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LITERATURE AND SOCIA MEDIA INTERACTIONS IN THE CONTEXT OF PUBLISHER, READER AND WRITER INTERSECTION

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LITERATURE AND SOCIAL MEDIA IN THE TRIANGLE OF PUBLISHER-READER-WRITER

YAYINEVİ-OKUR-YAZAR ÜÇGENİNDE EDEBİYAT VE SOSYAL MEDYA

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PREFACE

TABLE OF CONTENTS

TABLES

GRAPHICS

ABSTRACT

One of the fields that got exposed to major alterations in line with the developments of communication technologies is literature. Along with social media accounts posting literary quotations, books and photographs, also have been set up many blogs containing various reading suggestions. Due to these developments, not only postings have crossed the borders of social media and got spread to everyday life, but also many bloggers happened to have become writers that describe their own social media experiences. In this study, it is employed the technique of profound interview with three publishers, authors and readers while making researches to identify the effects of social media on literature. Participants had been determined before the interview, according to their professions and to their activity of using social media and exposed to open-ended questions. The questions that had been posed, later got tabulated and compared. In the second part of the study, the social media account titled "1Kitap1Mekan" was analyzed. The relation between social media and literature is examined through a social media account.

Keywords: Popular Culture, Popular Literature, Social Media, Publisher, Author, Reader.

ÖZET

İletişim teknolojilerinin hızla gelişimi karşısında dönüşen alanlardan biri de edebiyat olmuştur. Edebiyata dair alıntı, kitap ve fotoğraf paylaşımının fazlasıyla yapıldığı sosyal medya hesaplarının yanı sıra önerilerin yapıldığı birçok blog açılmıştır. Bu ilerleme ile beraber paylaşımlar hesapları aşıp sokaklara yayılmakla beraber birçok kullanıcı ise sosyal medya deneyimlerini kaleme alarak yazar olarak karşımıza çıkmıştır. Zaman zaman edebiyatı tükettiği savunulsa da yeni bir üretim döngüsüne de sebep olan sosyal ağlar, edebiyatın önemli bir üçgeni olan yazarlar, yayınevleri ve okurlar arasında farklı dengelere sahip olmuştur. Leo Löwenthal'in edebiyat, toplum ve popüler kültür ilişkisine bakış açısından da etkilendiğim bu çalışmada İnstagram mecrasına odaklanarak sosyal medyanın edebiyat üzerinde nasıl bir etkisi olduğu araştırırken üç tane yayınevinin, yazarın ve okurun deneyimlerinden yola çıkılması amacı ile derinlemesine mülakat tekniği kullanılarak veriler elde edilmiştir. Katılımcılar görüşme öncesinde mesleklerine ve sosyal medya kullanım durumlarına göre belirlenmiş ve açık uçlu sorular sorulmuştur. Sorulan sorular SWOT tekniği ile tablolaştırılıp karşılaştırma yapılmıştır. Çalışmanın ikinci bölümünde ise "1Kitap1Mekan" hesabı değerlendirilmiştir. Sosyal medya ve edebiyat ilişkisi bir sosyal medya hesabı üzerinden incelenmiştir. Sosyal ağların edebiyatla ilişkisine farklı alan ve açılardan bakılarak bu ilişki arasındaki denge saptanmaya çalışılmıştır.

Anahtar Kavramlar: Popüler Kültür, Popüler Edebiyat, Sosyal Medya, Yayınevi, Yazar, Okur

INTRODUCTION

"We can't believe anymore, but we believe in the ones who believe. We can't love anymore; we only love the ones who love. We don't know what we want anymore but we can want what the others want. Acts of want, can and know haven't been left yet but generally superseded by being transferred to someone else."

Jean Baudrillard

"Communication", which provides the basis of our lives, has a different place in every phase ranges from daily relations to business life and from our domestic life to education life. When the Internet Age that we live in especially with the help of advancing technology gets combined with smart phones, our lives can be fit into a single screen. With these advances, the rate of literacy has risen and established a new ground for communication environment. Füsun Alver, considering the theories of Postman, indicated that written works causes to abstract thinking and on the contrary, the combination of new media and abstract thinking that is present in typographic culture with visuals in electronic field causes to more superficial and concrete thinking. (Alver, 2004:133) Postman, while underlying that we can not find opportunity to deal with how the results of technological advances are classified, indicates that the understanding capacity of people is also under the sway of technology. According to Postman, the new technology and media that are developed with the discovery of printing technique have a decisive role social order. (Alver, 2004:137) Media technology that plays a huge part in cultural regression, shows this effect mostly in the field of literature these days.

Nowadays, social media which provides business opportunities in many fields, besides the addiction it created, is the main field, among others, that is liberalized by courtesy of internet age. Unlike the first period of the internet which is called Web 1.0, social media is communication platforms in which users are the

ones who create the contents, in which they share voluntarily, and in which they are both producer and consumer –procumer–. Expediting its development with the help of Web 2.0, social sharing platforms has become the center of communication. Today, many researchers led by Safko and Brake frequently emphasize the importance of social media and point out to significance of the networks such as Facebook, Twitter, Instagram. (Kırık, 2016:19) Anthony Mayfield divided social media types, resulted from the fast improvement of new media, into social networks, blogs, wikis, podcasts and forums. According to Mayfield social media is closely associated with the human characteristics. Özlem Oğuzhan expresses the relations that social networks reached today as human-human, human-society, human-machine, human-technology. (Oğuzhan, 2015:43) In this respect, it can asserted that it has a postmodern structure in which user is at the center. In addition to its providing instant and multiple interactions, social media, which also offers the opportunity of using text, audio and image at the same time, provides enlightenment in many fields ranging from entertainment to politics and from sports to culture. While Internet has changed its dimensions and increased the speed of communication with the help of smart phones, social media concept, in addition to concepts of education and entertainment concepts of traditional media, opened us a new window with the concepts of production and easy accessibility. This window has also become a channel for social alteration. While one can find opportunity to participate as a producer in consuming process with the help of social networks, everybody can Show themselves as they like and everybody can be the writer of their own newspaper. In another dimension, it gets easier to surpass the gatekeepers and it gets easier to be positioned as a guide, therefore affecting the costs in the market. New generation of consumers, new generation of concepts and literary products are born as a result of social media's effect. (Kara, 2012:6)

