49th question "do people demonstrate rivalry or solidarity when they are to live in nature? 75 % of the participants answered 'solidarity' and the impulse for such a reply may vary. First of all, as in real life there is solidarity, the image unconsciously perceived 'should' reflect a piece of solidarity. Therefore, at first glance majority showed a tendency of answering it as 'solidarity' as seen on the Graphic 13: Q-49.

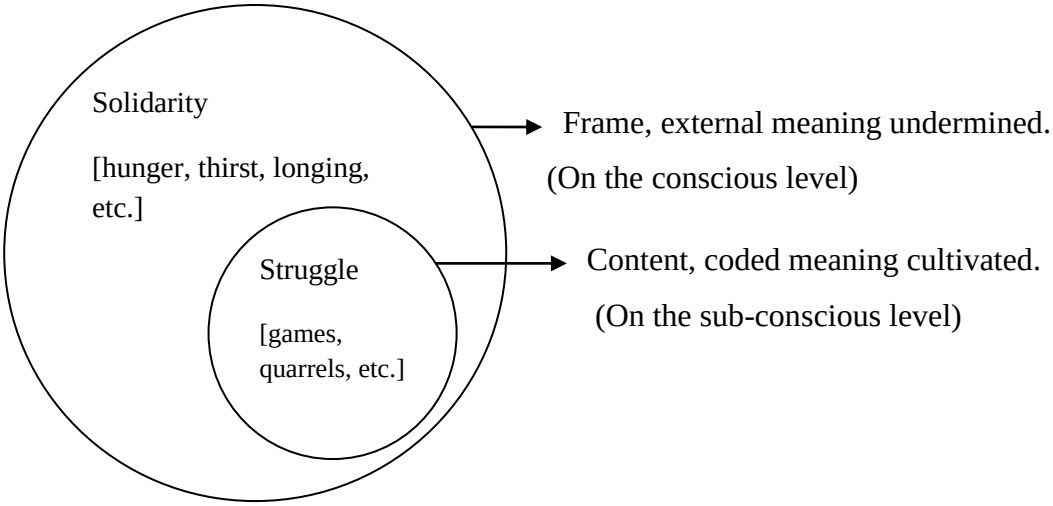
Graphic 13: Q-49: Viewers' Perception on *Survivor* Porgramme's Content



(1 for Solidarity, 2 for Struggle)

First of all, it is probable that they first remembered the image of people co-operating as the question was asked independently of *Survivor*. Secondly, the question implies a non-fictional or an actual situation rather than reminding a fictional piece of any media sample. For this reason, it urges the participants to think out of *Survivor* setting to prefer option 1. However, when asked what the programme reminds them or their basic reason for preference, majority (3/4) replied 'struggle' as mentioned before and paradoxically which reflects the real life.

At this level, the psychological motive of the reponders is two-fold. First, *Survivor* creates a sense of solidarity on the foreground since it emphasizes a survival condition like hunger, thirst, longing, depreviation, hardship and so on in a general frame. However, at the core of it, there is the content in which we can watch games, competitions or figths that emphasize 'struggle' and which makes the meaning of solidarity more ambiguous and complicated. To clarify the statement the diagram below may help in the light of the findings obtained from interview comments.



However, in the programme the external meaning is deterred and inverted. Because, as mentioned before, concerning the findings of 50th question same participants defined the programme with the word 'struggle' which means that when they think of the competition it directly has recalled a sense of struggle as seen on the text scripts above. Apart from it, certain *Survivor* images are cultivated in the conscious of the viewers such as, eating coconut, hunting fish or staying on an island again verified by the questionnaire findings.

The expressions that iterates nearly in all of the scripts of interview are as follows.

"…However, it is an extension of the natural life. Your imagination shapes the rest of it. It is a similar model of the real natural life..."

Such like responses openly justify that *Survivor* is screened as the simulation of real life. It is a model that miniaturizes material reality eliminating its presence and singularity. Another expression is as follows;

"We watch it in the form of a competition in the natural life".

The commentary can be dealt with in the frame of Baudrillard's hot and cold relationship as interviewers generally tended to respond its being a competition in which they watch real figures, lives and surrounding. Thus, the hot events or situations experienced when televised (of course, except from the games) become the cold events of television perceived as a whole in the form a competition.

Furthermore, speaker 7 and 10 to some extent differ from the rest. They relatively spend less time in comparison to the other speakers and tended to respond as *'I do*

not find so many things realistic dislayed such as foods', 'I think they do not suffer from hunger, I'm only contented with what I see on the screen', 'I do not think I'm completely affected'. Likewise, the speaker 10 tended to sound in similar response. '*I watch but I'm aware that it may not be realistic.', 'Some competitors behave realistically but some do not'.* On the other hand, their answers have parallelism with the others. For instance, Speaker 7: *'Setting is realistic and natural.', 'I observe struggle'.* Speaker 10: '*Foods and tools are realistic but I do not question if they are really so', '...struggle dominates as in the real life'*. The findings of the interview on the whole demonstrate that viewers perceive real life in the frame of televisual imagery of *Survivor*. For them the programme reflects reality and is a dimension of real life. They do not question why they watch it yet most frequently watch it for entertainment.

