



NEAR EAST UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
MEDIA AND COMMUNICATION PROGRAM

**MEDIATED CULTURE INDUSTRY: STRANGER IN A
CONSUMING WORLD**

FEHİM TAŞARKAN

MASTER'S THESIS

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MASTER'S THESIS

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In loving memory of my mother; my dear, my soul...

ABSTRACT

MEDIATED CULTURE INDUSTRY: STRANGER IN A CONSUMING WORLD

The main hypothesis of this dissertation is to prove that nowadays society and individuals are at risk of being effected and manipulated through by the media and cultural industries, possibly become stranger to themselves. This thesis will firstly examine the globalisation versus imperialism. The discussion will continue with contrasting the effects of the globalisation and the cosmopolitan society on individual. Post-modernism will be analysed throughout the thesis in order to clarify how the culture industry shaped after post-Fordism. With the help of promotional industries, the effects of the media on an individual will be debated, where mostly the discussions will focus on how the strategies of the promotional studies promotes consumerism and false beliefs on an individual. Consequently, this will start to explain social constructionism, individualisation theories that threatens authenticity where better commodities and objectives shapes the lives of the individuals and creates an estranged and illusive pathway. Therefore, the discussion will lead on how an individual can be influenced by the social and mediated representations of gender and race, which will be connected with fashion represented as class distinction and promoting individualisation. Afterwards; the media power, market structures, models and strategies will be observed in order to clarify the massive influence it has on one's authenticity and reflexivity. Subsequently, the emergence of the network societies and immaterial labour will be discussed to unravel the control of the conglomerates. Moreover, the celebrity culture and the reality TV will illustrate the public obsession to the authoritative, public figures that create affection of commodification in the individual. Lastly, Hollywood Industry will be examined which in regard will summarise most of the points that may affect a person's character, life choices and trajectories.

Keywords: Globalisation, Media Power, Culture Industry, Individualisation, Self, Identit

ÖZ

DOLAYIMLANMIŞ KÜLTÜR ENDÜSTRİSİ: TÜKETİCİ BİR DÜNYADA YABANCI

Bu tezin temel amacı günümüz toplumda kişilerin medya ve kültür endüstrileri tarafından etkilenip, kendilerine yabancılaşabilecek olmalarını incelemektir. İlk olarak, küreselleşme ve emperyalizm tartışmaları konuya derinlik getiresin diye tartışılacak. Ardından, kosmopolitik bir toplum ve global bir oluşumun bireyin üstündeki etkisi tartışılacak. Post-modernist yaklaşım tezin genel yapısında incelenip kültür endüstrisine post-Fordism'den sonra getirdiği yenilikler tartışılacak. Ardından, promosyonel kültürün de yardımı ile kültür endüstrisinin ve medyanın kişi üzerinde yarattığı tüketici formu ve bunu hangi stratejilerle yaptığı incelenecek. Böylece sosyal yapılanma ve bireyleşme teorileri, bireyin otantik kendisini bulabilmesi için bir tehdit oluşturduğu, ve bir kayıp kısıp doğru gidiliyor mu diye tartışılacak. Bu ise medyanın gücünün bireyleri cinsiyet veya ırk ayrımcılığı yapabilmesini önerirken, modayı inceleyerek sınıf ayrımcılığını kıyaslayıp bireyselliğin teşvik edildiği gösterilecek. Devamında ise, medyanın gücünü, market modellerini, strategilerini ve düzenleri otantik özgürlüğün üstünde etki yarattığı açığa çıksın diye incelenecek. Tartışma sonradan internet toplumlarını inceleyip, kişilerin nasıl fark etmeden büyük şirketlere yardımcı oldukları incelenecek. Sırada ise, sıradan insanların olduğu televizyon programları, ünlü kültürü ile kıyaslanıp, normal ve ünlü kişiler arasındaki benliği etkileyen öğeler incelenecek. Son olarak ise Hollywood kültürü kullanılarak çoğu konuların nasıl kişisel bakış açısına, doğru veya yanlış, kişiliğe etkisi olabileceği tartışılacak.

Anahtar Kelimeler: Küreselleşme, Medya Gücü, Kültür Endüstrisi, Bireyleşme, Birey, Kimlik

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INTRODUCTION

Nowadays, individuals represent themselves more as individual consumers rather than a part of a wider community and culture. Individuals tend to figure what celebrities or public figures do in their life and adapt into those role models (Couldry, 2000; Rojek, 2001), which is supported by the media, however, the society that ignores the media, affects their outcome as well (Steven, 2010, p.134). Correspondingly, individuals begin to lose their sense of identity as the promotional industry issues bombardment of advertising in order to make the individual consume for profit (Adorno, 1991; Bauman, 2007; Martin & Nakayama, 2007; McAllister & West, 2014, Ewen, 2001). The new mobile phones and computers create a hypnotizing effect on the individuals to spend their hours persuading their boredom, as they also promote consumption via the Internet within a hyper-reality (Castells, 2011; Baudrillard, 1998, Fuchs, 2013). Fashion is rapidly changing, filling each clothes store with a different commodity, each week with more hopes and dreams to follow (Braham, 1997; Miller, 2010). Films and TV channels with a 'repeat' on spreading mostly the entertainment, reducing the education where the attraction of the masses become broader and anew (Adorno, 1991; Branston, 2006; Miller, 2008; Turner, 2009). Each of the actions has a certain possibility to deprive and create illusions to the individual; a hyperreal effect, which may cost their individualistic characters to function on a certain belief that has been cast upon the post-modernist consumption routines (Eco, 1986; Baudrillard, 1994; Winnicott, 2002; Wittel 2001).

This thesis will mainly focus on the endeavours of globalisation and the culture industry, which has a huge impact on the individual through social constructionism. Moreover, promotion through the media and communities of traditional and modern, give extensive affection to certain individuals. The information that each of the individual's gains from the global world tends to create the formation of the individual that rapidly changes after each generation. Culture imperialism creates a secure wall on the individuals in order to control the cultural flow of the West in the minds of the people, where the identity of an individual is affected vastly (Durkheim, 2016; Hesmondhalgh, 2006; Tomlinson, 1999).

The new media of the world has the connections in each of the subdivision, where the dominant ideologies are promoted through advertisement (Fuchs, 2015). This is where the consumption rate increases, objectification of an individual becomes inevitable which creates the commodity-self to impress others. The individual becomes a stranger in a world of consumption and the illusion that the media creates gradually affects the characteristic behaviors of the individuals (Adorno, 1991; Baudrillard, 1988b).

The title of the dissertation is inspired by George Simmel's *Individuality and Social Forms*; in George Simmel's (1971, p. 10) eyes, "The stranger is considered as the person, who comes today and stays tomorrow – the potential wonderer, so to speak, who, although he has gone no further, has not quite got over the freedom of coming and going." As he continues, "The stranger is an element of the group itself, but unlike the poor and sundry inner enemies – an element whose membership within the group involves both being outside it and confronting it" (Simmel, 1971, p. 11). In the latter, it causes competitive structure through the system which creates the notions such as individualism, narcissism, and intolerance, resulting in many social issues, not limited to, but including a lack of intercultural awareness. The individual who has become a being; a stranger, an object of promotional and cultural studies, a stranger must be a trader in order to outcome the virtues and illusion of the reality;

For trade alone makes possible unlimited combinations, and through it, intelligence is constantly extended and applied in new areas, something that is much harder for the primary producer with his more limited mobility and his dependence on a circle of customers that can be expanded only very slowly (Simmel, 1971, p.144).

For a stranger in a post-modernist era, an individual must learn how to collaborate with the intelligence of the control and manipulate the passions, which are imposed on the subject throughout the media, parents, role models, or the virtues of cosmopolitanism and localism. Even so, each mistake teaches a motion of gratitude towards the self-hood but tends to deprive at the same time.

As Giddens and Beck (Tomlinson, 1999, p.269) suggest, the sense of belonging to a world that does not contain any other solution in terms of; common environmental threats that require the harmony of lifestyles with each other, a broader cultural commitment, a sense of belonging to the world as a whole. Nevertheless, there is a cultural-political tension in the perspectives and interests of localism and cosmopolitanism. An individual should choose a moral in-between the local and global, to understand its legitimate plurality and to adapt to any cultural difference whether it contains certain issues like gender, race or class disorientation (Tomlison, 1999, p. 280). For Adorno and Horkheimer now, the journey of the stranger starts through the world of systematic, circulated, re-created repetitive false beliefs under the hidden hegemonic regimes:

Under the private monopoly of culture, tyranny does indeed “leave the body free and sets to work directly on the soul. The ruler no longer says: 'Either you think as I do or you die'. He says: 'You are free not to think as I do; your life, your property – all that you shall keep. But from this day on you will be a stranger among us.’” Anyone who does not conform is condemned to economic impotence which is prolonged in the intellectual powerlessness of the eccentric loner (Horkheimer & Adorno, 2006, p. 49).

This thesis contains three chapters where each chapter unravels the certain effects of the cultural industry’s evolution on individuals. The first chapter discusses in-depth about the globalisation and imperialism debate. These debates mainly focus on the influence of the western society on the economical, political, cultural and individualistic rights on a community, which collapses and re-shapes the new norms and values of which can also be called as hybridity (Bhabba, 1995). This discussion is important because, where community breeds, the individual feeds on the culture of that community.

The second chapter mainly discusses the cultural industry's and the promotional industry's affection against constructing the social virtues and attitudes of an individual. This chapter unravels how the happiness of mind can be constructed through advertisements of; fame and fortune, desiring an object which in the end consumes and makes the individual as that object which also can be called as emotional labour (Marx, 1963), and the endless glory of an individual to make it out there, in the whole world of influences. Moreover, this chapter also puts an emphasis on individualisation, which has the potential to create pseudo-individualistic characters by the promotion of the cultural industry that affects an individual's perception of gender, race, and class. The last sub-chapter observes fashion as an example where the race, gender, and class differentiation has shown its virtues throughout history and improves to facilitate the effects of promotion and affect the self-hood of each individual.

The last chapter concentrates on the media's power; the strategies, tactics and the control it holds in order to expand the influence on the individual and the world. Through the sub-chapters, the network society is examined where the individual feels the freedom of the immaterial labour (Marx, 1963) and follows the participatory culture. While networking provides participation with the universe, it is also a vessel to promotional industries, which are mainly controlled by the large media conglomerates (Fuchs, 2013). The next sub-chapter presents the reality tv and the celebrity culture of which the colonisation of the celebrities occur for the bigger masses in order to get objectified and promoted as commodities to the standardised lives. Lastly, the Hollywood film sector is analysed in order to show a clear example of one of the biggest influence on an individual throughout the world. Generally, the purpose of the dissertation is to undercover the potential threats against an individual on their journey of life and a reminiscence of an identity war.

CHAPTER 1

GLOBALISATION AND IMPERIALISM

This chapter will mainly focus on the globalisation and imperialism paradigms. In order to discover the influences of the cultural industries on a person, one has to know how the world turns around because the world reflects the characteristics it develops upon an individual. As the world changes, individuals tend to follow, change and adapt. The first part of the chapter will underline the importance of Western expansion and the effects that it brings to society and the individual. The second chapter will focus on the post-modernism theories in order to uncover how these paradigms, without any notice, effect the individualistic identities and characteristics of the people.

The representation of an elite and dominant ideologies restricts the freedoms in the personal journeys of individuals and, together with the time and space formations, individuals cannot keep up with the global culture, it executes and adapts to the most accepted cultural values under the domination of the powerful side and constitutes the consumer society (Appadurai, 1996; Bauman, 1998, 2007; Sparks, 2007). According to Ulrich Beck (2000), globalisation is the case of world society, that is, the intersection of geographically distant societies within the multidimensional network of the cosmopolitans. He also sees globalisation as a neoliberal ideology and controlled by the world market, which also produces a risk of cultural imperialism.