One of the changes that must be underlined in social media is the subject of speed. While underlying that social media covers a great part in our lives, Tom Chatfield indicates that we are in an era of more "profound life". (Chatfield, 2013:12) Chatfield summarizes this change as: "Since the invention of writing

that took place more than 5000 years ago, the world is being transformed by technologies described as "intellectual Technologies" by American sociologist Daniell Bell, that increases the power of our minds just like the weapons and clothes increase the power of our bodies."(Chatfield, 2013:21)

One of the fields that has transformed with the spread of social media is literature. With the activation of social networks, production and consumption processes of the literary works, reader – writer relationship, marketing tactics of the publisher and process of distribution have differed from traditional publishing. American writer Andrew Keens thinks that today's internet kills our culture and emphasizes that digital technology causes book and magazine sector to lose its capacity of being meaningful. Keens worry that we deal with subjects that are easily assimilated in an arbitrary way instead of learning and thinking. (Chatfield, 2013:83) This rightful concern leaves us in a bipolar situation.

Social media, through its interactive and fragmented structure providing direct relationship with the reader, constitutes the most important sources of the fast information flow. Social media sharings, especially in literature field, have also provides information to young generations about old cultural and literal values. Profiles opened in social media have been presenting book quotations, famous quotes and texts that tend to be forgotten in an attractive way to young generations, thus, traditional readings gain importance in new media. While book quotes and book image shares are motivating people to buy books, blog sites and influencers are particularly supplying the most effective communication about the book world. Whereas this situation has been responded positively by publishers, it has been accused with degrading literature into a single picture by some writers. In the meanwhile, reader has changed the balances by consuming swiftly. Then, where do social media take place in this publisher – reader – writer triangle? While probing into this matter, firstly we will query how and which side has the role of social media affected, by means of mentioning the importance of modernism and postmodernism in this fast transformation, besides, the swift consumption of literature by becoming a popular culture item and thus being commoditized accordingly.

SECTION 1

PERMEABILITY BETWEEN WRITING AND TECHNOLOGY

Gürsel Aytaç, who sees the relation between literature and social networks from a different approach, emphasizes that mediation duty which was once on writings and books has been passed onto mass communication tools, therefore onto social networks. (Aytaç, 2005:9) German thinker J.G Fichte, used the term "Mittel" - tool for books. If we were to take a look at the etymology of the Word "media" which is well ingrained today, we can see that it actually means "tools" in Latin. In this context, Aytaç emphasizes that the specific pain point of literature science is the relation between literature and medias. The rapid change in the literature system not only develops a new definition, but it also expands the sub-categories. When we take a look at how the journey of literature from books to social networks is reflected in literary works and their mutual relations, we face the fact that the number of social media users is higher than book readers. While the main mediator that strengthens the ties between literary work and reader was the invention of writing and printing press, with Internet entering our lives in 21st century, social networks and internet are added to books, magazines and newspapers. With the internet stepping in and social media usage becoming more frequent, there has been changes in book industry and the foundations of the birth of popular literature were laid. While evaluating the relation between literature and communication, Claus Micheal Ort interprets that "the opposition between media and literature is similar to the opposition between high culture and mass culture". (Aytaç, 2005:18) While written literature is trying to protect its presence in new media atmosphere, it is witnessed that literature cannot be indifferent to social networks. The changes related to new media has become an important indicator for 21st century literature. Mass communication, social networks and new media changes the depth perception in literature and gains a new dimension to communicative function of literature. While the terms of "actual literature" and "popular literature" come into prominence, literature started to gain a seat with the

concepts of fluency, simplicity and best-selling. With new media, the preference for actuality and curiosity has increased and there emerged a conflict between the perception of social media users and expectations of readers from books.

Werner Faulstich mentions the relation and changes between literature and new media in his book "Kritische Stichwörter zur Medienwissenschaft"(Critical Keywords About Communication Science) as; Traditional subjects (literature) and procedures (methods) have been replaced by new subjects (media) and new procedures (science). (Aytaç,2005:25) Litterateurs' standing against the new system that new media has brought quickens with the changes started in their perception of mass production, a stereotyped literature, commercialization and aggregation.

There occured new problems of balance in the scale where concepts of reality and virtuality are placed in the relation between new media and literature. While the reality concept in literature wanders around the reality-fiction dilemma, virtuality problem takes its place among there concepts with the new media. Postman characterises the term virtuality as "demonstration age" (Aytaç, 2005: 103) and reflects that apparency and recognition is more important than thinking in society's image. In this new era, the value dimensions of literature have changed and, good writing skills, clear language and good plot have been replaced by books which were written to be entertaining. With this permeability between writing and technology, they follow a path in which they transform each other.