8.2 Marriage Programmes as Reality Show

The number of marriage programmes that have been broadcasting approximately for 4 years are *Esra Erol'la Evlen Benimle (Marriage with Esra Erol) , Zuhal Topal'la İzdivaç (Marriage with Zuhal Topal), Dest-i İzdivaç Marriage Proposal), Ne Çıkarsa Bahtına.* For one thing, the word 'izdivaç' refers to a more traditional usage of wedding proposal that arouses Turkish understanding of conventionality on a conscious level. It reminds a historical and nostalgic feeling to arrange a classical coupling cleared of a modern practice of marriage which actually recalls the negation of the authenticity. The name complicates the content of the programme falling in discrepancy in between what it represents on modern sense in its redefinition of the traditional with what actually recalls to mind.

One episode from Esra Erol'la Evlen Benimle broadcasted in ATV[17] is selected randomly and analyzed with the method of content analysis. The episode will be discussed to show the lack of exiguity in circulation of artificiality and banality with an emphasis of its redefining marriage as a social institution through television in the light of Baudrillard's simulation theory.

At first, in some of the TV channels these programmes were broadcasted in the form of gathering of a number of people in a house. The purpose of it was to wait until a

[17] Turkish private channel founded in 1993.

natural relationship could occur between men and women. It was an obligation to build well-balanced relationships in order to win the competition. However, in time the studio format of displaying a marriage ritual became popular and all the phases of the ritual have been broadcasted as reality shows.

It is essential to understand why do marriage programmes have lots of viewers? In this sense, the reasons of preference of television media may differ in the frame of people's needs as it offers several of channels and programme formats for personal and social fulfillment. The reasons of watching TV originate from both personal and social reasons. Such desires as the need to understand self, to escape from reality or for enjoyment can be satisfied by watching television. Other reasons may stem from the need to satisfy loneliness, make a voice for untold feelings and the wonder for other's lives. As for the programme's participants, while they decide to take place in the programme, being lonely, failure of building a firm relationship on its own, being poor or divorced determine their inclination. The personal and social needs thus determine the media content that both viewers and participants prefer for various reasons.

To make a clear distinction between past and present situation of perspective towards marriage it is better to dwell on the concept of love as a determinant in marriage ritual. According to Ariès (as cited in Nüfusçu and Yılmaz, 1982, 199) in European history in the 18th century, love and marriage had no necessary relevance, rather love was seen as an unfavorable emotion for marriage because the primary aim of marrying meant continuation of lineage and for that reason it was considered as holy on social sphere (119). Likewise, according to Turkish family perception in traditional view, family meant the continuation of lineage and fulfilling religious duties though love marriage has been still popular. Therefore, in traditional Turkish family, marriage was legitimized by the socially accepted duties like fulfilling religious practices, following the lead of the prophet and to bring up children for the good of a nation in the traditional sense.

Notwithstanding, in the process of modernization marriage has been defined out of such concepts and took a different form. Since the end of the 18th century the perspective of traditional marriage has changed and falling in love has been counted as the prerequisite for getting married the reflections of which have been seen in

Turkey as well. As traditional marriage style has changed since the 18th century and love marriage has been preferred for the most common, in order to get marry the would-be doubles first are initially expected to fall in love (ibid). Moreover, at present, perception of marriage gradually has moved away from becoming a force that once was instrumentally securing tight relationships and continuity.

The transformation dates back to 1700s and 1800s but it took its form in real terms after the years 1920s and 1930s. Similarly, the situation in Turkish family structure was not different from the times when love marriage became popular (Behar and Duben, 1996, 112). There are numerous reasons of such an alteration in point of view, some of which are the participation of women in the workplace, increasing of life standards (getting rich) and individuals becoming lonely and isolated as a result of internal migration to city centers, the integration and disintegration of people in social life, interest in relationships without being married, weakening of the patriarchal structure that possibly function as determining factors in the Turkish family structure.

Along with all these changes and impacts, in postindustrial societies transformation of the institution of marriage can be observed in Turkey through marriage programmes. Such programmes having particular discourse on marriage practices have become the source of producing information and certain practices concerning marriage concept. In other words, the style of marrying in various channels reframes the traditional way of getting married. It is important to note that such programmes are not in the form of a competition but display a real social issue that is related with Bourdieu's (as cited in Nüfusçu and Yılmaz, 1996, 17) idea of 'hide by showing'. In other words, these programmes hide the traditional performance of marriage by displaying it in a crude form within the borders of television's reality. They give an opportunity to display individual relationships in a virtual environment and building relationships through television programmes probably continues in material life on the false consciousness of the assumed identities and it is as weak as it is virtual and transparent.

In Turkey, the traditional way of getting married and rituals were in fact the result of a cultural imperative which occurred spontaneously out of a refined social structure. Media as one of the factors of influencing society has its basic role in contributing to

a perception change in Turkish society. There occurs an artificial double beyond it and the real has mirrored in its double in marriage shows. But the reflection of it betrays its reflector since it has already disappeared and the artificiality of the reflected digests itself.

> "…if the real disappears as a result of its proliferation, to the extent that its totalization no longer permits that contrast that once afforded it its specificity (i.e. if it assumes the status of hyper-reality), so the subject loses its specificity, merging with its narcissistic double" (Baudrillard, 2009, 34).