Tomlinson develop an important critique about imperialism which created a huge impact on the sociological debates is that; “The idea of imperialism contains, at least, the notion of a purposeful project: the intended spread of a social system from one center of power across the globe. The idea of ‘globalisation’ suggests interconnection and interdependency of all global areas which happens in a far less purposeful way” (1999, p.175). Additionally, Hesmondhalgh (2006, p. 5) defines imperialism as; “to designate the domination of people in some countries by people in another, or of some states by others”. For Giddens and Appadurai, globalisation constitutes through the spread of modernity (Appadurai, 1996; Giddens, 1990 cited in Sparks, 2007: 135). Moreover, Hesmondhalgh (2013: p. 272) states that “cultural imperialism refers to the way that the cultures of less developed countries have been affected by flows of cultural texts, forms, and technologies associated with ‘the West’.” In addition, as technologies improve vastly, we tend to be more functional and more instructional. For Weber (1958), the individual is not accustomed to gaining more. Taking advantage of existing conditions, without the production of the traditionally produce and win. For this reason, it is necessary to change the habits of the consumers who are the target group to more consumption than their needs. This is why as Beck’s states (2000, p. 49-50), no country or group can close itself to others. For this reason, different economic, cultural and political forms clash, and things that are appreciated and approved must be redistributed. The bourgeois society attracts the proletarian society to adapt and re-shape to their needs in order to control the economical cultural flow.

There are dimensions and elements that shape the structure of the globalisation paradigm, which shapes the nations state of mind. Giddens (1990) four dimensions of globalisation are; “generalisation of the nation-state system, world capitalist economy, the international division of labour and world military order.” On the other hand, according to Sparks (2007), there are five elements of the globalisation paradigm. These are; complexity and disjuncture of the relationship between economy, culture, and politics, symbolic goods and exchanges as central to the functioning of the global world, decentring of cultural production, where there is no single superpower

controlling the market, demise of national culture and emergence of hybridized cultures and erosion of the power of the nation-state.

In addition, Lefebvre (1991) emphasizes that although space is shaped around natural and historical factors, the process is essentially political and full of ideologies. He states that space creates a system in a certain logic, with the effect of information and technology, and that hegemony has benefited from it. Bhabha (1995) states: "cultures are never unitary in themselves, nor simply dualistic in the relation of Self to Other" (p. 207). Bhabha says that "challenges our sense of the historical identity of culture as a homogenizing, unifying force, authenticated by the originary past, kept alive in the national traditions of the People" (ibid.: 208). Moreover, the concept that is stated by Antonio Gramsci: hegemony is defined as the moral, cultural, intellectual and thereby political leadership of the whole of the society whereby it shapes the space and the space organizations of hegemony reproduce the power relations. Although, the mechanism of domination of the global hierarchy imposes the widest possible limits of freedom of decision-making to the dominating party, leaving as much room for movement as possible and excessive freedom of maneuver (Bauman, 2012).

In the idea of Tomlinson (1999), the globalising culture reveals that the place we live in and our cultural practices affect the relationship between our experiences and our identities. Tomlinson argues that, even though we do not see other cultures, they have visited us as information and images via television, and that the experience of out-of-home experience is an experience that has infiltrated the daily life of modern man. By way of example, the personal, affectionate approach to distant images influences the daily and mediated process of national identity. These distorted images do not create a counter-force but play an important role in the formation of imaginary belonging. Samson and Demetriou (2015, p. 16) state that "we might take some hope from continuing signs of commonality in cultural domains. Such commonality might stem from interventionist projects, from 'soft power'. But equally, it might arise subliminally from a shift in generational consciousness, or from today's condition of 'light' modernity, as

identified by Zygmunt Bauman (2000), a condition that is bound to deprive partition of some of its force, the partition is not its customary condition.

Hesmondhalgh (2006, p. 3) sees, neo-liberalism as a “restructuring of strategies for dealing with the recurring problems of over-accumulation that afflict capitalism, in the interests of the most powerful and wealthy corporations and individuals, and away from social benefits”. On the other hand, Harvey states (cited from Hesmondhalgh, 2006, p. 7) “it is a theory of political economic practices that proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets, and free trade”. As Marx implies; the secret of capitalist profit cannot be seen in the visible marketplace (Lemmert, 2004, p. 29). One of the most crucial tactics that have been developed by the capitalist system emerged from the Western civilisations. The next sub-chapter will examine the West and its influence on the cultural and the ideological values and norms it brings upon an individual, which greatly affects the culture of today and spreads the consumeristic behaviour more rapidly.

1.1 Influence of the West in Globalisation

Western ideologies has become a crucial factor for the expansion of beliefs, moral concepts, private sectors, education, entertainment and it produces the popular culture of the world which infuses the standardised norms and the abnormal normalities (Appadurai, 1996; Bauman, 1998; Beck, 2000, Castells, 2009, During, 2003, Hall, 1991, Sparks, 2007, Steven, 2010). The western culture dominates and its products are much cheaper than the rest of the world (Appadurai, 1996). Consequently, western media exert pressure on smaller countries to lower barriers to entry, which means they can push their exports, which means smaller countries consumer more western products - tv, film, music. Ellwood (2010, p. 13) states that a corporate-led plan for economic integration threatens cultural uniqueness, economic independence, and political sovereignty.

As a result, local cultures are in a threat to be lost while the certain ethnic characteristics of a person tend to deprive with time and space evolution. The globalisation theory puts the west and the rest in crisis. The development of transportation and communication, has given birth to informatics society; the circulation of commodities, production and consumption patterns in a network of homogeneous world markets without interferences, the disappearance of distances and created the phenomenon of global village (McLuhan, 1964); it destroyed all the spatial walls, fragmented the telecommunications, and the spaces completely became estranged (David Harvey, 2009). According to Harvey (2009), the jamming of time and space causes social changes and because of the development of transportation and communication; an informatics society is born. The patterns of commodity, production, and consumption in the global market without any obstacles increase the spaces approaching each other, and these forms create a hyperactive environment in which the cities intersect and stack on top. Nevertheless, global flows are much more uneven, complex, contested; it is not a simple one-way system.

Additionally, one of the key concepts of Appadurai (1996) is indigenization meaning 'making something local' that creates new hybridity and challenges the dominance of another culture. Thus, it is not that the local cultures are in danger but different cultures emerge from the interaction between global and local, where every culture is hybrid, fluid, and plural in a sense, which is the most difficult challenge for cultural imperialism to occur, as the location of the cultures change (Bhabba, 1995). In addition, Hesmondhalgh's (2013) concept of internationalization challenges the cultural imperialism versus globalisation debates; it is a focus on the political economy of the media and how local cultural industries are being dominated and disadvantaged. This introduces the concept of hybridity (Bhabba, 1995), as a site of "in-betweenness" which can destabilize colonial discourse from within. In post-colonial debates, hybridisation is generally seen as a positive and is considered as intrinsic to "all forms of radical transformation and traditional renewal" (Papastergiadis, 2000: p. 189) Conversely, for Hesmondhalgh (2006, p. 17) it is not easy as the corporations lead an immersive way of capitalistic structures which encourages the individuals to follow. On the

other hand, Appadurai (1996) argues that it is much complex than the west dominating the east; for Koreans, they are more worried about Japanese culture rather than American, for Sri Lankans they are more worried about Indian dominance than British. This introduces various struggles at play.

Integral to his theories on social transformation, Stuart Hall (1996) deploys the concept of hybridity to challenge contemporary essentialist formulations of ethnicity that construct and assert difference and distinguish the dominant group (who denies ethnic status) from the “ethnic” other (Hall, 1991a). For instance, the harsh reality is that we do not hear the Mongolian metal band from the other side of the planet, which adapted the rock music into cultural music of ‘throat singing’. We hear franchises like Disney adapting the story of another culture in their animations, making millions out of it that sticks like glue and, forever welded in our minds. Consequently, the largest media producers adapt and undermine the culture as it perpetuates the creation of pro-capitalist homogenous art forms (Steven, 2010; Horkheimer and Adorno, 2002; Sparks, 2007; Hall, 1991). Whereas it is an art form or a movement of capitalist and imperialistic voyages, the cultural identity of the generation starts to get lost in transition. The most crucial part of the affection starts from the post-modernist era, where the cultures clash, form, and reform.

1.2 Post-Modernism

As this topic follows, the individual aspects and effects of the post-modernism and the expansion of the post-modernistic strategies shall be analysed throughout the thesis that is one of the most important subjects, which influences the individuals. This sub-chapter will explain the hyper-real effects that post-modernity creates upon the individuals while explaining the class difference, economical affection and the distraction it brings on the self. For instance, Frederic Jameson (1991) sees post-modernism as, “the cultural logic of late capitalism”, the history has become deprived of existence with the alterations of the industrial age; where art has become insensible, class distinctions broken with high and low culture, expanded with loss of reality into a hyperspace with the new economic system depended upon digitalisation. It all starts with the concept of modernity. For instance,

modernity has come when the Ford Company first started the industrialisation of their first cars, but institutional creation does not mean the start of the industrialism, it also depended on the individuals. Giddens constructs (1991) the three characteristics of the modern age; the speed of change determines the discontinuities of modernity by saying that the domain of change and the specific nature of modern societies. For Giddens, the three basic dynamics that constitute modernity are the separation of time and space, displacement mechanisms and reflexivity. The three fundamental dynamics that constitute modernity represent the separation of the modern world from the traditional world by presenting the distinctive qualities of modern life and have a globalising effect. As Morley (1998, p. 52) defines modernity as “Modernity is centrally about centrally about conquest – the imperial regulation of land, the discipline of the soul, the creation truth and the conquest of nature by man”. According to Bauman (2000, p.82), “the passage from ‘solid’ to ‘liquid’ modernity created a new and unprecedented setting for individual life pursuits, confronting individuals with a series of challenges never before encountered.” He explains liquid modernity as:

Forms of modern life may differ in quite a few respects – but what unites them all is precisely their fragility, temporariness, vulnerability, and inclination to constant change. To ‘be modern’ means to modernize – compulsively, obsessively; not so much just ‘to be’, let alone to keep its identity intact, but forever ‘becoming’, avoiding completion, staying underdefined. Each new structure which replaces the previous one as soon as it is declared old-fashioned and past its use-by date is only another momentary settlement – acknowledged as temporary and ‘until further notice’. Being always, at any stage and at all times, ‘post-something’ is also an undetachable feature of modernity. (2000, p. 82)

The ‘Fourth Worlds’ concept of Castells (1998, p. 164) is the “zones of poverty and exclusion that have emerged during post-Fordism alongside downsizing and outsourcing, alongside the expansion of new technologies and the decline of social democracy”, which is a creation of neo-liberalism;

...The First World has not become the all-embracing universe of neo-liberal mythology. Because a new world, the Fourth World, has emerged, made up of multiple black holes of social exclusion throughout the planet. The Fourth World comprises large areas of the globe, such as much of Sub-Saharan Africa, and impoverished rural areas of Latin America and Asia. But it is also present in literally every country, and every city in this new geography of social exclusion. (Castells, 1998, p. 164)

Postmodern consumer society is a layered society. According to Bauman (1999), every individual of this society has become a consumer, but the difference between the first and second world people has influenced the time and space interaction of individuals up to their cultural positions. From the growing inequality and growing insecurity that globalisation brings, a new class structure is taking shape of the world named 'precariat'. The creator of the idea, Guy Standing (2017) states that this class is apart from the elite, the 'salarial' (people with employment security) and the proletariat (the working class) the new class precariat emerges; with a life of unstable labour and living. The first class that the education level of the individuals of this class is above the level of labour they can expect to obtain where uncertainty to progress occupies the mind of the precariat. Moreover, the precariat has to rely on money wages, meaning, they don't get access to pensions, holidays or medical help where their life is in a debt and risk situation. Lastly, this is the first class that is losing civil rights, cultural rights, social rights, political rights, and economic rights. Globalisation is an unequal process, not only because there are losers and winners, or because it produces too many forms of domination and subordination, but also because the cultural experience it presents is extremely complex and diverse (Tomlison, 1999, p.193).