While the critical view on consumption society and mass culture in 21st century is intended for products and marketing methods, it also includes opinions and questioning against the system and the conditions it imposes. When we take a look at the change that this process has been through, with the modernization of society and technological improvements, the changes in working orders of individuals took place swiftly and caused a mass culture to outshine. With time, this mass culture complies with consumption and gives birth to standardizing kalian outran popular culture. The bestsellers which are products of mass culture, with social media accelerating the access, also become role models for societies Löwenthall indicates that British poet William Wordsworth foresaw this situation

long before. (Löwenthall, 2017:.62)   Wordsworth defended that the beauty concept that is meant to be told in actual literature is threatened by "flood of crazy novels, prosaic and foolish German tragedies, hollow and exaggerated stories in verse". This foresight of 1800s is a definition of thinking and creation sensation which is tried to be avoided in modern life.

Matthew Arnold also approaches the popular literature with a criticising view.

"Many people try to give intellectual nourishment to the people they call masses in a way they think it's fit for their actual conditions. The common popular literature is this kind of persuasion effort on masses." (Arnold, 1995:.23)

On the journey of this process, the changes and revolutions experienced have also an important role. Publishing has the leading role in the development of literary works and penetrating into the market. Novel genre entered our lives because romances became bestsellers and got reprinted. As long as books are sold and read more, authorship became a profession that earns Money, therefore accelerating the birth of serial novels. In this all consumption and transformation process, one of the most frequently asked questions is the function of the literature. However, this function surpassed the literary value and transformed into utilization function.

1.1. Literature Posts on Social Media

With the Web 2.0 technology, while the usage and function of new media tools changes swiftly, consumers also started to contribute to creating content in the position of collaborators. Thus, social media placed the individuals in a new communication method by providing them production opportunity and a communication process that they have never take place in. (Babacan, 2017: 81)

The increase in the usage of mass communication tools in Modern Era has revealed two themes that were always on the agenda. These two themes contains both positive and negative attitudes as a dilemma. While including a point of view that socializes the individual, it also includes a concern that make them monotonous by banalizing them. This state of imbalance makes us face the

changes in literature and society. The usage of literature on social media networks contains this dilemma. Literature that is present on social media networks through the blog sites, literature sharing pages, book recommendation accounts has moved into another dimension. By accepting the fact that communication tools are also production tools in general, Raymond Williams emphasizes that producing Powers are also a part of social production relations. (Williams, 2013:67) Literature finds its place as both a communication tool and social production object. Literature, as long as it is present in social media, consumes itself and resurrects with hollow content. It gets easier to be a writer with "Cut-Paste" buttons as the days pass. While One of the greatest dilemmas for a writer is the answer of question whether to be a novel writer whose book is not published or a writer whose book is published (Parks,2016:127), they began to search for themselves in phone screens and on social networks. Novel fits into the screen by leaving the thing in mirror. Writers create a wall to social media by not following the desire to be apparent on social media but on which side of the wall does the reader stand?

   With the social networks, the number of books and writers increase, anyone who thinks that they have a story shares it with readers via photographs and short texts, and being a writer can be degraded to a couple of buttons. This situation can lead to a valid excuse for writers to stay away from social media. Being able to share their writing in virtual environment and to reach the mass gives the way to young writers. While the technologic opportunities makes it easier for young writers to make their voices heard, it becomes an adventure that real writers stay away. Publishing that is swiftly consumed by Easily read pocket books, romances adapted from series and movies and branded writer names, is gradually straying away from printing good quality works. Many new writers choose the popular publishing on the grounds that it dominates the book industry, therefore writers that don't want to be present on social networks keep the readers away from themselves. The value of literature decreases because of the shares on Instagram without turning pages and examining the book itself. Social media that is dominant in setting the agenda, leads the artist to a dead end because of the

specific and limited agenda it creates. Instead of reading the actual copy of a book, people can have an information over the books via tweets that has limited characters and open pages on Instagram. Moreover, in the social sharing networks that has the logic of "earning followers", especially Instagram, the effort to be more apparent can surpass the concern of writing and producing. Writers that are not present on social networks stay out of the formerly determined agenda subjects and increases the distance to readers.

Publishers that want to sell more makes their choices over popular literature and writers and thus try to establish more concrete place on the market.. By chasing the people who are phenomenons on social networks, they make their advertisements in most natural way and keep staying on the public eye. It would be correct to clarify "popular literature" concept here. The concepts of "popular literature" and "bestsellers" still create a dilemma. While these two concepts engage with each other from time to time, they don't have a certain ground for themselves. The literature that aims to make people think with the text and that have a specific depth is defined an qualified whereas the books that are written with sales concern are placed under the definition of popular literature. These two concepts will be elaborated in detail in following sections. Social networks in which views and opinions about the books are shared, are followed closely by Publishers representatives. The books that are going to be printed are decided according to readers' comments and thus social platforms where the readers have an active role help the publishers reach to readers easily. In the same time, they keep staying in the sight of readers by sharing visuals and newly published books. It can be easily heard on social media that new books are released, and since it is also easier to reach the comments about the books before buying it, there is a strong tie between social media, literature and publisher.

On social networks where the readers are arbiters as both producers and consumers, readers are in a position in which they can use their own initiative. They can set the agenda themselves and they can make readings according to their own filters. While social media accounts that shares quotations gets the reader close to literature, they can also help the reader have an information about a book

without reading it. Therefore the reader can consume the literary works swiftly. I would like to give an example of this triangle over my own Instagram account, 1kitap1mekan. This account in which I explore lovely places where books can be read and in which I identify each place with a book, reached 60.000 followers in short time. While presenting the book and where it can be read to the followers cause fast consumption, it stays in the close pursuit especially by publishers. It transforms into an organic advertising platform in the terms that newly published books are shared with reader in their most natural way.