In the episode[18], the presenter functions as a determinant factor and at the same time acts as an intermediary in the process. The presenter continually asks prompting questions both to introduce participants and direct their feelings and decisions. She (generally 'she') stands for the family in traditional marriage whom couples depend on their judgments about marriage. To illustrate the argument on more concrete terms, how the presenter functions to strengthen the accepted Turkish values one of the episodes broadcasted on the 12th February in 2010 can be given as an example. In the episode, the presenter reproaches a woman viewer connected via telephone upon her claiming that she is in search of a woman to get marry through the programme. Everybody in the studio gets stunned and the presenter ends the call after rebuking the viewer. Hence, the presenter functions as the absolute reference with which viewers confide in their understanding a moral action thereby strengthening the socially established values that discriminate homosexuals.

Time and Space Congestion; in the episode we see that the setting, time, place and participants are given superficially which proves that its traditional performance was once being performed but has been abandoned now. The environment was pretentious, the purpose was known by everybody, the setting was designed in purpose and the participants were expected to build relationships with the ones they were supposed to feel affinity. By this way, their natural manners are moved to an artificial surrounding that obstructes a natural build-up of a desired relationship. Participants were also motivated by external factors like money, appreciation and admiration by the other people with the condition of arousing their inner feelings

[18] "http://www.youtube.com/watch?v=F0YrsqFifio"

towards another person. It is a paradox and weird that a social reality (marriage) is expected to come out of ostentatious arrangements or meetings.

As a matter of fact, match-making provides the building of relations in the first phase of getting married (the second and the last phase) that is reflected and presented by the visual-auditory media itself (television) as an outcome and extension of it. In the the programme, time and space converges in that the ritual (relatively three phases of 'meeting, engagement and marrying') is processed comparatively in a short time in studio (meeting phase) which takes at least for one year on the average in the real procedure and reversed in the long periods of waiting as participants are observed to endure coming any day in studio to find their couples lasting for months. The promptness of the process to end it at once is conduced towards an exterritorial perception and timelessness in the conscious.

Traditional\Anti-traditional; when it is set out from Baudrillard's term ethnicity and anti-ethnicity in *Simulacra and Simulations,* the episode demonstrates how the simulated model of marriage ritual has been turned into its anti-form. To focus more on the topic, Baudrillard's allegation on subject-object relationship that is reversed neither being in its own singularity is clarified in his assertion concerning what anthropologists did for the sake of science which meant the intervening into the isolated life of Tasadays Tribe. Never ever could the scientists manage to contribute to science of anthropology as the disturbed tribe after observation (subject) revenges back to its object (science) by self-destruction outrivaling the object which now has been reduced to the status of the subject. Ethnicity hereby engenders anti-ethnicity becoming self-destructive.

Similarly, the show brings the concept of marriage in its refined form into a studio setting from where it is removed to the microcosm of viewers' home. The background of the ritual with all its privacy and details are displayed openly before the screens. Similarly, culture is re-invented in the form of anti-culture when cultural performance is transformed through virtual construction of arrangements and relationships among presenter, participants, audience and the viewer quartet. What is watched is not the marriage in traditional sense as claimed by the programme but in its unnatural, simulated and technical form that is in its anti-traditional sense. Reality

exists in a shadowy presence and it has a potential *'victorious challenge*', creating reversive force that saves the masses from 'the livestock of culture' and gets into the *'catastrophic agent'* (Baudrillard, 2009, 62). Thus, we can support that as a reality show marriage programmes are one of the examples of a disappearance of the reality, the traditional or continuation of traditional in new form, in its anti-cultural form.

Simulacra of marriage – its redefinition; in the episode, love marriage is brought in opposition to the prearranged marriage defined commonly as pertaining to a more rustic tradition. This redefining of matrimony constructed upon the ideal selection of partner takes on a new dimension and reproduces new definitions of marriage as an institution. Prearranged style of marriage continues to maintain its basic logic in its studio format, too. As a result of the fabrication of in-studio format marriages rustic representation of prearranged marriage has been immersed into the artificiality of television in new urban organization. This in turn has been communalized in the individual foundation of identity and life style. The logic of marriage programme as a reality show therefore functions as to produce a simulacrum of the real life marriage ritual that is implied in the programme but undermined in meaning as a simulated model of the prearranged marriage.The traditional norms are thus redefined in compliance with Turkish social practices.

In traditional marriage families and society can be counted as the important factor in decision making process. Culturally and sociologically accepted norms are to be verified by these two factors that constitutes the basis of traditional marriage. Accordingly, these shows rule out the family factor as decision makers by freeing the nominees from their responsibility towards elder family members though some of the participants claim that they were participating with the permission of their families or together with them.

What happens on the studio format of this practice in the episode is that all this privacy is revealed for the viewers through TV screen and it becomes a key element for rating. Unfolding life stories and phases of meeting men and women are demonstrated in the most open form during the programme. Some of the audiences who are selected intentionally and given money to participate regularly in the programme create an artificial atmosphere on participants' decision making process. They comment on the probable relationships and verify the generally accepted social

rules. They function as the decision makers and validators in microcosmos of the studio. Thus, these programmes reinforce the common perception towards marriage by redefining the accepted values of Turkish society from media ideology.

These shows are to a great extent denied and generate negative assumptions. Besides, it is seen that general attitude towards such programmes is unfavorable. Thus, the general assumption is that traditional values have been corroded by media thereby brings it to the foreground and by doing so reaches to the various segments of society.

On the other hand, mere evaluation of the response is not a sufficient criterion to base our argument to a firm ground as we do need concrete samples of how this degeneration has occurred long since. To know at least how the common attitude towards marriage programmes is table below helps.

Table 15: Considerations about the Effects of Marriage Programmes on Family and Marriage Relationships, in Turkey 2011.