Furthermore, Morley (1998, p. 58-60) describes the postmodern negations from the perspective of Dick Hebdige. Hebdige (1988) identifies three negations as central to the postmodern ethos, composed of a series of negations of modernism; the rejection of (1) totalization, (2) teleology, (3) Utopianism.

Firstly, by being against totalization, Hebdige (1988) refers to the widespread rejection of all the generalizing aspirations of the Enlightenment – all those discourses which set out to define an “essential human nature, to prescribe a particular destiny to human history and to define collective human goals”; which means no total solutions.

The explanation of phenomena by the purpose they serve rather than by postulated causes teleology brings out the second virtue of postmodernism. Hebdige (1988) explains the increasing skepticism in postmodern circles, regarding the idea of decidable origins and causes in human affairs, as evinced by any form of ‘depth model’ of the universe (which unites all modernist discourses, Marxism, psychoanalysis, and structuralism). Marxism claims to discover the hidden/real economic relations behind the surface forms of ideological appearances; psychoanalysis claims to discover the truth of unconscious motives lying behind everyday, seemingly simple, actions and statements; structuralism claims to discover, beyond our individualities, in a similar way, the unconscious foundations of language and culture, which structure our very consciousness.

Thirdly, for Hebdige (1988), is that of any notion (or model) of a Utopia, against which present societies might be judged and found wanting; however as all individuals or the society itself tries to find the promised land, they end up instigating a terroristic process, justifying the elimination of the enemies by reference to the ultimate justice of the goal and the rightness of the cause. Thus as Morley (1998, p. 60) suggest “we cannot believe in totalities, hidden truths or Utopias, as we stumble around in this ‘society of the spectacle’, where the real has been replaced by its image, and the image supplanted by the ‘simulacrum’ which is, the hyperreal”. As Baudrillard (1994, 1988a 1998, p.62) puts it as:

We are seduced into the hyper-real, post-modern world of 'pure floating images', behind which there is nothing. The object has become a commodity; use-value has been totally eclipsed by exchange value; goods are longer have anything to do with the satisfaction of material needs, they principally function as signs without referents: we principally consume them as signs. First, the image reflected reality; then it masked reality; then it marked the absence of reality. Now, in the final phase, the image bears no relationship to any reality but has become its own 'simulacrum' (Morley, 1998, p.62)

The 'real' has become that which can be simulated and the individual only really knows what it's real when it's seen on TV or any other source of the visual media. This is a universe, where bits of information, images, and television close-ups float about, as Eco (1986) describes as 'hyperreal space'. Moreover, as relation to hyperreal space, Appadurai's (1990, p. 298-299) other concept is 'mediascapes' which is; "whether produced by private or state interests, tend to be image centered, narrative-based accounts of strips of reality, and what they offer to those who experience and transform them is a series of elements (such as characters, plots and textual forms) out of which scripts can be formed of imagined lives, their own as well as those of others living in other places."

As Morley (1998, p. 61) quotes Ignatieff (1989), he claims that "postmodernism can be characterized as the '3-minute-culture'":

– the culture of the short attention span, where politicians no longer address us in speeches, but in 30-second ‘sound bites’ and through ‘photo opportunities’; a world in which the news comes to us in 90-second bits, each disconnected from the last, in a plethora of little stories and images; where we are all so used to the fast editing of the adverts and the pop promos that the traditional Hollywood film seems so slow as to be almost quaint. It is, says Ignatieff, a culture, which induces us to graze the TV channels, zapping back and forth whenever our boredom threshold is triggered, rather than watching a programme. It is, he says, a culture where very rarely does anyone do just one thing at a time, in a concentrated way for an extended period; it is, he says, increasingly a culture catering for people with the attention span of a flea. So he says, look at the media: narrative is replaced by flow; connection replaced by disconnection; sequence replaced by randomness. The cost, he says is memory. He claims that we are, increasingly, an ‘amnesiac culture’, where everything is jumbled up together in an over-polluted swamp of images and sensations – a kind of fast food culture for the mind, served up in easy to chew, bite-sized sections, where everyone snacks all the time, but no one (hardly) every consumes the intellectual equivalent of a square meal.

Ignatieff offers us a vision of a world of rapidly changing images, governed by a logic of impermanence – a culture of amnesia. Everything is forgotten or thrown away almost immediately, only to reappear a little later as nostalgia that signifies the adaptation culture’s individuals to bestow the cost of forgetting as a newly regenerated old media, and receiving it like a newborn baby, hoping for another spin in the roller coaster. As the histories of the cultures have a tendency to vanish, sadly, the construction of an identity resurrects on however the culture industry desires.

CHAPTER TWO

CULTURE INDUSTRY AND IDENTITY

Nowadays the culture industry sketches the bridge between the local and the global connections, which influences an individual's identity, the characteristic virtues, and attitudes. The expansion of the industrial age brought the world to an individual's knees in a matter of seconds. Now, with the technology spreading like a yeast, gives the user unlimited selection whilst controlling the flow of information at the same time (Castells, 1996, Baudrillard, 1998). The local cultures that clash with global, more importantly, Western culture, create hybridity that both creates advantages and disadvantages on the identity of an individual (Bhabba, 1995). This chapter will firstly focus on how the cultural industries shape and re-shape the identity of an individual by expanding on how the cultural industries develop. In the next subchapter, the promotional industries will be discussed to illustrate how it can be an effective strategy for the individuals to characterise their way of life by objectifying the very nature of their existence. The next following subcultures will expand upon individualisation, social constructionism, and authenticity respectively in order to present the ideas and the changes that occur on the society by the cultural industries that have an impact on individuals becoming strangers. The last subchapters will focus on the post-modernistic characteristics that the cultural industries promote an individual that effects their perspective for gender, race, and class.

Culture has a different meaning and purpose for each person in a society. Stuart Hall (1997, p. 3) identifies culture as: "Culture is involved in all those practices...which carry meaning and value for us, which need to be meaningfully interpreted by others, or which depend on meaning for their effective operation. Culture, in this sense, permeates all of society".

As relevant to Halls statement, During states that (1993, p. 25) "the academic work on contemporary culture from non-elite or counter-hegemonic perspectives ('from below') with an openness to the culture's reception and production in everyday life, or, more generally, its impact on life trajectories". Nevertheless, according to Adorno (1991), the cultural industry distributes false claims that do not fulfill its promises; it adapts to its customers knowingly and willingly. This results in people taking their liberation and shaping their thoughts in their free time.

For Horkheimer and Adorno (2002), the birth of the culture industry is just the next stage in the development of Western (pseudo-) liberal countries:

as their working conditions and salaries gradually improve, workers start enjoying more leisure time, in which they are supposed to consume cultural goods produced by the same dominant classes. The total effect of the culture industry is one of anti-enlightenment, in which enlightenment [...], that is the progressive technical domination of nature, becomes mass deception and is turned into a means for fettered consciousness. It impedes the development of autonomous, independent individuals who judge and decide consciously for themselves (Adorno 1991, p. 106).

The effect of a cultural shift in an individual may create narcissistic, voyeuristic and fetishistic characterizations that form up the person's identification, and objectifies a person for competition. For Simmel (1971, p. 145) "The stranger is not bound by roots to the particular constituents and partisan dispositions of a group, he confronts all of them with a distinctly objective attitude, an attitude that does not signify mere detachment and nonparticipation, but is a distinct structure composed of remoteness and nearness indifference and involvement." The person in a state this his view

lacks the sentimental values of a vision to be self-assured; numbed in a clear state of mind the person becomes objective.

A conglomerate has the opportunity to influence millions with purposely-inaccurate representational techniques that enable to impact individuals' cultural identity (Turner, 2009; Pothisit, 2016). The freedom of choice which is given to the subject, which is the individual itself, is the non-holding gap between extravaganza and abracadabra. For instance, as we award our pets for good-behavior, individuals tend to award themselves for their good deeds or well-accomplished objectives. Nonetheless, these awards have the capability to construct a repetitive pleasure enthusiasm inside themselves where the rewarded activity or the object tends to shape the character of an individual because the media and the society tend to love the repetitive award system which assists to partially forget what is actually on the plate (Adorno, 1991).

Davis (2013, p. 49) states that in order to participate in consumer society it is necessary to turn oneself into a promotional commodity. One selects clothes and other goods not only to establish a sense of identity but also to promote the 'commodity-self' to others, which merges 'commodity fetishism' and 'subjectivity fetishism' (Marx, 1963). On the other hand, Campbell (1989 [1940]) questioned historical accounts of consumers whose needs were either 'instinctive' or 'manipulated'. Instead, he argued that they actively developed needs and gratifications and 'autonomous imaginative hedonism' (cited from Davis, 2013, p. 41). Appadurai writes that "the simplification of these many forces (and fears) of homogenization can also be exploited by nation-states in relation to their own minorities, by posing global commoditization (or capitalism, or some other such external enemy) as more 'real' than the threat of its own hegemonic strategies (1990, p. 216)." Although the constitution of the ruling interests within a culture does change, the function of Hegemony does not; it works to maintain the status quo (Turner, 2009, p. 204). The effect of the common features becomes attenuated in proportion to the size of the group bearing the same characteristics (Simmel, 1971, p. 147) which should be in a compliance manner of conformity.

As generations of scholars, importantly those associated with the Centre for Contemporary Cultural Studies at the University of Birmingham, have acknowledged, audiences have much more space for personal interpretations of the cultural products they consume, and actually re-articulate meanings in personal ways depending on distinctive backgrounds, values, and visions of the world. Consumers use material and cultural goods to establish their sense of identity and their social relations with others (Davis, 2013, p. 42). Veblen (1899), Simmel (1904), Sombart (1922) and Bourdieu (1984) have each provided an account of how material culture is used to establish identity, class and social distinction (cited from Davis, 2013, p. 42). Therefore, humans have a dual nature; it is because a social man is superimposed on the physical one. Williams points out how the cultural history of materialisation comes out of social life:

Instead of making cultural history material, [. . .] it was made dependent, secondary, “superstructural”: a realm of “mere” ideas, beliefs, arts, customs, determined by the material history. What matters here is not only the element of reduction; it is the reproduction, in an altered form, of the separation of “culture” from material social life. (1977, p. 19).

Moreover, the former inevitably assumes the existence of a society that he expresses and serves (Durkheim, 2006, p. 229). As Martin and Nakayama state “popular culture is ubiquitous. We are bombarded with it every day and everywhere. Not only is it ubiquitous but it also serves an important social function” (2010, p. 350). The popular culture that is imposed on the individual tends to objectify the individual with the power of influencing changing the choice of the human beings triumph against the life itself.

What is peculiar to humanity is that the restraint to which we are subjected is not physical, but moral, which is to say social (Durkheim, 2006, p. 276). Simmel (1971) explains the charming situation of an individual where the imitation sparks and cause effective changes in the identity of an individual:

The charm imitation in the first place is to be found in the fact that it makes possible an expedient test of power, which, however, requires no great personal and creative application, but is displayed easily and smoothly, because its content is a given quantity. Whenever an individual imitates, he/she transfers not only the demand for creative activity but also the responsibility for the action from themselves to another. Thus, the individual is freed from the worry of choosing and appears simply as a creature of the group, as a vessel of the social contents... (Simmel, 1971, p. 295).

Subsequently, according to Bauman (2007a); community and social existence cannot eliminate personality. According to him, the rules of conduct and the rules of the election of a role cannot be extended enough to invade the true self. On the other hand, Hesmondhalgh (2013: p. 277) states that globalisation of cultural texts is increasingly seen in other countries, and they are often adapted and reinterpreted by the 'symbol' creators where the symbols of the mainstream culture have the power to identify our individualistic formations.