While social media and literature inspire each other, they consume each other swiftly on the other hand. This consumption leads the consumption of literary works as contents with a great mass and cause them to lose their artistic value by commoditizing them. Popular literature which is shaped in accordance with the liking of the mass, establishes a stronger dominance both on consumers and market by getting ahead one step. In the relation between Publisher and social media, publishers can reach the consumers easier and find opportunity to act according to the liking of the mass by establishing personal relations. This relation is not going in a positive way for writers as there are few writers that are active on social networks in our day. Their lack of presence on social media puts distance between them and reader and cause them to stay under the shadow of young writers who are becoming more popular. If we were to look at the relation between social media and reader, we can see that the most active relation is between the readers. The readers both set the agenda, and are followers and fast consumers, and they are in criticizing position by commenting. With the literary sharing accounts, quotations and book blogs, literature not only shows itself on social media frequently but it also transforms into new genres. Nowadays, when it's viewed for its relations with social networks, it can be seen that literature stands on the middle ground. When we take a look at the positive side, the shared quotations of earlier writers can bring the unknown books to light and makes them easier to access. On the other hand, there is the side in which people can get information on books without reading them. People get away from real literature

and popular books are read more. Thus social media has advantage on literature as much as it has disadvantages.

According to Nebi Özdemir's research, there is a diversified relation between social media and literature. In the scannings that were made, 16.800 records open to easy access were identified. Thanks to these records, literature is not only accessible but it also can be ragarded as a virtual archive. The social media accounts of publishers take the lead by having the largest archive in this field. Literature became a channel where virtual culture is preserved with social networks. (Özdemir, 2012:.396)

After mentioning what literature has transformed into with the increasing opportunities of communication, the real definition is needed to be referred. Çiğdem Ülker identifies the literature as a bridge establishing transparent ties between generations and civilizations. (Ülker,2017:16) With the digital revolution, the concept of "reading" has been replaced by the concept of "glancing". The concept of literature that has gained new functions, started to be easily accessible while being shaped according to demands.

1.2. Popular Culture Changing Balances

1.2.1. Popular Literature Concept

Popular literature which is dominant in today's market and which aims to earn Money to its writer and publisher and which is far to literary concerns, became an object of the consuming society in which we live. The most important subject that needs to be mentioned at first is being able to define the concepts of popular literature and popular novel. Even though these definitions are not certain and often debated, the different definitions that are made unites on common ground. In time "populism" started to stray swiftly away from its meaning and started to gain new meanings of "the thing which meets public demands, which is liked and preferred most by public". Asım Bezirci explained this change of concept tin his book, *Culture and Literature for Public and Socialism*, this way.

> "Going towards public, showing overfamiliarity to it… Getting applause by exalting and flattering the public… Profiting from public by using and exploiting its tendencies, beliefs and habits… Going behind the public like a sycophant, not elevating it… Seeing the public as a "pile" by not looking upon them from a "class" aspect …" (Bezirci:1979:49)

Populist point of view became very efficient in literature like it is in other fields. It's a point of view of those people who prefer writing to win the public instead of educating them and leading them to new thoughts with criticism. This point of view in not only a complete opposite of real literature which invites people on deeper thinking, but it is also a cause that limits their improvement. The concept of popular which we come into when we go one step beyond the concept pf populist, is based on the same roots and, with its definition of "suitable for public's liking", it is used pretty commonly and dominant in today's market in every field. With the fast improvement of mass communication tools, this meaning stray further away from public and started to create its own mass which is suitable for its profits, by creating "mass culture" and "popular culture". While seeing this change as phenomenon that blinds, deafens and stupefies masses, American critic Richard Kostelanetz also emphasizes that it affects the artist negatively. The creative works which were created without any sale anxiety have been replaced by system-related hollow texts. Lots of subjects that awaits to be examined related to the past, remain locked up, and instead, the historical love stories that are written repeatedly become the subject of series. These repetitions continue in a vicious circle. At this juncture, the answer that Bezirci gave to the question of "What is the use of Literature?", is only a mere definition that is quite away from popular literature. Literature introduces the people, generations an societies to each other but it also introduces the ages, countries and regimes that embrace them. This informative, communicative and educational feature of literature both causes our opinions, emotions and designs that are related to reality to get richer and to be nationalized, and causes them to improve by changing more or less. While it's not known how much this informative and educational feature of literature present in novels, popular literature create its own path with the aim

11

of being read more. Bezirci who continued on question of "Whether popularity is harmful or beneficial for art and literature", elaborates on the relation between popular literature and capitalism. Before elaborating on the concept of popular culture, it is needed to mention popular literature and its historical process. Qualified literature works makes people think and question when they are read while they leave the reader with certain problems after the reading xperience is over. While the active readers are in communication with the writer, they can transfer what they got from reading to their lives. The situation is different for passive reading in which the texts are tossed aside after being read and have no effect in reality. They are shortly the novels which are consumed and leaves no trace in our lives. While there is a question of education for first item, there is no such thing in the second and this education can be moral, emotional or ethical.It may sound didactic but this is the thing we experience in many good novels whether we realize it or not.