	Number	**%**
Marriage programmes have adverse effect on the traditional structure of Turkish family institution.	2.156	79,0
Marriage programmes have not any adverse effect on the traditional structure of Turkish family institution.	395	14,5
I have no idea.	177	6,5
TOTAL	**2.727**	**100,0**

Research on the Perception of Cultural Policy of Society and Media's Effectivity on the Cultural Processes, SETA, 2011)

We can indirectly deduce the possible area of impact by relying upon the accuracy of predominant assumptions among individuals. Integration or disintegration of individuals was one of the consequences of the structural change in family institution. Marriage programmes are seen virtually as the extension of this transformation. The reality of traditional moral concepts are rebuilt and fabricated in the studio technically. Pre-arranged marriage is revived with television's techniques reducing it to a mere superficial ritual. Thus, TV since it entered into lives of people

it has served to change and effect the perceptions and angle of view as it reproduces reality in its building of its ideology.

It is also a wonder if such programmes reflect the tradition of Turkish society or create new kind of understanding towards marriage or not. Our presupposition is that the marriage by way of TV is carried to a virtual scene and reproduced in an unnatural way. All the formalities are performed in a studio organized by the intrusion of technical staff behind the scene and acted as in the same within a traditional ritual. Authentic meaning of marriage ritual is thus replaced by the virtual reproduction -its simulation- on the television screen which problematizes reality.

8.3 Limits of the Study

Throughout the analysis it is agreed that the study is of a qualitative nature since it is quite challenging to show a concrete demonstration of hyper-reality in social hemisphere. For one thing, the concept is quite intangible to comprehend in a specific surrounding. Even so, it is tried to get credible inferences assuming and feeling certain that television media has been continuously overwhelming in contemporary Turkish society.

Another difficulty is reaching the audience that participates in the studios or settings of the recordings at the very time of the programmes. For this reason, the hypothesis is that TV creates illusions culminating in hyperreality is supported with empirical data from questionnaires and interview and related in the frame of our observations.

In addition to it, one of the constraints that drives the dissertation be more theoretical is that the restriction of getting through to the maximum number of segments in society. Besides, there are also limits pertaining to our study as to reaching the most influenced group of target sample to make out the concrete results of living in hyper-reality as a direct consequence of exposure to media content. First of all, participants intrinsically might tend to answer questionaires not objectively which based our deductions on a slippery ground. They might tend to sound ‘sensible’ or incompatible with the expected answers of the poll. Despite this constraint, interview method was conducted to minimize it to ensure more objective deductions. Thus, it appears that there is always a constraint in the accuracy of participants’ answers since they are observed to answer hesitantly.

9. CONCLUSION

Globalization has now been expanded along with media technologies, intertwined with information technology in which culture has been experienced on common grounds. Time and space compression has meant that human kind has experienced the status of 'being everywhere in the moment'. The system of capital monopoly has thereby evolved in parallel with the informatics technology culminating in the redefinition of local cultural peculiarity. Despite the fact that assimilation of cultures transmuting into one dimensional level, there is also an assumption that locality has strengthened in opposition to the globalized ideal. But the reality is that the capital system both defines and is defined from the perspective of Western ideology that is legitimized.

Jean Baudrillard handled how reality and social life are captured by the capitalist ideology and the main problem of postmodern society has become the fabrication of reality. Baudrillard expressed his thoughts about future in the frame of his concepts —simulation, implosion and hyper-reality — which he defended that future is already here in the present. These three concepts are the key elements that illuminate our future since we look through the mirrors of these and what we now experience is a new sociological condition.

Accordingly, Baudrillard uses his concept of simulation to define the all institutions of social life that function as models serving for the continuation of this capital system without permitting any structural change. Prominence of maintaining the order is urgent and of utmost importance for the operators of the system. Thereby, any distinctness, inequality or disparity is welcomed. The unconditional acceptance by the system means for the subject 'its end' where it is contrastingly and spontaneously revived. Thus it is concluded that advertisements, order of commercial organizations, fashion and several other human factors are the simulated models fabricated within the social availing the perpetuation of hyper-reality.

Reproduction of reality by media as to transmit and extend its ideology culminates in an implosion in the social realm. Even so, it does not spell termination but paradoxically has meant the resuming of the process. A twisted model of the material reality is injected beyond the borders of the mind and presented as to be consumed at

once by internalization. In the system mass is not fedback and considered as passive even though they react somehow. It proves the system's re-enaction through models consisted of meaningless signs.

Hence, postmodern condition is inconceivable and therefore despairing covered with models setting the reality forward in an unarticulated framework. A sign is undiscoverable in that it now bears no relation to any reality as informatics technology developed. Therefore, it is concluded that at the heart of the hyper-real process lie the media dominating culture industry since the end of modernity. Television in this sense is handled that goes to the third stage of the sign where it was blended with the new media technology with a rapid production of copies of the world more virtual than ever and more similar than before. The fourth phase is thus completed as the technical capability improved meant the imperfect replication of the object. Clearly, it is understood that as the communications technology has improved, the possibility of communication has been lessened to the least possibility of meaning entailing a mutual consensus.