Williams (1958) challenged the separation of culture from the popular: He argued that bourgeois thinkers describe culture as the realm of cultivation, art, education, and the intellectuals and separate it off from working-class culture that is denounced as being ordinary, uncultivated, primitive, backward, and massifier. "Yet, masses was a new word for mob, and the traditional characteristics of the mob were retained in its significance: gullibility, fickleness, herd-prejudice, lowness of taste and habit. The masses, on this evidence, formed the perpetual threat to culture" (Williams, 1958, p. 298). As Morley (1998, p.57) submits "what for the surrealists of the 1930s was a controversial joke, thrown in the face of the art establishment of the time, is now a commonplace of TV ads". As Horkheimer and Adorno (2002) would agree, commercialization has led culture to a point of no return, and the promotional industry is one of the key components to lead the culture industries to a certain doom or a different room of innovation.

1.1 Promotional Industry

Association of National Advertisers whose catchphrase is the “voice of the marketer” employs 50,000 employees, working with 1,000 companies that advertise 15,000 brands, where they spend \$400 billion annually for advertising (RT America, 2017). Advertising is indeed an integral feature of mass society and culture industry: it is paramount to reach a mass public as the distances between people increase and mass media come to perform the task to reach consumers and persuade them to buy goods, by which goods are promoted as different whereas they are basically the same. Through a process of ‘pseudo-individualization’ (Adorno, 1991), some details are changed within the different commodities, which prevent the consumer from acknowledging the deception: this shallow differentiation of cultural goods allows their rapid turnover on the market. As Marx (Hands, 2000, p. 32) clarifies, “capitalism seduces consumers by giving them desires that enslave them. Where, Walkerdine (1995, p. 319) claims, “mass communications created a pseudo-world of products and services, but also lifestyles inherent in buying those products and services.

McAllister and West (2014, p. 1-2) observe two radical changes in today’s promotional culture—including forms of advertising, marketing, and media promotion. The first arena involves the cultural and industrial dynamics of the practices of commercial and promotional media. A second arena that has seen change is the critical-cultural scholarship designed to understand and critique these developments. In Aeron Davis’s research he discovered number of theorists opinions which evaluates the matter firstly, for Lury (1996, cited from Davis, 2013, p. 37), the expansion of advertising and the greater weighting put on packaging, promotion, style and design in this period formed a fundamental part of the transition and enabled ‘the stylization of cultural consumption’ to take place. For instance, Pepsi launched a marketing campaign in 2007, which allowed consumers to design the look of a Pepsi can which created value-generation cheaply to consumers and to ideologically bind the emotions of the consumers to the brand so that more Pepsi could be sold and more profit to be made (Fuchs, 2015, p. 54). The “long term” benefits would include the expansion of “the range of potential

markets for a brand” and the intensification of “consumer loyalty by increasing emotional attachment to the brand or media franchise (Fuchs, 2015, p. 53).”For the same reason, consumers engage in ‘immaterial labour’ in the way they unconsciously promote goods and services and participate in brand-building (Lury, 2004 cited from Davis, 2013, p. 48). Wearing and using branded goods, for instance, when a person buys a takeaway coffee from Starbucks, or whether he carries an iPhone, or buys groceries from Sainsbury’s they actually represent the brand itself, be the “walking advertisement” for their local periphery and promote brands unknowingly.

Middleton (1990, p. 44) argues that the production process can be better pictured as the summary of “a variety of modes, cross-cutting individuals, classes, other groups and mass-market requirements”: symbol creators do not work within their own, isolated worlds but live and create in a particular social environment characterised by ceaseless struggles and external influences, also by the market. Gilles Deleuze's double logic of differentiation and integration, argue that “reproduction [...] is no longer mechanical, a matter of standardization and identity, but rather is vital, a matter of mediation, of differentiation and difference; no longer 'after', it is 'within', 'in and of' production.” (Lash and Urry, 2007, p. 111). This ushers nomadic audiences in the mind. Lash and Urry (2007) stress the importance of promotional culture within the production process itself, in addition to its diffusion; and they have a point indeed, even if this is not necessarily a means to avoiding standardization.

Raymond Williams expands on the subject of advertising and deeply associates the objects and the social meanings of the advertisements, in order to clarify the immense effect it brings on an individual, he states that:

It is impossible to look at modern advertising without realising that the material object being sold is never enough: this indeed is the crucial cultural quality of its modern forms. If we were sensibly materialist, in that part of our living in which we use things, we should find most advertising to be of an insane irrelevance. [...] it is clear that we have a cultural pattern in which the objects are not enough but must be validated, if only in fantasy, by association with social and personal meanings. (2005, p. 185)

According to Williams (2005, p. 189), advertising works as a magic system within which “the attempt is made, by magic, to associate consumption with human desires to which it has no real reference.” What promotional culture has done is to extend predominance of exchange-value over use-value in cultural goods consumption, as Adorno and Horkheimer (2002) had already acknowledged, but to the extent that “processes of production, exchange and consumption are now more involved with signs rather than a material object.” (Davis, 2006, p. 156). In other words, consumption becomes a marker of position and difference: we define ourselves through what we consume.

Wilson Bryan Key's suggests that (1972 and 1976, cited from Leiss, Kline, Jhally, Botterill, p. 7) there is a technique which creates certain stimuli on a person by subliminal messages in advertising. Key found the word sex or sexual symbols in food and drink advertisements which proved to create secret imposition and deception upon the individuals. This ‘secret technology’ he asserted, “modifies behaviour invisibly, channels basic value systems and manages human motives in the interest of special power structures... Subliminal stimuli assault the psyches of everyone in North America throughout each day of their lives” (Key, 1976, 2, cited from *ibid*). Edward Bernays called for the implementation of a “mass psychology” by which public opinion might be controlled:

If we understand the mechanism and motives of the group mind, is it now possible to control and regiment the masses according to our will without their knowing it... Mass psychology is yet far from being an exact science and the mysteries of human motivation are by no means all revealed. But at least theory and practice have combined with sufficient success to permit us to know that in certain cases we can effect some change in public opinion... by operating a certain mechanism. (cited from Ewen, 2001, p. 83)

As Bauman (2007a, p. 14) suggests people are simultaneous “promoters of commodities and the commodities they promote.” Whereas, Williams (1958) would agree that there are no masses but ways to see them as masses. As the masses promote themselves as commodities, they start to exchange their personal beliefs, motives, life expectations; whether it is a job or their passion and place themselves to be objectified against the intrusion of the capitalist system, followed up by the neo-liberal schemes.

1.2 Objectification of the Individual

The individual starts to recover his intentions in life after establishing a route to follow. Life goals are mostly layered by parents, role models, media or more easily power to be alive and power to consume. The individual, later on, starts to decompose the commodities to his/her virtue, where it starts to crave; which leads to commodity fetishism and consumerism (Marx, 1963, Bauman, 1998). As “workers are alienated from the products they make because they do not benefit from them” (Marx cited in Hands, 2000, p. 32), as consumers, we tend to deprive from our self-conscious from the commodities and the promised self-assumptions of the better selves that could overcome the virtue of reality that we are living in.

According to Bauman (1998), consumer culture is related to forgetting, not learning. In this relationship, want and wait is broken. The promise of satisfaction becomes more important than the need to be satisfied. In other words, no alternative to manipulation is possible: the meaning of the commodities has already been attached to society, every response is presupposed in the very design of the goods and services.

As Sassatelli (2007: 196, cited from Davis, 2013, p. 40) claims, "Consumption is a form of value production which realizes the objects as lived culture . . . by appropriating goods in everyday life consumers de-commoditize them." (cited from Davis, 2013, p. 40).

Lemmert says "The universality of man is in practice manifested precisely in the universality, which makes all nature his inorganic body- both inasmuch as nature is (1) his direct means of life, and (2) the material, the object, and the instrument of his life-activity" (2004, p. 33-34). The frequent disqualification of "the gainfully employed as such is a direct result of the principle of status stratification, and of course of this principle's opposition to a distribution of power which is regulated exclusively through the market" (*ibid.*, p. 123).

In other words, as a person creates or adapts to a social commodity, the person forms up the characteristics and attitudes towards life and beliefs considering; morality, religion, pleasures, ideology, etc. Marx (1998) calls commodity fetishism the consequent process by which things get to possess qualities and powers that are actually attributed to them by workers, who can do not recognize anymore themselves as the producers of those very commodities.

Baudrillard (1998b) describes the difference between individuals and objects; the objects are never consumed in usage value; it is motivated by associating the individual with his/her own group as a sender, or by separating the individual from the group by sending to a higher status group. The use of circulation, purchase, differentiated goods and objects or indicators nowadays creates our language, our code, what the whole community uses to communicate and talk. The nature of consumption is the language of consumption; individual needs and pleasures are related to this language. Consumption is precisely a system of social values, a system of social values in which this term is a function of group integration and social control. Consumption is also the state of society, learning of consumption, socialization of the; that is, a new and specific global society that is proportional to the emergence of new forces of production and the

monopolistic restructuring of a highly efficient economic system, which is promoting individualisation.

1.3 Individualisation

McRobbie (2002, p. 518) defines individualisation sociologically "... that people increasingly have to become their own micro-structures, they have to do the work of the structures by themselves, which in turn requires intensive practices of self-monitoring or reflexivity." As McRobbie (ibid) states that "this process of individualisation could summarily be defined as the convergence of the forcefulness of neo-liberal economics put in place the government form 1979 onwards, with mechanisms of social and demographic change that result in new social groupings replacing traditional families, communities and class formations. Individualization thus marks a space of conflict" (McRobbie, 2002, Bauman, 1998, Beck 2000).

Two central forms of individualism are what Bellah and his associates (Dana, 2005, p. 30-31) term "utilitarian" and "expressive" individualism. Utilitarian individualism refers, in its most strict construction, to the notion originally put forward by Jeremy Bentham (ibid) that human action is based on a calculus of material interest. On the other hand, expressive individualism defines success in terms of the triumph of individual self-expression over societal repression, and it is represented in such psychotherapy concepts as self-fulfillment and self-realization. Although the power invested in the individuals define their individualism. For instance, Foucault's (1977) concept of the Panopticon, a model prison, examines the power that "is exerted over individuals in modern society as a metaphor. In this prison, inmates, each in his own cell, will be watched and continuously be visible via backlighting from a central tower. The effect of constant scrutiny on the inmates would be to induce in them state of conscious and permanent visibility that assures the automatic functioning of power." This example actually shows the effects of institutions on the individuals which shows that people can change or even alter their behavior against power. This is also close to the Milgram's test on the prisoners and the security guards, where the authorial figure demanded the security guards to shock the prisoners. Most of the security guards

obeyed the authorities, which proved to have prolonged the self-scrutiny and self-consciousness of the participants

As Morley examines the other intellectuals on modern 'consciousness', the famously 'decentred subject':

This is the subject who lives in a world in which things look quite different, after the interventions of Marx, Freud, and de Saussure. Because, Marx tells us that consciousness, in any society, will tend not to represent the truth, but rather to be an ideologically distorted reflection of the 'hidden truths' of the economy; Freud tells us that our conscious thoughts are, anyway, merely the tip of the iceberg of unconscious mental activity, where our desires are formed and driven in what's quite inaccessible, ordinarily, to our conscious minds; and de Saussure tells us that far from being a question of us formulating our thoughts and then putting them into language – to communicate to others – rather, our very thoughts themselves are structured, unconsciously, by the rules and concepts of the language and the culture in which we have been socialized since childhood. (1998, p. 57)

This promotes the concept of symbolic interactionism by Blumer (2011, p. 183); "the basic premise of symbolic interactionism is that firstly, human beings act toward things on the basis of the meanings that the things have for them". Secondly, "the meaning of such things are derived from, or arises out of, the social interaction that one has with one's fellows". And, thirdly, "these meanings are handled in, and modified through, an interpretative process used by the person in dealing with the things he encounters". In other words, an individual's behaviors are attracted, de-collapsed and shaped by the perception of the others, and vice-versa. As Simmel approves and expands the subject:

“The principle of adherence to given formulas, of being and acting like others, is irreconcilably opposed to the striving to advance to ever new and individual forms of life; for this very reason social life represents a battle-ground, of which every inch is stubbornly contested, and social institutions may be looked upon as the peace-treaties, in which the constant antagonism of both principles has been reduced externally to a form of cooperation” (Simmel, 1971, p. 295-296).