Literature which is spend quickly by being exposed to many kinds of mass communication tools recently and which causes to hunger, has been divided into two categories; real and popular literature. The real literature which does not bear concern for sales and which has artistic and unique value is opposed by popular literature which is considered as a market product, which has mass production and which cannot exceed specific borders. Popular literature which continues over specific formulas from their heroes to their subjects, and which lacks uniqueness also moves the reader away from thinking, questioning and researching with this superficiality. The aim in popular literature in which the leading genres are romances, detective novels, fantasy novels and history novels, is to move the reader away from concerning realities they are in and to ensure make them accept rather than make them think by transforming the reader into consumers. It's impossible for this limited content not to go against the university publishing which is based on research. New information produced as a result of the researches made in long periods and new point of views shared are beaten by contents which became the muppets of profit with mass production and which

proceeds with same plots and characters. These certain patterns are quite important in terms of easy readability of popular literature which aims to meet the demands. Popular literature leads the reader into conclusion from easiest and shortest way without any struggle or force. Popular novels which are irreplaceable in today's book market are the best examples of this situation. The novel, which can be considered as the most read genre in literature, is mostly affected by the concept of popularity. Popular novels are shaped by following the demands market which is focused on consumption and staying in this attitude with the book writing and book programs in newspapers and magazines. By criticising this "consumer-reader" mass that 20th century created, Enis Batur emphasizes that this mass which chooses best sellers decreases the education level and expands the place of "digest" culture. (Batur,2014:29) Literature got a role for itself in this attempt to sating the society which consumes everything swiftly. Ömer Türkeş remarks that the number of writers and novels that increased recently is directly proportional with the literature that fades. The point which is mainly debated and remarked is that a book is aimed to be sold more rather than it got popular because it is quite loved. The thoughts of Nermi Uygur about this subject are quite remarkable. He regards the popular novel as "mass writing (trivial)" (Uygur, 1999:91) "This concept which is translated as 'mass writing' in Turkish is known as 'Trivialliteratur, Kolportage, Kompensation, Konformliteratur, Schundliteratur, Unterhaltungsliteratur in German. The terms of popular and industrial in English and French (for commons) are again met by the term of Kolportage. Just like this concept is translated into Turkish in different meanings, the meanings ascribed in this concept are also different. With its most common meaning, it's perceived and used in Turkish in the meanings of "entertainment, cheap, worthless, artless, like ordinary soap foam and soap opera.

The biggest difference that separates the mass writings from other artistic works is that originality and multidimensionality are present in written works whereas cliches and indifference are present in mass writings. Having a self-renewing and dynamic structure helped novel to get away from stereotyped definitions. Popular novels adopted being sold more and being easily understood

as principles by opposing this standoff and having a definition where they are both easily produced and easily consumed. These commercial concerns removed the popular novel from unique content, artistic consciousness and the reality in which we live. After the transformation of this subject to the market, Murat Belge explained this situation as: "Since the concept of popular and bestselling book became an actual incident, this job got funded, invested and the industry expanded." (Coşkun, 2002) This newly expanding book industry created a huge obstacle in front of the university publishing which is stranger to commercial concerns. The most dominant feature of these novels is that they are produced towards the consumer. This feature clearly shows that the aim is to gain profit rather than being read or providing information. Then on which degree does a work that was written to gain profit help the society? More than helping the society, popular books make the society sleep, and blocks them from getting informed on subjects. Classic and real literature with it unique content is the leading field that is blocked by popular books. Popular culture has also a great effect on popular literature having this much commercial purpose. The concept of "Moneynovel" serve as a starting point to show that popular literature has profit motive as a part of popular culture. While popular literature products are determined over the demands of the mass, academic publishing addresses the subjects which have never been researched. In this respect, in addition to content limitation, we can also see that popular literature limits the academic publishing in economical field. Various research books cannot find the place they desire to be because popular books dominate the market. In his essay, *Popular Literature On Garments and Tailorship,* Enis Batur tells that the system considers literature as an object with these metaphors. (Batur: 2012:22) "The System brings an approach to literature which is inversely proportional with its depth and directly proportional with its half shallowness. The Book has been an object of consumption for a long time: Like toothpaste, bags, electronic tools." At this point reader transforms into consumer. The choices are towards the newly released ones and bestsellers because reader avoids different fields and researches. Popular literature actually has the same structure as fashion industry; it consists of trends

that are suitable for the movements of that age and that aim to earn Money. However, the real literary work should shake the reader, awaken them and push them to think. In his writing, *The Trio That Scares Kant: Obsession, Scalar Reading, Popular Publishing,* while examining the root in 18th century which is accepted as the starting point of popular publishing, Ünal Nalbantoğlu makes this valid detection:

> "What to say about a vigilant publisher who do business in this industry in a country, carrying out such business in factory style by smelling the public liking well and gains unexpected profit in this way? And what happens if such publisher only honours and gives credit to trends that are dominant in present market with profit motive and without weighing the value and content consistency of the publishing he presents? It's natural that a publisher that performs mass production with this knowledge will not expect the writers, who are enthusiastic and whose pens are strong, to ring their bell. He knows which product he will present to the market and which steps to take while shaping the trend of that day. This means publisher not only affects the demand of market but also creates it." (Nalbantoğlu, 2005)

These words are one of the best examples that describes the book market of our day.

While the real and inquisitive literature want to free people in every field, popular literature serves the reproduction and swift consumption in mutual relationship with the system. By searching the easiest ways to reach the market profit, books and publishers transform literary works into assets which were produced with commercial concern. On the basis of this opinion, there is the competition of publishers and their concern to catch up with the market. Mermi Uygur who refers to popular literature as "mass literature", lays emphasis on the dilemma of whether mass creates the literature or the literature that mass reads is the real one. (Uygur, 1999:91) He explains this dilemma over publishing. He indicates that a comprehension, which is seen as easier to print and publish and

which collaborates with cheapness, is adopted. Then he comments that mass literature is special to industrialized society orders or to societies that started to be industrialized. He also needles mass writers by interpreting them as merchants who do their business with the help of large trading organizations and gşand publishers, and, while criticising the colossal profits made in this market, he evaluates the mass literature products as goods in a taxed and stocked atmosphere. One other important subject he underlines is that mass literature exerts its authority whether we accept and like it or not. This exertion is a good example that it limits the freedom of academic publishing in economic aspect. Uygur who talks about content limitation which was my first argument, by indicating that popular literature avoids expressing the emotions and thoughts that mass would not be able to apprehend, summarized the contradiction it has with the critical thinking principle of academic publishing and he tells his thoughts in these sentences: "Even though mass culture makes topics out of everything that it considers important, the experiences that demands empathy from readers are left out in this literature. Even though the subjects that are considered as deep are seized, it is apparent that these will be improved according to possibilities of mass perception and liking". He refers to literature as reader literature. He sees the literature as a tool that adapts reader demands and he puts an end to the subject with a tough criticism by saying that it is a part of entertainment industry that adjusts itself according to the costumer.