In this respect, various researches were carried out to be more concrete in understanding the relationship between media spectacle and society. According to the results taken from the questionnaires, watching TV constitutes a part of people's life. The viewers find television entertaining since it has a comforting effect. Also, it is demonstrated that TV provides a virtual accessibility for their imaginary worlds that they create for themselves and as a tool of entertainment it has become easy for media to interfuse its images conceived by a mass already willing to be entertained by its mediums. Hyper-reality is an indivisible part of viewers that they neither deny nor accept it. As a matter of fact, it is what lies in the essence of hyper-realism.

Throughout the dissertation, our presupposition is demonstrated and verified by the statistical data obtained from questionnaire and interviews done with *Survivor* viewers whose perceptions are seen to an extent influenced by the televisual imagery. Besides, television is argued in terms of its role in the construction of identity which results in the emergence of a society with a common public consciousness of its own.

With respect to hyperreality, in the study, an analysis of contemporary cultural and social condition of Turkey is put to understand the reflection of media's cultivation

of televisual imagery in the social environment. At this point, it is concluded that TV is shown to be assuring a system of monolog that prevents a response from the receiver. A great majority of the participants agreed that media perverts reality to its own interest which seems paradoxical that they seemed to think as such though they gave their assent to the power of media. Its manipulative action adversely is shown to have an effect on traditional way of living; marriage programmes and *Survivor* directly represent the entertainment culture dominating society as a whole.

Survivor in the dissertation is put more emphasis and is the focuse of our main presuppositions regarding Baudrillard's media theory. The marriage shows are mentioned as complementary to dissertation's focal point to support and strengthen the main argument on the potentiality of reality shows in creating simulations through televisual imagery. The research findings at this level indicate that the recipients are already entrapped in the seductive power of entertainment assured at first hand by media samples.

While attempting to substantiate our hypothesis and findings we tried to focus on media's causes (media preference and exposure), effects (silent majority) and reflections (hyperreality in simulated models). Thus our findings strongly suggest that media imagery is substituted for reality that hides the absence of it as seen in the case of marriage and *Survivor* programmes. Obtained empirical results of the study suggest that viewers of a particular media sample tend to think on common grounds and act in the same way. The basic motive is to entertain one and ensure relaxation.

To expound our arguments on the problem of reality in the frame of Baudrillard's concept of simulation and hyper-reality, the reality show *Survivor* is analyzed to substantiate how reality is merged with unreality and how the viewing audience is immersed into television imagery. *Survivor* as a type of reality programme is a designed and simulated show which viewers assume it as to be real. A number of figures whose lives are recorded are observed to change in attitudes and characters procreating delusion. Similarly, the viewing audience also is taken into the decision making processes by which they are held close in the simulated world of it.

Baudrillard's media theory is sought to be experimentally verified in terms of recipients, media events and media content as a whole in Turkish society. Thus, the

study has showed that the media messages are to a great extent cultivated in the concious and reflected in material life eliminating the authentic meaning of the object. The substituted meaning of the object then becomes ambigous and transparent that problematizes an ontological complication. Baudrillard's hyperreality stems from at this point where it becomes impossible to define neither authentic nor substituted meaning of any material existence as it has been submerged in a chaotic perception which we see in the case of *Survivor* viewers. It is found out that viewers believe what they watch are real and their responds bear a great many implications from programme depictions. Moreover, their perception is measured in accordance with what they are exposed on the screen, their wish, desires, hatred or anger are shaped and exhibition of an affinity is reassured through character identification and closeness that is emotionally fixed.

With references to the viewers' responds, it has been verified that the programme cultivates certain images and symbols displayed repeatedly in the episodes. For example, hunting fish, banana, coconut and cottage are being displayed in all *Survivor* seasons that are recalled most frequently rather than the other alternatives not displayed or mentioned less commonly by most of the viewers. Therefore, it is inferred that *Survivor* has created its own reality in viewers' material world that is experienced in the hyperreal condition.

In this sense, new media is proved to serve for this function since the basic concern of media for a long period of time has gone far from being objective, informative, uninfluenced and has become political. News events, advertisements, movies, reality shows and all types of televised content are conveyed in an unrelated set of information chain generated incessantly which then becoming immediately a part of the simulation circle. As a result it is observed that there emerges a society living in hyper-reality for whom history counts for no importance as any image has been cut off from its substantial historicity. Hot event taking place on *Survivor* or in a marriage programme is turned into a cold event through television broadcasting synchronically refined from its objective unity behind a studio format fabricated in the form of a non-event and that is devoid of reality.

It is also concluded that the maintenance of the convention keeps its pace on television screen in the roughest form rectified by the *pseudo* realities demonstrated

through marriage programmes. All social life is experienced through its simulated models all of which constitute a microcosm of hyper-reality. To show forth our arguments on the consequences of media exposure on social as a whole, marriage programmes are analyzed theoretically as a family institution and concluded that even if marriage shows are turned into a show becoming a simulated model of the traditional marriage form it still holds a dignified place in Turkish social structure strengthened by the programme itself. It is seen through the findings of public opinion query that Turkish society has not totally broken its linkages with its previously experienced practices with the advent of the modernity. Hence, it is understood that media is not always a direct determinant in changing the structure; it may also serve as a contributing factor to the social mechanism.

The unfolding of privacy and being far away from austerity is the demonstration in which marriage rituals are recklessly taken the advantage on on marriage shows. As for the current contention of 'love marriage', it is introduced in the realm of traditional marrying style on television screen that rereads the prearranged marriage in the way of a hybrid nature. Along with it, the concept of male and female is redefined and filtered from a discursive stance in the wake of the accepted social norms.