The individual forms of life are highly promoted by the concept of social constructionism, which tends to expand the social norms and would of a person throughout.

1.4 Social Constructionism

Social constructionism is the situation of an individual who is under the events of the world surrounded by the world who lives it, and how these events fold out in their situation to influence their attitudes and characteristic virtues which ultimately contributes in the makings of his/her personality. DeLamater & Hyde explains the social constructionism paradigm in five statements:

Firstly a person’s experience of the world is ordered, as comprised of discrete events and specific persons engaging in distinct actions in a particular order”. Secondly, language provides the basis of the sense of the world that provides the means by intercepting new experience. Thirdly, the reality of everyday life is shared, other persons perceive reality in much the same way, as consisting of similar events, persons, actions, and order. Fourth, shared typifications of reality become institutionalized that lead to habitualization which makes behaviors of others predictable, facilitating joint activity. And fifth, knowledge may be institutionalized at the level of society, or within subgroups. (1998, p.14)

As Armon-Jones (1986, p.37, cited from *ibid*) puts it “no emotion can be a natural state,... [or] regarded as cultural modifications of natural states”. With each cultural tastes served as a way forward, each social interaction has a purpose of portraying a different dilemma of constitutive, effective self-

creation. Dana (2005, p. 21) presumes if culture is “the system of significances attached to behaviour by which a society explains itself to itself,” understanding the vision of the self that is endorsed by a particular culture opens the door, as perhaps no other knowledge does, to that system of meanings, because “as cultures change, so do the modal types of personality that are their bearers.” As Nickolas Rose explains:

The self does not pre-exist the forms of its social recognition; it [results from] the social expectations targeted upon it, the social duties accorded it, the norms according to which it is judged, the pleasures and pains that entice and coerce it, the form of self-inspections inculcated in it, the languages according to which it is spoken about and about which it learns to account for itself in thought and speech (cited from Dana, 2005, p.21)

1.5 Perceptions of Gender and Race

Gender is a way of structuring human experience socially, politically, economically, intellectually, and psychologically. The equality of male and female was seen both as a threat, a crime against nature and as a moral natural right during the Victorian era (1540-1640) where the customs had a binding influence on people’s behaviour than it is now (Oakley, 1972, p. 9). Since the seventeenth century and the growth of industrialisation, basic issues to do with the role of women have never been solved. A woman’s place in the new commercial society had turned out to be different from men. Woman’s place was in the home, where men were outside in the factories where work became something divided from the family. Nevertheless, as Oakley (1972, p. 15) foresaw “today’s liberationists point out that both men and women are caught in the web of conventional sex-role definition, and that both sexes may suffer from a restriction of personal freedom as a result.” He continues as, “...technology has altered the necessity impact of biology on society, but our conceptions of masculinity and femininity have shown no corresponding tendency to change” (*ibid*, p. 16). Even today each individual differentiates and positions the male and female differences in society whether it’s a subject of socio-economical factor or political one and

revolve a gender issue around it. Correspondingly, one of the points about the shift to post-Fordism in Morley's words is that what we see happening is also a fundamental shift in the gender of the workforce: "a massive drop in male, full-time employment and a massive increase in female part-time employment – a process which has been described by some as the 'feminization' for the labour force (1998, p. 55). As Morley continues, "just as gender is a social construct through which a society defines what it means to be masculine or feminine, the race also is a social construction. Race can no longer be seen as a biological category, and it has little basis in science or genetics." (1998, p.55)

For Wood (2011) three characteristics define gender differences in the media and create the stereotypical stationers in society:

First, women are underrepresented, which falsely implies that men are the cultural standard and women are unimportant or invisible. Second, man and women are portrayed in stereotypical ways that reflect and sustain socially endorsed views of gender, And third, depictions of relationships between men and women emphasize traditional roles and normalize violence against women.

In the metaphor of the Panopticon (Foucault, 1977), woman, who is on display to a greater extent than men, subject themselves not to outward regulation, but to an inner "self-surveillance" that observes patriarchal norms. What seems critical is the ability to change the terms of the contest, to see where the individuals are located within the terrain, and to make our response from another position.

McRobbie assesses the gendered promotion in the popular culture, by the concept of 'doing and undoing':

popular culture continues to define and redefine the boundaries of gender, showing how much is at stake in the marshalling of gender identities in terms of rigid difference even as those very differences are now also being undermined, so that the field of popular culture now comprises a to and fro movement between the doing and undoing of gender. (2005, p.71)

Brooks & Hébert focused an study on media and social, gender and race depictions and stated, “how individuals construct their social identities, how they come to understand what it means to female, black, white, Asian, Latino, Native American even rural or urban is shaped by commodified texts produced by media for audiences that are increasingly segmented by the social constructions of race and gender. Media, in short, are central to what ultimately come to represent our social realities” (2006, p. 297).

Moreover, they state that “...more important, unlike most social and behavioral scientific research, most critical and cultural approaches to media studies work from the premise that Western industrialized societies are stratified by hierarchies of race, gender, and class that structure our imperialism” (ibid., p. 298). For instance, Hooks suggests (1994, p. 179), “racist and sexist thinking informs the way colour cast hierarchies affect black females” she states:

Light skin and long, straight hair continue to be traits that define a female as beautiful and desirable in the racist white imagination and in the colonised black mindset... Stereotypically portrayed as embodying a passionate, sensual eroticism, as well as a subordinate feminine nature, the biracial woman has been and remains the standard other black females are measured against. (cited from *ibid*, p. 301)

Nevertheless, we should not forget that as the class conditions improve people have more money and they have access to a culture, which they regard as infinitely superior to the one that the poor unfortunates are dragged into (Walkerdine, p. 320). As Walkerdine continues:

“the defensive structure incorporates all subjects embodied in the relation of domination, complex as they are. Class domination then does not just touch the working class... but is central to the fantasy structures and defences of the bourgeoisie. Where, middle-class people often only see the working class in relations of service or as frightening others in areas of town that they do not want to enter, so the working class, the gradually disappearing class were locked inside ideologies in infantile wish fulfillment because of a refusal to engage with the psychodynamics of oppression” (ibid, p. 325-326).

As Morley contributes, the key concern is to explore:

“how members of different groups and classes, sharing different cultural codes, will interpret a given message differently, not just at the personal idiosyncratic level, but in a way systematically linked to their socio-economic position.” (cited from Lisa & Walkerdine, 2001, p. 54)

One of the most class distinctive, socio-economic position revealing subject that is used as a class distinction throughout centuries and one of the most important detail is the fashion industry, which will be the next sub-chapter to further examine the class structures, giving the fashion industry as an example.

1.6 Fashion and Class

The most important emphasis on fashion is that it is seen as a badge or a means of identity in today's society. However, it is also a subject which has to do with matters of capitalism; distribution, advertising and represents one of the best examples of seeing and wanting. Simmel observes fashion as an imitation and show of class difference:

Fashion is the imitation of a given example and satisfies the demand for social adaptation; it leads individual upon the road which all travel, it furnishes general condition, which resolves the conduct of every individual into a mere example. At the same time it satisfies in no less degree the need of differentiation, the tendency towards dissimilarity, the desire for change and contrast, on the one hand by a constant change of contents, which thrives to the fashion of today an individual stamp as opposed to that of yesterday and of to-morrow, on the other hand because fashion's differ for different classes – fashions of the upper stratum of society are never identical with those of the lower; in fact , they are abandoned by the former as soon as the latter prepares to appropriate them. (Simmel, 1971, p. 296).

In Simmel's opinion "fashion, is the product of class distinction and operates like a number of other forms honour especially, the double function of which consists in revolving within a given circle and at the same time emphasizing it as separate from others. (*ibid.* p. 297)." On the other hand, Blumer argues (1969, cited from Braham, 1997, p. 139) that "a style comes into fashion only if it corresponds to what he terms; the incipient taste of the fashion-consuming public". In support for this argument, Blumer (*ibid.*) "points out that there are plentiful examples of fashion ignoring the taste of those of the highest prestige and so-called leaders of fashion: where fashion operates it assumes an imperative position." In Simmel's opinion (1971, p.302) changes in fashion reflects the dullness of nervous impulse; "the more nervous the age, the more rapidly its fashions change, simply because the desire for differentiation, one of the most important elements of all fashion, goes hand in hand with the weakening of nervous energy. This fact in itself is one of the reasons why the real seat of fashion is found among the upper classes..."

As Simmel states "Fashion is merely a product of social demands, even though the individual object, which it creates or recreates, may represent a more or less individual need." (1971. p. 297). On the other hand, Miller states that "The concept of the person, the sense of the self, the experience of being an individual, are radically different at different times and in different places,

partly in relation to differences in clothing” (2010, p. 40). Yet, Simmel (1971, p. 299) argues:

“Just as soon as the lower classes begin to copy the upper classes style, thereby crossing the line of demarcation the upper classes have drawn and destroying the uniformity of their coherence, the upper classes turn away from this style and adopt a new one, which in its turn differentiates them from the masses; and thus the game goes merrily on.”

Instead of Simmel’s opinion Blumer (1969, cited from Braham, 1997, p.139) says “fashion is treated as an act of collective mood, taste, and choice: the fact that this process of collective selection is mysterious – it is mysterious because we do not understand it – does not contradict in any way that it takes place”. Nonetheless, one aspect is for certain that fashion tends to recreate the production of clothes and advertise them to the individuals in order to fulfill the need of the identification aspect.

David Miller did an extensive research upon clothing in India, London, Trinidad and Madrid which led to different conclusions on how people perceive clothing. Miller (2010, p. 37) in India, women wear a sari are subject to a very well established set of rules and social conventions. A woman who wears something inappropriate will soon be made well aware of her faux pas. By comparison, clothing in London is much less guided by order and social convention. It has become quite extraordinarily diverse and subject to rapid changes. So both the constraint, but also the support, of the social convention have diminished. Miller (2010, p. 37) observes that “comments in London are rarely direct; they are more often based on banter, or irony said to a third person, rather than directly to the individual in question. As a result, individuals in London find it much more difficult to gain a purchase on this external presentation of themselves. They simply feel unsure about what other people think about them, and then, in turn, they become increasingly insecure that they even know what they think about themselves.” Miller’s observation on Londoners not only tent to work on fashion sector, but in every aspect of the society where every person generally keeps their

thoughts to themselves and the place they learn more about the world is generally the “media”, which could be deceitful and mislead each person into wrong choices in their lives in today’s consumer society. By contrast, Miller (2010, p. 37) states without the social norms of India and the explicit critical comments of Trinidad women feel a lack of support in developing their own personal preference in clothing. Therefore, there have clearly been greater advances in the effective impact of feminism in London as compared to India. On the other hand, Miller (2010, p. 37) argues that it places still more of a burden on individuals to know for themselves what it is they want and who they want to be and that the situation is full of ironic contradictions: “freedoms that create anxiety, empowerment that feels oppressive, individualism that leads to conformity. Lastly, Miller (2010, p. 20) has found that “the term superficiality and the assumptions we make about where being is located form part of a much larger denigration of material culture in our own society, where materialism itself is viewed as superficial; becoming a consumer society is generally seen as symptomatic of a loss of depth in the world.” As the fashion industry greatly imposes consuming for an individual, it also creates a gateway in identity creation. In the same token, the media and its power on individuals play one of the most utmost and crucial roles in identifying the physical, mental and communal state of the mind of a person. Media has a boundless potential to make an individual the possible stranger, with all the commotion and charm it possesses, which will be the main subject of the next chapter.