In the mechanised order of modern society, popular culture replaces the "real" art. At this point, mass culture being dominant as a result of individual's regression has also an important role. (Löwenthal,2017:39) Leo Löwenthal defends that popular culture has its own qualifications with all its channels even though it has none of the features of real art. These are standardization, corniness and consumption goods that are manipulated. (Löwenthal, 2017:39) A quotation from Goethe supports this definition a lot.

> "Talking a lot of nonsense,
>
> Or even writing it,
>
> Will kill neither body nor soul,

Everything will remain unchanged.

But nonsense, placed before the eyes

Has a magical right:

Because it fetters the senses

The mind remains a vassal." (Löwenthal, 2017: 47)

We can say that popular literature is an act of persuasion on masses. Leo Löwenthall defends that novel strayed further away from its function nowadays and became a adaptation tool that is cheap and easily accessible in a bewildering atmosphere. According to him, the reader is searching for internal manipulation receipts as a simplified and intelligible psychoanalytical remedy in the way to identification. (Löwenthall, 2017:230) In these days, we started to empty the literature swiftly and we forgot that writing is a way of deeper existence. As Çiğdem Ülker says "Real literature is born at the end of pains and aches like a baby; but it is on the tip of pen this time." (Ülker, 2017:7) In the digital age where the knowledge is shared with no limits, literature is in a different transformation according to everybody.

While questioning whether the concepts of "real art" and "popular culture" are really a duality, Löwenthal deals with literature in this duality from various point of views. (Löwenthall, 2017:18) While thinking on the concept of popular culture, it is one of the points which is needed to be mentioned is that identifying it with consumption society is a tendency of limitation. With the advancing technology, the mass distribution and consumption of artistic works, especially books, are exposed to social regulations which are transforming them into "meta". By bringing an individual point of view to this questioning, Löwenthall underlines that many individuals go towards the products that were prepared to be sold more in, especially industrialized and technological, modern societies. Thus, in the production aimed at consumption society, the reality of art is replaced with consumer and reader demands by mass communication tools.

John Fiske who has a sharp approach about the studies of popular culture and media, also underlines that popular culture i in a structure based on pleasre

17

and he suggests his own popular culture theory. According to Fiske, popular culture is determined by the public. Nick Stevenson summarizes this theory with only one sentence: "In order to qualify metas as popular, they need to be suitable for mass production which has economic profit purpose and they need to be potentially open to destructive reading of public." (Stevenson,2015:150) While the visualization of media cultures makes it easy to consume the texts rapidly, it also supports the popular literature phenomenon.

1.2.2. Commodification of Books

In 19th century, with the effects of modernism, cultural products became a subject of trade by commodification and took their places as a part of a rivalry. This situation caused them to be far from being esthetic and creative. (Harvey, 2014:35) Thus, consumption and production became a trend which is aimed at masses with modernism. In his study "Work of Art in the Age of Mechanical Reproduction," while criticising that books and images are reproduced, spread out and being sold to masses with technologic changes, Benjamin underlines the decrease in value of books. Bauman who summarizes the destructive effect of modernity over art and culture, defends that the different features of present society structure from previous ones are being based on making room for forcing, creative destructiveness and thus causing art to be hollow by increasing the competition. (Bauman, 2017:58) Society which is addicted to consumption, shows tendency towards products popularized through mass communication tools. This process which started with modernism, goes one step forward with post-modernism. McHale who emphasizes plurality of the World with the concept of pluralism which shines out especially in postmodernism, explains what this literature is trying to tell with "heterotopia" concept of Foucault. (Harvey, 2014:64) Just like reusage of fragmentary parts standing together as social media does or like the immediate sharing of everything. This transformation causes the culture to be popular and suitable for mass liking with the weakening authority and corrupting pleasures of enlightened ones. Bauman underlines the significance

of Jameson's thought on this subject. According to him, post-modernism is nothing but a logic of late capitalism era. According to Jameson, the production of culture is integrated with "the production of meta in general". Thus, post-modernist popular culture meet the needs of production in the shape of metas. (Harvey: 2014:123)

When literature is treated as a culture industry, the first connection that comes to mind is the connection between literature and cultural production which is a cultural industry concept of Frankfurt School. According to the culture industry which was the first concept that Frankfurt School asserted; mass communication tools monotonize and banalize the cultural life, and make people the prisoners of this addicted culture. According to Adorno and Horkheimer who are outstanding names of this thought, in capitalist societies, producing forces keep the cultural monopoly under control. Thus, they don't direct individuals into thinking, on the contrary, by presenting the prepared ones, they they commoditize individuals by transforming them into consumers. Among the innovations that were brought by culture industry, art and entertainment which are irreconciliable duo, enter a pattern of unity. Literature, like other fields of art, transforms into an element of entertainment and meta as well. (Adorno, 2016:67) When we consider culture industry which is the starting point of this transformation as a main frame, we see that the one which is presented in different forms appearance "never changes". Just like social networks do to their users. This doesn't end with individuals, contents also get banalized and become an imitation of each other. We live in a World of meta in which showing yourself is dominated by visibility. Thus, culture which is commoditized completely becomes the most famous meta of the society of spectacle. (Debord, 2016:142) The ones who consumes swiftly in this meta create the "consumption society". This is a society of which indications are consumption based and it lives in a reality based on consuming. At this point, mass communication tools step in undertakes the duty of "desire strategists". (Baudrillard, 2016:29) Social media also has this role and it plays this role in 3 ways which are showing, revealing and consuming swiftly. Consumption becomes a common language and this commonality becomes the manager of mass