Besides, the dissertation sheds light into how media redefines identity and rebuilds conventional displaying the point arrived currently. Viewers feel sympathy towards characters as such programmes trigger the wish to reveal sorrows or excitement. Sympathy is also aroused either by media or through a spontaneous sense of resignation when viewers lose discretion accepting whatever comes from it. As a free time entertainment activity, viewers tend to construct their identity gradually internalizing characters, symbols, images, life styles and even point of views.

Actually, one of the most important points is not that whether such programmes have a hyperreal impact or not. Already, the impact is kind of an outcome that likely to be observed in the long run in the social infrastructure along with other human factors. Media in this respect is dwelled on to demonstrate if it is one of the powers causing transformation be it direct or indirect. And it is therefore understood from empirically verified parallelism between media exposure and unconciously perceived media images that are taken for granted as real, if the level of exposure increases

then the cultivation becomes more penetrating. According to the questionaire results on *Survivor,* those who answered watching the programme more than seven hours a in a week are observed to be under the influence of media more than the others. To verify it, 31 participants who spend for 3 or 5 hours and more are analyzied solely and found out that they tended to perceive real life as more close to that of the life depicted in *Survivor*. Half of them answered 'cottage', 23 of them watched it for entertainment, all of them considered it either as a competition or as an extension of natural life. More than the half recalled 'struggle' in the programme, 19 preferred 'hunting fish' 10 'coconut' and 7 'banana'. Finally, 11 considered that in real life there is rivalry whereas 20 preferred solidarity. Therefore, it is seen clearly that those who are exposed more are observed to indulge in the programme more relatively than the rest. Thus, the inferences empirically obtained from the findings of *Survivor* query are supported in the case of marriage programmes, too. Likewise, one of the main deductions of the dissertation at this point is to agree with that marriage programmes in real terms redefine the traditional content of marrying ritual screened on the television as its simulated model. Thus, the data concerning such programmes provided us information for the initial phase of our hypothesis (if viewers are exposured to media, the level of impact increases).

Culture and nature dichotomy is exemplified clearly by the comparison of past and present to show if human beings are confined to culture and to what extent they realize their nature in the most purified form. It is concluded that human beings tend to behave cooperatively in case of a challenging condition which we observe the inversion of it as a sense of 'struggle' through simulations produced via reality show *Survivor*.

Baudrillard's media theory is concluded to be quite theoretical to come up with concrete practical knowledge. It is sensible, logical and gripping in that it depicts a true picture of contemporary society. However, it was challenging to testify the argument that media has structured society directly. For this reason, it is more reasonable to defend the idea that media though not a direct determinant has seen to have an influence on society indirectly and has shaped the material world in dragging it into a hyper-real condition. We have seen with our analysis that there may be contradiction with collective consciousness and how society lives in practice. On one

hand, the community bears similar views on the downsides of media in general and on the other, they cannot lead a life without it. They are dominated by either unconscious or conscious impulses being undetermined. That is actually a state of being in uncertainty and unawareness. These arguments must remind us Baudrillard's concept of hyper-reality formed with elements of simulators in concrete world that describes equivocality between the real and the imagined (longed for, desired or dreamed).

With the deductions obtained from the findings of the methods implemented, it is concluded that in Turkey media has a considerable area of impact and presents a simulated model of material life which means that Baudrillard's philosophic and theoretical arguments are based on an empirical frame and verified to hold true to a great extent specific to Turkish society. The dissertation has thus attempted to draw a picture of contemporary society that is saturated with media images. It depicts how contemporary society is subdued by media hegemony and how media's effectivity in social sphere is realized at the center of the conventionality in that it redefines the existing norms and practices. It is seen that on one hand, media manifests a change in the attitude on perceiving life through its intervention in social life, and on the other it simply unearths the already relapsing condition of culture and social atmosphere as a whole in Turkish society.

In more concise terms, media are like a simulator machine generating information in the accumulation of which the subject is dissolved into several identities in the process of meaning making. It reversed back to itself anytime it encountered with a recipient at the same time imploding in a mass of meanings reproduced at once and simply to be melted away soon. Any social reality denatured has been off within itself. It is seen ironic that though social has been proceeding on its way it has fallen behind the moral dimension of life. There seems an upgrade towards a sophisticated form of culture, however, gradually it is drained and depleted of its components by media images that incessantly dominate our perceptions.

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APPENDICES

Toplmn_Kultur_Politikalari_ve_Medyanin_Kltrel_Sureclere_Etki_Algisi_Arastirmasi (Research on the Perception Culture Policy of Society and Media's Effectivity on the Cultural Processes, SETA, 2011).

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Appendices-1: Questionaire on Survivor Programme

GENERAL VIEWS ON SURVIVOR PROGRAMME	strictly do not aggree.	I do not aggree.	I partly aggree	I aggree	I completely aggree.
1.I frequently watch television.					
2.I like watching game/competition shows.					
3.I love watching Survivor programme.					
4.I watch it in order to be informed.					
5.I watch Survivor since I have no other activity.					
6. Watching Survivor relaxes me.					
7.I'm of the opinion that Survivor strengthens social linkages.					
8.I have a coversation on Survivor programme with my friends.					
9.When I watch Survivor, I do not get myself busy with daily topics.					
10.Survivor reflects a real struggle.					
11.I find Survivor's setting natural.					
12.I follow Survivor on internet.					
13. I turn on television with the aim of of watching it.					
14. I would like to participate in the competition.					
15.I get irritated by the images I do not want to see.					
16. I'm of the opinion that fights, quarrels or swearing contribute to popularity of the programme.					
17. If such elements would not exist the programme would have been monotonous.					
18. I find it normal of the occurance of such elements.					
19. I don't think that these have adversive effects for viewers.					
20. I think the programme contains pornographic images.					
21. I get irritated by the images displayed again and again.					
22.I aggree with the opinion that Survivor has impact on individual behaviors.					