CHAPTER THREE

MEDIA POWER

20th century has brought the technologies which have the impact on the modern society beyond the individual histories of the communities and the media plays one of the utmost and crucial roles in developing the motion of the world, while growing in influence and scale over the years (Castells, 1996; Freedman, 2014, McLuhan, 1964; Thompson, 1995; Williams, 1968). As Corner (2011, p. 15) puts it, “exert a significant degree of power over both public and corporate perceptions and therefore bring about changes to the ‘action frames’ within which they operate”, which in other words meaning that power is unevenly distributed in the media platforms and only a few people will agree on it because of the duplication of massive endorsements.

Steven Lukes (2005, p. 111) celebrated three faces of the media power which effects the societies movement and structure. “The first face refers to a pluralist conception of power as the successful mobilizations of resources in visible decision-making situations; the second, to a more critical notion of the ability to influence what is discussed that directs the society to examine the control of the decision-making agenda; the third face consists of the realm of ideology, the idea that power is associated with capacity to shape the preconditions for decision making to secure compliance to domination”. Although, Lukes (*ibid.*, p.149) speaks of “the power to mislead” where “straightforward censorship and disinformation to the various institutionalized and personal ways there are of infantilizing judgment”. The misleading of the media creates a diversion for the power that is imposed against the individual, which ultimately produces a secure, yet to be burdened control over the individual. For Couldry (2000, p. 4), “Media power is not a

tangible object, possessed by institutions and circulated to beguiled audiences, but a social process organized on the basis of a constantly renewed distinction between a manufactured (and rather dazzling) “media world” and the “ordinary world” of non-media people”. As Curran states that (Lisa & Walkerdine, 2001, p. 49), the media is “a powerful generator of influence in discrete behavioural terms.”

As Freedman (2014, p. 323) explains the increased social relations as mediated through the voice of the other ground-breaking theorists:

Foucauldian analyses that see power as an all-pervasive feature of contemporary life that operates through bodies and subjects just as much as it does through institutions and governments (Kittler, 1999); from postmodern accounts that posit media technologies as the main textures of everyday life in an age of hyperreality and simulation (Baudrillard, 1994); from post-Marxist accounts, such as those of Stuart Hall (1986), that see “ideology” as the “cement” of any late-capitalist social formation and that endow the media with tremendous definitional power; and from technologists who see digital media as innately disruptive and ultimately empowering (Downes, 2009; Negroponte, 1996). This latter expansive (and optimistic) view of dispersed media power reached its apotheosis in claims made about the revolutionary role of social media in the Arab Spring of 2011, the emergence of Twitter revolutions, and the rise of networked protest that culminated in the Occupy movement (Mason, 2012). Manuel Castells (2009, 2011) has famously described this as media counterpower.”

Subsequently, Castells (2007) also suggests, “the media are not the holders of power, but they constitute by and large the space where power is decided” (p. 242). Continuing on Castells (2009, p. 426) he states that “communication networks are the fundamental networks of power making in society. Power, a ubiquitous feature of informatized capitalism, comes to be closely associated with the ability of capital, politics, subjectivity, terror, and resistance to being programmed into these networks.” Castells suggests that

the media is not the centre of the power, they are situated in a far more important place but he states that “constitute the space where power relationships are decided between competing political and social actors” (2009, p. 194). Refuting to this hierarchization and control of power, John Thompson (1995, p. 13-18) suggests that there are four forms of power:

Political, economic, coercive, and symbolic—and argues that the ability to wield power in one area depends, at least partly, on the capacity to exert influence in another. “Symbolic activity,” writes Thompson, “is a fundamental feature of social life, on a par with productive activity, the coordination of individuals, and coercion” (1995, p. 16). So instead of endowing symbolic and material forms of power with different levels of impact, Thompson attempts to assess the ways in which they are mutually supportive and overlapping in “the murky reality of social life” (1995, p. 18).

This statement relates itself to the Marx’s terms, “it is not the consciousness of men that determines their being, but, on the contrary, their social being determines their consciousness” (Marx, 1859/1963, p. 67). Whereas, the social life of the individual, is greatly influenced by the media, while it grasps the world through its big fingers.

For Freedman (2014, p. 326) the three dimensions of media power relate through the West: “through a democratic lens, through a concern with its economic potential, and through a focus on the symbolic practices and textual operations that characterize media flows”. Furthermore, Corner (2011, p.3) “deliberately focuses on the interaction between the political, economic, and the cultural in the play of media power, arguing that it is a kind of “soft power” with “matters of power essentially turning on issues of form and subjectivity”, he submits the importance to the “localised dynamics of form and interpretative practice [that] still figure importantly within power flows and should continue to be one focus for making further conceptual and methodological progress (2011, p. 45).” Additionally, McCullagh adds that “media power operates through the practices of agenda-setting, imitating,

sourcing, and representing, all of which help to shape the nature of social consciousness and the nature of public opinion (2002, p. 151).”

Moreover, Stuart Hall clarified that “a sufficient explanation of the way the ideological universe is structured, but it is a necessary starting point. It gives the whole machinery of representation its fundamental orientation in the value-system of property and profit” (1986, p. 11). As Walkerdine (1995, p. 318) continues to develop the notion; “the mass then that is at once becoming more educated, is in danger of swamping the world with its easy consumption, its authoritarian parenting, its passive television viewing, its escapism. So this mass is also in danger of swamping the civilised world with the easy pleasures of the uncivilised”. McQuail (1972, cited from Lisa & Walkerdine, p. 49) described four conditions in which the media increases the attention of the viewer towards them and keeps them intact. “The first was the use of the media as a form of diversion or escapism, and the second its employment as a form of companionship for those who are socially isolated. The third is related to the use of the media to understand and evaluate one’s own personal identity. Lastly, the fourth is where the media is used to provide a ‘window on the world’, providing people with information about the social world in which they exist. “

Lisa & Walkerdine states about the television effects, prior theoretical and conceptual assumptions:

The first is that we can locate a clear difference between those who have been exposed to television images and those who have not. This assumes that television operates in a vacuum and is not a meaning system, which is dependent upon and operates within wider systems of meanings. It also assumes that the social world can be carved up into a number of discrete units, which are easily isolated and controlled in this way. This supposes that one can identify ‘cause and effect’ relationships in which the television message is presumed to mean the same thing regardless of time, context or the person’s position in the world and that people will act on the basis of these cultivated attitudes and beliefs. (2001, p. 44)

As Lisa & Walkerdine continue (ibid. p. 44-45), this constructs hypodermic model; “a social learning model in which the social representations constructed by the media are internalized by the passive recipient through a stimulus response schedule, imitation and modeling. Through this account of the relationship of media representations to subjectivity, television is construed as an agent of socialization accorded a central role in molding and shaping a person’s values and beliefs and when the television image is distorted, stereotypical, violent and aggressive, it is more likely within this model that it will foster increased antisocial behavior within society (ibid).” In today’s agenda, the hypodermic approach has altered and changed in the transition and expansion of the improved, industrialised world. As the network society expanded, the hypodermic model has gained a new meaning and life, which will be the next topic of the discussion.

1.1 Network Society

The term network society can be understood in contrast to the community. It is a disembedded intersubjectivity that is somehow ‘lifted out’. It is a social expression of a ‘liquid modernity’ (Bauman, 2000). The theory is constructed by Castells (1996); one one hand networks are comprised of subjects and technologies and on the other of the links between. Consequently, networks can be said as the “appropriate instruments for a capitalist economy based on innovation, globalization and decentralized concentration”, correspondingly it resembles a “culture of endless deconstruction and reconstruction” (Castells, 1996, p. 470). As Wittel states,

the rise of the network society is not only a far broader and more visible phenomenon than it was a few generations ago, it is also new in terms of its formalization and institutionalization, and in terms of the commodification of social relationships. Second, the rise of a network sociality is especially visible in urban (post)industrial spaces and milieus. It is most visible among the new middle class of culturally educated and media and computer-literate people. (2001, p. 52)

According to Thomas Osbourne under neoliberal regimes, technology is a risk for the individualistic freedom:

Under neoliberal conditions, freedom becomes a technology of freedom... this means that freedom once more is a matter of networks of freedom that are integrated with our existence. This is, of course, no absolute freedom – whatever this could be – but we talk about networks of trust, of risk, of choice. Networks that invite us to overcome the incalculability of our lives by way by way of entrepreneurship and acts of free will... (on this understanding) freedom has a price: continuous monitoring. Wherever freedom appears in our neoliberal era, there is monitoring, audit, regulation of norms. (Osbourne, 2001, p.15)

Nevertheless, “the commodification of social relationships is highly obvious, on the other, it is important to hide this commodification by creating a frame that makes people comfortable, that suggests a somehow authentic interest on an individual” (Wittel, 2001, p.56). When an institution knows what to produce for the consumer to consume, it gets easier to adapt the individual into the world of cyberspace economy. Wittel states that “these kind of institutions firstly circulate information and knowledge; second, they circulate capital; third, they circulate labour; and, fourth, they circulate clients and products” (*ibid.* p.57). The institutions that circulate the system of economy form up databases in order to accumulate and improve the goods and services. As Wittel suggests, “Databases are a collection of individual items, each of them having the same significance and the same status. Databases grow; they are never complete” (2001, p. 60). However, Bauman (1998) suggest that the database “is an instrument of separation, selection, and exclusion”. These perspectives form in the same area of the structure, they collide the meaning of the databases for individuals and the institutions as well. Furthermore, one of the other features of the network societies is ‘virtual communities’ that was introduced by Howard Rheingold (1994). This utopian belief is that the social commons could be rebuilt by the interaction of the communities through the network. Nevertheless, as Wittel (2001, p.62) “puts out it is misleading in three ways; firstly, techno-deterministic perspective does not interlink cultural and technological change. Second, the usage of the term community in relation to electronic communication is at least

problematic and confusing. And third, the term virtual is misleading in that it suggests a doubling of reality.” Richard Sennett (1998, *ibid.* p. 64) also observed that relationships between people are gradually depleting to short-notice and the individuals are starting to become more persuasive against other trajectories, which is the counter-effect of the virtual communities. Additionally, Knorr-Cetina (2000, *ibid.* p. 64) processes two essential conditions that Western societies produce. “The first condition is the current process on de-socialization, the second is that of an enormous expansion of object worlds within the social world.” As Knorr-Cetina (*ibid.* pg. 64) continues the; “the expansion of social structures is on hold in the contemporary climate; there is even a decline and retraction of social structures and a disintegration of community life in the private sphere. The forming of de-socialization is the disintegration of a formerly strong link between communities/organizations and social life seems to be highly plausible.“

Berking (1996) states that “network sociality is not based on shared history or a shared narrative and the identity depends on an awareness of the relations with others” (Wittel, p. 65). People are constantly ‘lifted up’ out of their situations and located in much estranged social relationships, which puts them in a situation to re-construct and find another purpose. In this creation, their social skills are tainted and oriented in a more anti-social way (Giddens, 1990). Similarly, network society as Beck (2000) argues, the technologically close societies are more de-localised, a society which is always on covering up tracks and forging another road against the upcoming futuristic endeavours. As each individual always wants to move one step forward, into the promised land and find the utopia, the technology, and the trend keeps the individual close to the network society. As Bauman (2000:163) points out, “network sociality is about social bonds that are continuously produced, reproduced and — consumed.” Against Bauman’s argument, Hesmondhalgh & Baker (2008, p. 101) claims that “whatever claims are made about the power of networked communication or the internet to change this model to a more dialogical form of mediated interaction – and we think there is good reason to be sceptical about many of these claims – it is this form of

monological, asymmetrical communication that still characterizes the contemporary media.”