culture. Baudrillard underlines to place of consumption in our lives with these words. "Consumption is a discourse. In other words, consumption is a statement over the modern society and it is a style of our society to speak with itself. In a manner of speaking, the only objective reality of consumption society is the idea of consumption and this reflective and discoursive compound which is continuously repeated by daily discourse and intellectual discourse." (Baudrillard, 2016:254) When literature is examined in this field, it includes two cultural compounds; its artistic content in one side and its market demand, in a Word, meta on the other. On the side of meta, literature is examined in the field of popular literature. In a system where the mass communication tools are dominant, one of the most significant question of debate is how much is the works which were written over the norms shaped by the needs and demands of the reader, are artistic.

In their book "Liquid Surveillance", while examining the necessity to be apparent in today's media and the things that new system imposes by indicating their mutual opinions, Zygmund Baumann and David Lyon defend that people of social media also advertise themselves in addition to the products that are sold. This market in which people are both marketers and merchants is called social media with the accounts people create for themselves. Social media is a field in which consumption society get socialized. Baumann emphasizes that members of consumption society are also consumption metas and the thing that makes them present in this society is their property of being consumption metas. However the main problem that he would like to highlight is not only becoming meta but "transforming one's self into meta". (Baumann, 2013: 46) One of the greatest concerns of this new age is the fear of being unable to keep up with this new system. This demand which especially affects the writers creates a vicious circle in addition to obligation to create in accordance with certain liking patterns. Baumann supports this situation with the words of Bernard Rosenberg.

"If being well educated and informed is a progressive, gradual and regular process, then popular culture is the opposite of it. It's because the thing that

makes mass culture attractive is the implication that struggling is unnecessary."
(Bauman, 2017:198)

The addiction to the market increases with new media as the days go, therefore making consumer culture and social media users bound to the market. Consumer culture is a concept in which certain people from public who are called "influencers" on social media take being a guide on the subjects in which they are well informed as a mission by creating their own heroes. Among social media and digital channels, especially Instagram and Youtube are the central channels of this interaction network. They share their experiences and views about a subject or product with the mass which follows them over the accounts they have and they are included in marketing activities in this way. This mission of being a guide reaches to millions via social media and individuals create themselves a place of follower-consumer with their social media usage.

Popular culture and media created their own consumption society by reaching to different platform and by taking a step ahead of affecting individuals one by one with post-modernism. The concept of consumption became a phenomenon that shapes human life rather than being only an action. (Hatipler, 2017: 33) In this phenomenon of consumption, the products which were ordered become the objects of fast usage by being the products dominant in the market at the same time. Popular novels and texts are written to be used and consumed, and they have no concern of being present in the future. (Hatipler, 2017:41)

Henri Lefebvre underlines the part that advertisement takes in the commodification and popularization of the book. He submits that it is inferred as a success to transform the art and literature into meta. This is also an indication that "culture" is also a product of consumption for this society. Thus, each consumption object creates a repetitive motion by symbolizing a consumption indicator. (Lefebvre, 2016:122)

Popular novels create a reality unique to themselves twisting the important contents. In his book "The Mass ornament", Siegfried Kracauer attributes the success of cheap novels to mutual consciousness and sensational events of the age while explaining the success of cheap novels with instinct satisfactions and

expectations as well. The book gains fame via its extensity over masses, not because of its writer or content. Book's getting attention as a sale product is directly proportional with it's meeting the needs of consumption mass. (Kracauer,2011:64) The force which outshines the popular one is fed by post-modernism. In recent times, literature world finds itself in various conflicts. While exemplifying this conflict in his book "Secret", Semih Gümüş also questions that the books we see as worthless to buy may be the ones that need to be read. Gümüş who associates bestselling concern and popularity with publishing, names this action as a publishing attempt which is standing upside down. (Gümüş, 2013: 65) Our being indifferent to the fact that bestsellers are popular books while criticizing that huge amount of books are released the speed of which we cannot reach within a year, show the place where popular culture arrived clearly. Publisher have as much role as the reader in the proliferation of bestselling popular books. Novels which are way out of the concept of books with their covers prepared with the photos of celebrities and which are prepared with the aim of selling, are prepared to be produced as a market product by leaving their literary values. A new book strategy is created by printing the same book in various colors in order to increase the number of shares on social media. Books which are prepared in this way reflect the term of kitsch by Levent Şentürk; They don't make use lose time because they don't urge us to think even though they make us spend money. (Tözeren, 2018: 144) While literature is open to make people question and make them go deeper, kitsch is fed by prejudices and shaped as a cultural elements which is held by the dominant ones in our day. Another reason that these bestselling texts are preferred over good quality literary works is that they can create pleasure and emotional manipulation. It also stereotypes the literature by being produced for consumption society and dominating the market. (Tözeren, 2018: 146)

SECTION 2

EFFECTS OF SOCIAL MEDIA ON WRITERS, PUBLISHERS AND READERS

2.1. Changes in Literature World Along with Social Media

Even though literature world gained different momentum with new technologic improvements, it consists of writers who are the creators of that World by forging and writing, publishers which prepares that work to be released and readers who contributes by evaluating the books they read. This balance changes from day to day with the social networks.