VIEWS ON SURVIVOR COMPETITORS	I strictly do not aggree.		I partly aggree	I aggree.	I completely aggree.
23.Survivor competitors behave naturally.					
24.Their being recorded effects their behaviors.					
25.Their struggle is realistic.					
26.I feel sympathy for the competitors.					
27.I find similarities between me and competitors.					
28.I believe that the competitors in real terms suffer from hunger and thirst.					
29.Competitor's struggle turns into a show rather than being competition.					
30.I wonder the feelings of the winner and loser competitors.					
31.I want the celebrities should win.					
32.I think the men competitors are stronger than the women competitors.					
33. I favour one or more than one competitors.					
34.I do not find right those who critize the ones I favour.					
35.I put myself in the shoes of the competitors.					
36.I supoorted competitors via sms.					
37. I don not get irritated I don't get irritated by watching the fights and quarrels of the competitors.					
38. Competitors behave differently in real life.					
39. I get upset when the competitors other than I favour get injured or disabled.					
40. When fights or quarrels happen I feel uneasy if it will end in a serious consequence.					

41. How long do you watch Survivor each a week? ( ) a. 0-1 ( ) b. 1-3 ( ) c. 3-5 ( ) d. 5-7 ( ) e. 7+	42. While watching the programme ( ) a.excited ( ) b.calm ( ) c.curious ( ) d. pleased ( ) e. angry ( ) f. I do not feel anything ( ) g. other (…….).
43. If you would happen tol ive in an area close to nature for a period what kind of a shelter would you choose? ( ) a. cottage ( )b. tent ( )c. barrack ( )d. cave ( )d. other (……..)	44. I watch Survivor to ( ) a. Observe the surrounding ( ) b. Observe celebriities' life ( ) c. Observe the ordinaries' life ( ) d. Not to be off the agenda ( ) e. Spend time ( ) f. Entertain ( ) g. I have no aim

45. What are the things that you do not want to watch in the programme? ( ) a. Fight ( ) b. Swearing ( ) c. Gossipping ( ) d. Pornographic images ( ) e. Other (…….)	46. Which one/s are related with the content of Survivor programme? ( ) a. Magazinish side ( ) b. Competition format ( ) c. Natural life ( ) d. Documentary ( ) e. Daily life ( ) f. Other (……)
47. What does living in nature recall you? ( ) a. Tropical foods ( ) b. Living in a shelter I build ( ) c. Struggle ( ) d.Staying in an island ( ) e. Staying in a forest ( ) f. Other (……)	48. If you were to live in nature how would you feed yourself? ( ) a. Hunting fish ( ) b. Hunting rabbit ( ) c. Hunting the other wild animals ( ) d. With coconut ( ) e. With banana ( ) f. With mushroom ( ) g. With moss ( ) h. With plant I could find ( ) ı. Other (……..)
49. Do people demonstrate rivalry or solidarity when they are to live in nature? ( ) a. Solidarity ( ) b. Rivalry	50. Which feature of the programme interests you the most?……

Appendices-2: Questionaire Findings Relating To 31 Viewers Who Watch Survivor Relatively More Than The Rest

	1	2	3	4	5	6	7	8	9	10
1. quartile	3	3	3	1	2	2	1	2	1	2
3. quartile	4	4	4	3	3	3	3	4	3	4
Mean	3,36	3,53	3,583	2,34	2,51	2,72	2,22	2,93	2,35	3,10
Median	3	4	4	2	2	3	2	3	2	3
Mode	3	4	4	2	2	3	1	3	2	3

	21	22	23	24	25	26	27	28	29	30
1. quartile	3	2	2	4	3	1	1	2	3	3
3. quartile	5	4	3	5	4	3	3	4	4	4
Mean	3,60	3,03	2,55	3,98	3,50	2,54	2,39	3,04	3,54	3,24
Median	4	3	3	4	4	3	2,5	3	3	4
Mode	5	3	3	4	4	3	1	3	3	4

	11	12	13	14	15	16	17	18	19	20
1. quartile	3	1	1	1	2	2	2	2	2	1
3. quartile	4	2	4	4	4	5	4	4	4	3
Mean	3,77	1,76	2,54	2,50	3,04	3,45	3,03	3,23	2,88	2,53
Median	4	1	2	2	3	4	3	3	3	2
Mode	4	1	1	1	2	5	4	4	2	2

	31	32	33	34	35	36	37	38	39	40
1. quartile	1	2	3	1	2	1	2	3	2	2
3. quartile	3	4	4	3	4	2	4	4	4	3
Mean	2,23	2,97	3,41	2,53	2,83	1,69	3,15	3,67	3,09	2,59
Median	2	3	4	2	3	1	3	4	3	3
Mode	1	3	4	1	3	1	4	3	3	3

Appendices-3: Audioscript of Survivor Interview

Speaker 3: 10:34:56'/30.07.2014.