Moreover, Wittel (2001, p. 71) observed the ‘strangers’ of Simmel (1971) and Sennet (1978);

“Simmel’s stranger is someone who ‘comes today and stays tomorrow’. On the other hand, Sennett’s (1978) stranger is positioned in the context of public urban life. ‘A city is a human settlement in which strangers are likely to meet’ (p.39). Sennett’s stranger is not the alien but the unknown. His strangers meet, interact, and depart as strangers. A network sociality, however, seems to be performed in a milieu in which strangers are likely to meet, likely to exchange business cards and the likely to depart as friends at the end of the encounter (Wittel, 2001, p.71).

Importance here is that in-network society strangers become potential friends, in order to expand their web of connections. While doing so, the individual tends to consume and to be consumed in the process of participatory culture and the wide range of the databases and connections. This makes an individual as a digital labourer; a processor of renewing of information and a commodity in the flow of information.

1.2 Digital Labour and Networking

Castells (2009, p. 59) says that the most important thing that distinguishes today's globalization and spatiality from the forms of globalization in previous historical periods is the ability to create global networks that are based on computer-based, long-term, rapid transport networks. With the advancement of the advertising powers, the extension of the extensions to the private areas and minds of the people, the characteristic of the choice and the true self is gradually depleted whether they are participating it does not stop how the big conglomerates control the Internet.

Jenkins defines (2008, p. 331 cited from Fuchs, 2015. p. 54) Participatory culture as culture “in which fans and other consumers are invited to actively participate in the creation and circulation of new content”. However, Fuchs

(2015) questions the idea of participatory culture whether it's democratic by exploring *Youtube*, blogs and digital labour where he finds that while the ownership, capitalism and cultural and political reductionism rules over the internet, it could never be a fit to participatory culture. As Macpherson (1973, *ibid.* p.55) argues that "capitalism is based on exploitation of human powers that limits the development of human capacities. The modern economy by its very nature compels a continual net transfer of part of the power of some men to others (for the benefit of enjoyment), thus diminishing rather than maximizing the equal individual freedom to use and develop one's natural capacities".

What's more is, for example, Fuchs (2015, p. 57) argues that "an internet that is dominated by corporations that accumulate capital by exploiting and, commodifying users can in the theory of participatory democracy never be participatory, and the cultural expressions on it cannot be an expression of participation." Additionally, Jenkins (cited from Fuchs, 2015, p. 57-58) states that companies seem to establish "stronger connections with their constituencies and consumers", a "collective bargaining structure" between fans and companies brand communities that "empower" consumers to "assert their own demand on the company", "experiments in consumer-generated content" that "have an influence on the mass media companies." The concept of participatory culture has a focus on "community involvement", however, it idealizes community and fan culture as progressive and ignores the fact that the collective intelligence and activity of cultural communities and fandom can easily turn into a fascist one, especially in situations of capitalist crisis that are prone to advance the growth and radicalization of right-wing extremism.

Spurgeon adds to this matter that "new media audiences cannot be conceived of as passive consumers of these services. Indeed their active participation, especially as content creators is crucial ... the creative participation of individual consumers and bottom-up processes of consumer self-organization are being realized" (Davis, 2013, p. 39 - 40). This can also be said as a hypertext. New technologies are fragmenting mass media and, consequently, top-down, mass forms of promotion. In their place, innovative

advertising and promotional formats have enabled a far wider range of channels, publications, and websites to emerge, catering to numerous niche markets (Davis, 2013, p. 39), websites such as Google, YouTube collect the data of the consumers and direct them to whatever they desire which increases the consumers' chances of becoming commodities themselves; even when they actively participate and form democracy by freedom of roaming; commodities become inescapable. Online architectures and user-oriented and interactive sites are still predominantly commercial creations geared to selling. Individual net freedoms in mature democracies are usually exploited for social rather than political activities. They also come at a cost to personal privacy, as movements and activities are tracked and recorded in today's consumer society (*ibid.* p. 45). Besides, as long as corporations dominate the Internet, it will not be participatory.

Fuchs adds that "the participatory internet can only be found in those areas that resist corporate domination and where activists and users engage in building and reproducing non-commercial, non-profit Internet projects like *Wikipedia* or *Diaspora*" (2015, p. 61). On the other hand, "YouTube is owned by Google and that the revenues that are accumulated with online advertising on YouTube do not belong to the immediate content producers, but to the shareholders of Google. The most popular YouTube videos stem from global multimedia corporations like Universal, Sony and Walt Disney (*ibid.*)". Furthermore, for Jenkins, ignoring the fact of the lack of visibility in public sphere, celebrates blogs as a "means for their participants to express their distrust of the news media and their discontent with politics as usual", "potentially increasing cultural diversity and lowering barriers in cultural participation", "expanding the range of perspectives", as "grassroots intermediaries" that ensure "that everyone has a chance to be heard" (Jenkins, 2006, p. 180 cited from *ibid.* p.62). Consequently, as Fuchs (*ibid.*) analyses, the statistics of the most frequently accessed web platforms show that popular political blogs tend to get much less visibility and attention than mainstream news websites.

As much as the participation of the masses in control, correspondingly their surfing on the Internet puts them in a position of unpaid, digital labour. Smythe (1977, 1981/2006, cited from *ibid.* p. 63) argued that audiences of advertising-financed newspapers, TV and radio stations work when giving attention to these media (audience labour) and produce themselves as a commodity that is sold to advertisers. Same is applied to the Internet; advertisers pay for the individual's clicks and views which puts the individual in unpaid labour activity. For Fuchs (*ibid.* p. 65) “an Internet that is dominated by corporations that accumulate capital by exploiting and commodifying users can never, in the theory of participatory democracy, be participatory and the cultural expressions of it cannot be expressions of participation.” Moreover, the internet also serves as a hub to expand an individual's wants and desires; the most crucial part of the segment is the culture of the celebrities and the influencing parts it resonates in the individuals, which will be the next cover of the thesis.

1.3 Reality TV and Celebrity Culture

The promises of the celebrity culture have a huge impact upon an individual which expands the horizon of the individual in the ways of life, fashion, power, fame, fortune, and the classic; glory. Alternatively, the structure of the celebrity culture promoted by the promotional industries can possess a certain amount of exaggeration which ultimately makes an individual to believe that life of a celebrity is standardised of in which case he/she can bestow his life goals, adapt into their shoes and trust in the abundance of the ‘certain clarity; a normalised illusion. Couldry (2009) examined the Reality TV genre and found the ubiquitous format of reality television as the naturalization of media power, thus legitimating the symbolic power to make the abnormal and exaggeration formats normal. Hesmondhalgh & Baker states that reality televisions have an extraordinary effect on individuals. They claim that “This has its magical dimensions – the transition from anonymity and marginality to wealth and fame can be extremely rapid. But behind this is a more mundane form of influence. In talent shows television producers have the power to decide which ‘ordinary people’ will gain television exposure and which ones won’t.” (2008, p.104).

Furthermore, in reality, TV turning the camera on 'ordinary' people who are contracted to perform their private selves for the public gaze of the media reframes the question of publicity and privacy, where 'TV personality' can be commodified for public consumption (Kavka, 2008, p.78). Rojek creates a subtle solution to fortify the differences between an individual and a celebrity: "celebrity equals impact on public consciousness where there is a public addition forming to celebrities, which promotes the 'ordinary' wanting to be 'extraordinary' (2001, p.10)". Moreover, Rojek states "the media determine this idiom, although the content remains a matter of political and ideological exchange. The scheduling of emotions, presentation of self in interpersonal relations and techniques of public impression management, which employ media celebrities to humanize and dramatize them, permeate ordinary social relationships (ibid.)." Moreover, "the celebrity status implies a split between a private self and a public self, where celebrities frequently complain of identity confusion and the colonization of the veridical self by the public face (ibid., p.11)." Besides, mass-media representation is the key element of the celebrities where they are presented as a magical being like a superman. As Rojek (2001) defines the monarchical power is replaced by celebrities, which also applies as celebrity colonisation:

It replaced them with an alternative ideology, in some ways no less flawed and fantastic: the ideology of the common man. This ideology legitimated the political system and sustained business and industry, thus contributing immensely to the commodification of celebrity. Celebrities replaced the monarchy as the new symbols of recognition and belonging, and as the belief in God waned, celebrities become immortal... It is also why John Wayne, dead for over 20 years, is still regularly voted to be one of the most popular movies stars in America; and why Rudolph Valentino, Marilyn Monroe, John F. Kennedy, James Dean, John Lennon, Jim Morrison, Tupac Shakur, and Kurt Cobain remain idols of cult worship. (*ibid.*, p. 13-14)

By idolising and adapting into the personas of celebrities; fabrication of the media (mostly), the individual creates a pathway to commodity culture. As Rojek (2001, p.14-15) states "Celebrities humanize the process of commodity

consumption. Celebrity culture has emerged as a central mechanism in structuring the market of human sentiments. Celebrities are commodities in the sense that consumers desire to possess them.” In other words, celebrities are the commodities which are circulated through TV, games, fashion, newspapers, films and more in order to be consumed by the individuals, which will in return be automotive to consumption and in return make a profit out of them. Furthermore, Rojek (2001) states that celebrification is a process which acts as a role model on the individual that shapes his personal culture:

Personal culture is now mediagenic, both in respect to the presentation of personality in everyday exchange and the setting of life goals – is valid. Celebrification proposes that ordinary identity formation and general forms of social interaction are patterned and inflected by the styles, embodied attitudes and conversational flow developed through celebrity cultures. Celebrities simultaneously embody social types and provide role models. (*ibid.*, p. 16).

As Kavka (*ibid.* p.78) says “the dialectic between ordinariness and individuation suggests that reality television is about picking faces out of the crowd- literally in terms of the selection/casting process, but also metaphorically in terms of the process which ‘ordinary’ people undergo as they become extraordinary and unique before our eyes. McCarthy (2009, p. 27) comments on the function of the reality TV as; “a preferable interpretation is to see each stage of reality TV’s vision of social life as an expression of broader ideologies of citizenship. As Lourie Ouelette (cited from McCarthy, 2009, p.28) persuasively argues, reality genres today often serve a neoliberal cultural agenda that outsources the state’s social functions (ex: policing and social welfare) to popular media.

Kavka (2008) examined the format of Big Brother (John De Mol, 1999-), where in this hybrid of reality show, a group of people who are strangers to one another is chosen from a range of applicants, placed in a situation of intimacy regularly destabilised by expulsions, and surrounded by a barrage of video cameras. As Kavka (2008, p. 83) claims, “ the intimate aspect of the

everyday shows itself in the guise of the strange; this is why the familial house of the Big Brother cannot remain just a house, but spills over discursively into spatial models that use settings of strangeness to test and reveal ordinary existence: laboratories, zoos, and panoptic. Which is close to the concept of Foucault's (1977) Panopticon, the model prison, where the show actually got its an idea from George Orwell's novel 1984 was their a controlled monitoring and a form of managing power over individuals. As Kavka (2008, p. 83) continues his statement "it is the surveillance itself that makes the participants strange, constructed as 'other' – and hence worthy of interest – by the cameras that seek to document their intimate, everyday interactions." As Foucault's (1977) Panopticon model, between the locked doors and the hothead cameras in the Big Brother house, surveillance takes on a deputy role to imprisonment, as a form of monitoring that makes social isolation synonymous with regulation and punishment (ibid, p. 86). Kavka explains the real self in reality TV as:

To deconstruct the camera-free self is to dismantle the claim that its constitutive motivating factor is separable from the mediated image; rather, the experience of reality TV participants suggests that the motivating factor lies with the camera-as-gaze to which we all perform and whose omniscient objectivity is the authoritative fount of viable citations in a media culture. Mediated selfhood then, is the collective name for all of the gestures/behaviours/acts that are geld for our use by the objective camera, mobilised by the screen, and performed in turn as the 'real' stuff of the self. (2008, p. 103)

Hollywood was, on the other hand, the beginning of the era of the star system and the creation of the visual adaptation of certain profiles, life goals, and characteristics, which will be the last sub-chapter of the discussion to prove how the media can affect a person, whilst making a stranger out of him/her.

1.4 Hollywood

With over 90% of homes in Britain (Statista, 2018) and the United States of America, owning at least one television, (Statista, 2018) I argue that people's life choices and their individualistic characters are affected by what comes out of the 'box'. There is the narcissistic (seeing oneself reflected on screen), the voyeuristic (enjoying the power of another's image on screen, and the fetishistic (a way of exaggerating the power of material things or people in order to deal with one's fear of them) (Turner, 2009, p. 153). These encourage supremacy and indulges a person's perception of the world; imposing fear is the ultimate power for an individual to change his/her insight, where Hollywood does this perfect. Miller (2010) purposed that, "perhaps the most widespread social anxiety about the film is to do with concerns about cultural imperialism."

Cinema has been a model for the global meaning of the US culture. Lang and Frater (2018) state that "...approximately 36-40 films enter into China while French law mandates that 60 percent of all films shown on TV must be of European origin, and of these, 40 percent must be French. There is indeed virtually no corner of the industry that is not touched in one way or another by the visible hand of the state (Scott, 2000, p.11)."Whereas Turner (2009, p .182) states "Film institutions have political interests which ultimately determine which films are made, not to mention which films are seen".

Walkerdine defines Hollywood in the construction of gender stereotype:

"Hollywood in constructing a patriarchal fantasy of woman, a woman who was not a distorted stereotype, but who did not exist except as symptom and myth of a male fantasy. A fantasy constructed in the Dream Factory itself. This meant that the working class increasingly came to be identified as being totally formed in ideologies, in mass media, trapped in a Hollywood which played upon their most infantile fantasies, constructing a patriarchal fetishisation of woman and a sexist. (1995, p. 316)

From the observation in a cinema as an individual, the desired desires and imposed wishes to the consumer society, all the references to the people have an utmost effect on the individual's view of the world. As soon as you enter the American cinema in the United States or in Europe, the feeling that the environment is 'placed' in an artificial form of locality continues. In the movie, the entered cinema, from the external noise from the other side of the Atlantic, from the American accent on-screen announcements to the popcorn consumed in large carton boxes show-off and shout-out the American construction (Tomlinson, 1998, p. 175). Some could relate the sale of seats in the cinema to seats aboard transportation or perhaps even cable TV or online streaming subscriptions to that of newspapers or magazines. But despite their similarity, due to their social and political-ideological influence, they are a "business like no other" (Steven, 2010, p. 61, Putnum and Watson, 1997). However, the freedom of choosing from one media to another is a freedom that is forced upon the individuals, as making a choice should be deprived of any kind of selection that is provided to you; choosing from the choice itself. This notion is clearly described in the film *The Perverts Guide To Ideology* (Fiennes, 2012) where Slavoj Zizek commented on the film called *They Live* (John Carpenter, 1988) that showed the true face of reality from magical glasses. When the glasses are worn, they start to show the true meaning of the brandings and the daily used objects, which proposes the idea of the materialistic consumer society.

"Films and television shape attitudes, create conventions of style and behaviour, reinforce or undermine the wider values of society" (Putnum and Watson, 1997, p. 350). The objects emitted and shown by the Hollywood cinema have the potential to cause people to form the building blocks of life and to cover up their 'realistic look upon life. The imposition of masculinity, discrimination, elite perspectives, beautiful and good differences create cultural shock in people, and cultural empiricism in the context of political and economic values cause the threat of an individual to feel estranged by unintentional exposure to the imposed views which occurs every subsequent day. The empowerment of empirical and American views is inevitable and continues to undermine the individual. These contradiction require the film

and TV industry to relentlessly create new ways of spreading the same capitalist ideology, making sure consumption is always rising, as the fundamentals of capitalism insist that profit is infinite, and stagnation results in a decline of profit (Hands, 2000).

For instance, Shaheen (2003) made a statistical proof about Hollywood's projection of negative images of the Arabs and Muslims. Arabs are shown as violent and terrorist nationality in more than 900 movies. In Shaheen's research (2003) the Hollywood's deception of cultural identities have shown Arabs "as heartless, brutal, uncivilized, religious fanatics through common depictions of Arabs kidnapping or raping a fair maiden; expressing hatred against the Jews and Christians; and demonstrating a love for wealth and power. To gain control of the representational agenda for the nation is to gain considerable power over individuals' view of themselves and each other." [This] does threaten the coherence of the individual's understanding of the world (or nation) (Turner, 2009, p.184-185). Smith (1995, p. 1-2 cited from Gorton, 2009, p.78) argues that "we could refer to words such as 'absorption' and empathy' to refer to the relationship that exists between spectator and character." Simulation of the personal thought is what he tries to reflect on the individual:

Observing the behaviour of a person in a certain situation about which we have limited knowledge – as is often the case with a character in fiction – we imaginatively project ourselves into their situation and hypothesize as to the emotion(s) they are experiencing. (1995, p. 97, *ibid*)

Our mood, in other words, orientates us towards certain media products that we believe will match our internal feelings, however, it also can create emotions that could affect our certain characteristic and way of life. Since Hollywood promotes consumption, celebrity culture, racism, gender differentiation and voyeuristic beliefs it, must be watched and consumed cautiously.

CONCLUSION

In conclusion, a person today should not be judged by what they used to be, but what they are now. Instead, we have to imagine a situation in which being is constantly re-created through a strategy of display and the response to that moment (Miller, 2010, p. 19).

For Hesmondhalgh (2006, p. 19) “it seems clear that those committed to a public conception of culture rather than a privatized, individualized one, need to work to resist the spread of neo-liberal intellectual property regimes.” As Davis (2013, p. 49-50) points out, consumer society reshapes the employment conditions of consumers themselves, often in problematic ways. It is a wasteful and unsustainable mode of the socio-economic system, reliant on infinite resources and financial manipulation. Non-work and leisure activities associated with consumption increasingly involve real work. Personal forms of emotional and immaterial labour are freely exploited through daily life. To these ends, promotional culture benefits producers over consumers and promotes not just commodities, but ‘false’ ways of thinking about work, labour, leisure, and consumption. For Simmel (1971, p. 146) “...to the extent to which the similarities assume a universal nature, the warmth of the connection based on will acquire an element of coolness, a sense of the contingent nature of precisely this relation – the connecting forces have lost their specific, centripetal character.” Moreover, “the stranger is close to us insofar as we feel between him and ourselves similarities of nationality or social position, of occupation or of general human nature. He/she is far from us insofar as these similarities extend beyond him and us, and connect us only because they connect a great many people (*ibid*, p. 147).” As the stranger is crossing paths with the media, the social constructionism triggers as the other stranger also experience the same reparation of identity spreaders of culture and consumption. As the person is bombarded from each direction in the globalised world, each and every gender, race, and class are in danger of losing their own identity. The effective marketing strategies of the promotional industries enable the media to extend to every individual, except the ones that are below the working class. Apart from that, today’s society’s life expectations drop as the neo-

liberal regimes increase in power, and as the media can reach to individual's it is much more likely to affect the individuals, whilst making them a stranger to themselves.

Baudrillard (1988a) claims that the very passivity of the 'masses' is also their salvation, in that by becoming passive, they somehow nullify the effects of the media. This he claims creates an 'implosion' of meaning, which, he argues, short-circuits the system. Thus, in Baudrillard's vision, the 'masses' victoriously 'resist' the media by absorbing its messages without responding to them, in a 'refusal of meaning' (Morley, 1998, p.63). Only, by this way an individual can protect the authentic-self. Nevertheless, even if the individual protect the individualistic characteristics of the aesthetic-self and control the effect of the media on the self, the cultural imperialism causes a huge threat in order to pursue a decent, ordinary, and risk-free life. If one allows oneself to be guided by the received meaning, one is liable to distinguish things that should be confused and to confuse those that should be distinguished, thus misunderstanding the true relations between things and eventually being mistaken as to their nature (Durkheim, 2006, p.15)

In conclusion, this thesis firstly concentrated on globalisation and imperialism debates. The main focus of chapter one's discussion was the expansion of the goods and services and how it was made possible to reach out and become a great influencer on the lives of the individuals. Cosmopolitanism greatly evolves into a life-changing condition on where the technology, government, and the media plays the most crucial part in identifying what is a law-abiding-good citizen. In the first chapter, another point to put attention was the persuasion of the Western ideologies on the people that made it possible to create and uniform the theory of hybridity, the localisation of cultures. This made it possible for each culture to adapt and create a new cycle of identity creation. Subsequently, the argument followed up with the discussion of post-modernity and how it, focuses the individuals to consume by totality, technology and repetitive innovations of the values and norms, which led to the second chapter of culture industries and identity formation.

The second chapter mostly investigated the cultural industry and the way it influences on how the identity of the individuals can adapt to the local and global recipients. Since the culture industry positions largely on consumption, each of the individuals are in grave danger to be imposed on certain matters which can create a hyper-real effect on revival of the hopes and objectives, which channels the wheel of promotional industries to occupy and ease the mind of the individuals. With the help of advertisements in each street or in each technological object, people are constantly renewing their wants, changing their thoughts and becoming an object of self-destruction whilst the dominant ideologies create a pathway towards gain at the cost of controlling the information flow. Moreover, apart from the subliminal messages that promotional industries develop to support the race, gender and class distinctions the other thing it promotes is the individualisation of the masses. If a person separates the masses of its system, they can be more productive for the cultural and promotional industries to control and manipulate the mind. In addition, the other half of chapter two consist of social constructionism and authenticity, which creates the pathway for the individual to perceive the gender, race, class subjects in the matter of the developing identity. The last subchapter of chapter two illustrated the example of fashion and how the cultural industries, promoted and distributed the objects, and effectively manipulated the masses in perceptions, which lead to the control of the media; the next chapter.

The last chapter of the thesis focused on the media's power, strategies and tactics and gave the examples of; the network society, digital labouring and networking, reality TV and celebrity culture, and the Hollywood in order to clarify how the media effectively inhabits in the mind of the individuals and create a lust for endless desires. Firstly, the network society focus on the control which the media has in networking, and how the individuals think they participate in the forum, blog or social media sites which ends up in the favour of the companies, by even critically doing and undoing free digital labouring without even noticing. Secondly, the reality TV and celebrity culture create a monarchical power over the individuals on where the colonialisation of the celebrity creates an effect on the people to adapt and crave to be alike.

This is one of the biggest reasons why reality TV shows fundamentally influence an individual and supply the promises of fame and fortune. Lastly, the Hollywood is given as an example to summarise the promotional, cultural industries and how it can be used to operate the excitement and influence the minds of the individual's, in a price of positively causing an identity crisis. Overall, as the technology expands, so does the power of the media and the cultural industries. Because of the fast-paced lifestyle of the new generation, the impositions also have the power to expose its effects on the individual, which produces estranged pathways of illusions and hopes, since every side of the world is reachable in a matter of seconds. As the cultural impositions expand, it has an impact on the evolution of the generation. Each individual has to open the eyes and the mind and, realise what is the mediated culture industry and where does it lead, in order to be aware of the dangers it may possess on a person's identity and culture.

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BİLİMSEL ARAŞTIRMALAR ETİK KURULU

21.05.2019

Dear Fehim Taşarkan

Your project “ **Mediated Culture Industry, Stranger In a Consuming World**” has been evaluated. Since only secondary data will be used the project it does not need to go through the ethics committee. You can start your research on the condition that you will use only secondary data.

Assoc. Prof. Dr. Direnç Kanol
Rapporteur of the Scientific Research Ethics Committee

Direnç Kanol