The programme is nice, excited except from some actions of the competitors. I admiringly watch the programme and wonder the next episode and awards. It reflects reality 80 %. Setting is real. I like the producer, he is objective that's why I like it. Nature, fruits and coconut first come to my mind when I hear the 'Survivor'. It is a competiton but the competitors do not act as they suffer from hunger and thirst. I think it is natural. May be they are triggered by money but they depict their behaviors that are quite realistic. Though it is competition, everybody may cooperate and there may be the implications of solidarity. However, they may wear masks and but I think 80 % reveal their exact personality.

We wonder who will get the hamburger. All of us involve in the competition even our children say that 'I'm the celebrity', then one of us becomes the other competitor and we mime the struggle in our family and respond to the characters like 'we managed but you couldn't'.

"One feels excited while watching fight scenes, it captivates and you know that there won't be a bad event in the end. I wonder who will get what penalty. It is very nice and sometimes I watch again. We debate over the programme saying that 'if I were, I would do differently'. Especially my children get easily under effect and are moved to my agenda somehow, and we with my husband also debate over it. However, only in our family we chat about the programme.

Excitement, producer and coconut very impress me. I want to be there at that time, from time to time I recall that it is a competition but I think of it as a real life spectacle. For a long time when you watch the daily life of the competitors I consider all of it as real rather than when I watch them on magazine programme and real life.

To some extent solidarity is seen but struggle is seen all throughout the programme and it is also valid in real life, too. So, I enjoy and it is

entertaining and for this reason I watch continously. Also, I put myself in the shoes of those I favour".

Appendices-4:

INTERVIEW QUESTIONS

1. How would you define Survivor programme?

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2. To what extent the does programme reflect reality? Or does it so?
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3. Could you assert that 'I feel anxious while watching fights and quarrels but I feel sure that it would not end in violence'?
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4. When the episode ends do you feel that you go under the effect of what you watched?
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5. What are the words that Survivor recalls to you?

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6. What do you think about the games in the programme?
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7. Which one do you think is the most related word with the content of the programme 'rivalry' or 'cooperation'? Why?
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8. Is the programme entertaining for you or not?

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CIRRICULUM VITAE

ÖZLEM YUMRUKUZ

ozlem.yumrukuz@yandex.com

Mobile: 0090507 958 13 54

Sex : Female

Date Of Birth: 06/07/1986

Nationality: Turkish

Education

September 2004- 2005 June

Gaziantep University, Faculty of Letters, English Language and Literature Department (Undergraduate Transfer to Hacettepe University)

23/09/2004 - 02/06/2008 B.A.

Hacettepe University, Faculty of Letters (Cankaya Tr-06300 Ankara, Turkey)

Studied English Language And Literature, Along With Analysis Of European History, Mythology, Post-Colonial Period. Postmodern Studies and Literature.

19/09/2011 – Present

Yildiz Technical University, **Humanities and Social Sciences**. (Davutpasa Tr-34445 Istanbul, Turkey)

-Knowledge Of Methodology in Social Science Studies, Political Science And Knowledge About Major Social Theorists.

-Paper on the Convergence Theory.

-Paper on "An analysis of the theme of 'Desire in Today's Consumer World" with reference to Jean Baudrillard and Jacques Lacan.

-Thesis Dissertation on the Media Anaylsis in Turkey on the Simulation Theory of Jean Baudrillard.

Work Experience

Preferred Job: English Teacher

25/08/2014 ------Present English Teacher at Nursen Fuat Özdayi Secondary School.

28/01/2014- 24/08/2014 4. Murat Secondary School

24/08/2011- 28/01/28: Muallim Cevdet Primary School

16/06/2010-24/08/2011: Ekinozu Primary School

23/09/2009-16/06/2010: Yukari Suphan Primary School

18/08/2008-20/09/2009: Private School

Scholarship for Comenius Assistantship in France (not accepted due to some reasons)

Duties covered: Teaching And Improving Basic English Skills For Primary And Secondary School Students.

Semineers, Courses &Certificates

Formation of Teaching English as a Foregin Language for one year at Hacettepe University.

Two week's course on the Development of Oral Fluency in Foreign Language Teaching held in United Kingdom.

Certificate of How to develop teaching and Learning Materials in Foreign Language Teaching.

Voluntary Work

At International Flying Broom's Women's Film Festival as translator.

February 2008 - June 2007

Translator (Ankara)

Responsibilities

• Preparing, translating and editing journal of the international film festival.

Skills gained

• Organisational and leading abilities.

• Ability to work within team.

• Confidence in public leading and public speaking.

Personal Skills

Mother Tongue(S) Turkish

Other Language(S) English, Spanish

English C2 C2 C2 C2 C2

Spanish A2 A2 A2 A2 A2

Levels: A1/2: Basic User - B1/2: Independent User - C1/2 Proficient User

Some Exam Results

KPDS: 96

Relevant Skills

Job-Related Skills Critical Evaluation of Written Texts And Media.

Translation of the book "*Philosophy and Theology"*, 2012 October.

Translation of the article "Translation of Can Histories Be True? Narrativism, Positivism and the Metaphorical Turn" by Chris Lorenz in *Cogito*, 2013 February.

Computer Skills

Microsoft Office.

Other Skills&Hobbies and Interests: Painting, Taking Photo, Cooking, Gourmet Holidays.

Abroad Travels

Hungary, Czeck Republic, Slovenia, Austria, Italy, United Kingdom, France