Reader groups can be arbiters on setting the agenda by creating a significant follower mass. While reading groups in social media, sharings of quotations and presentation of personal pages by storifying them creates an interaction among readers, it provides easiness for writers who want to evaluate the reactions of readers. While social networks make it easy for readers to reach writers, writers can evaluate the reactions and comments of readers directly. It provides easy and daily access to public demand for publisher. Publishers who can find a prestudy and control field about the books to be released also can get the opinions of readers. Since the reader is independent over their own choices, they can create a anthology in accordance with their pleasures and they can set their own literature agenda. Social networks which create two-way interaction between this triangle, can have destructive effects as much as the new relations it creates.

When they cannot find opportunity to spend time in bookstores, the reader can easily access recent books or writers they scout thanks to social networks. The pages which share the quotations of earlier writers and poets can cause an awakening of demands for readers. From time to time, a false consciousness is created as a result of misnaming the writers and works with false information. The rapid spreading of false information is one of the points that social media causes

23

harm to literature. The quotations of single sentences from works or certain lines from poems can cause the whole of the work to be ignored.

In the World of literature which became an adventure of advertisement with social networks, publishers thrust some books and writers forward by proceeding with the focus on marketing budgets. For this reason, many books and writers are not read and discovered late by being left out of the agenda. Apart from these factors that directs the reader, the people who have high number of followers on social media, who are called social media phenomenons and who are positioned as guides, also have an efficient role. They direct their followers by recommendations over the recent books they read. The sharings of these books especially on the channel of Instagram on which I made a research, with images create a more efficient perception for the reader.

Although their qualifications are questioned, social networks which degrade the concept of "being writer" to daily lives, bring a new point of view to the writer identification. Social media which provides the opportunity to make themselves heard in a larger mass for the ones who share their writing experiences and who write blogs, introduces new writers to publishers. On social media platforms, there is no specific identity discrimination between writers and readers. This situation affects the writers who don't use social media in a different perspective.

An interview has been made over the questions which probe into the relation between literature and social media in order to examine the social media and literature relation of this triangle from a different perspective and to evaluate by comparing the perspectives of writers, publishers and readers. While an evaluation is made over the way of different publishers using the social media and their frequency, the relation and distance of writers with readers over social media is questioned. It was paid attention that the readers were both followers and people who were familiar with the literature world. In terms of publishers, an interview has been made with Can Publishings, Ayrıntı Publishings and Hep Kitap publishings. In terms of writers, it is aimed to research the social media

usage and writer identity by drawing attention to the writers that are active on social media. In this context; Sunay Akın, Yekta Kopan and Murat Gülsoy have been interviewed. While it was important that the readers should be well-informed on literature world, three people one of which is a bookstore owner who observes the relation between book sales and reader, one of which is an owner of offset printing house who plays an active role on social media by evaluating the inclusion of writers and publishers to the process and by making book draws, one of which is a doctorate student who is a selective reader, are chosen.

2.2. Evaluation of Interviews with The Publisher

Publishers also find opportunity to directly communicate with readers thanks to social networks which are creations of new media. While this relation continues mutually, it provides access for readers to publishers directly. By prioritizing advertisement to create a bridge with the reader, publishing world causes the reader to transform into consumer. It is possible to create same effect with the books. While some books are advertised and kept in sight more, the others are left in the background. Books that are kept in sight are directly proportional with profit concerns and they repeat themselves often. Deep dilemmas are also dominant in publishing industry. While some books are printed hundreds of thousands, there are some publishers who cannot find any book to publish. In this dilemma, the part of commercial concern is in conflict with the search for good quality works. Semih Gümüş likens the publisher of bestselling books to snatchers who thinks about how to publish that would be bestsellers or how much they can earn. (Gümüş, 2013:67) Prioritization of publishing the bestseller books plays a very effective role in literature's being identified with culture industry and its being considered as a meta unit. While popular culture and bestselling books affects the writers and quality of literature negatively, it became an advancement step for publishing sector. When publishers move away from being interested in book contents and quality, and started to be interested in how much they would sell, qualified literature was left in the background, thus the

belief that literature is an entertaining element of culture is accepted. The choices of writer and publisher are made in accordance with the style and frequency of their social media usage. While Can Publishings is considered because of their printing and sharing both classics and modern works, Hep Kitap Publishings mainly has sharings of modern works in the foreground. Ayrıntı Publishings use Instagram tos hare books while they use it to draw attention to social events. Thus, these three publishers addresses to different fractions of society. For writers, it's been an important base that Yekta Kopan plays an active role in social media. It's seen that Sunay Akın use Instagram more efficiently with his sharings in the field of museology with Toy Museum and with his sharings directly from his life. On the other hand, Murat Gülsoy chooses to play a passive role by staying in the background while using Instagram.

Table 1 : Instagram Profiles of Publishers

Name of Publisher	Number of Followers	Number of Posts
Can Publishings	171 Thousand Followers	2.052 Posts
Hep Kitap Publishings	48.2 Thousand Followers	2.294 Posts
Ayrıntı Publishings	43,1 Thousand Followers	3.594 Posts

2.2.1. Can Publishings

Can Publishings which was founded by writer Erdal Öz in 1981, published thousands of books by leading writers of Turkish and World literature. It made translation in many languages like English, French, German and Japanese.

It organizes book chattings by inviting foreign writers to Turkey or by meeting Turkish writers with readers. Can Publishings which is struggling to transmit

literature to more readers, is the leading publisher who has "qualified literature" concern.

Can Publishings which considers social media as a communication tool in the relation of social media and literature, emphasizes that contents should be chosen more carefully in comparison with other brands. People need to be delicate about the language that is used when it comes to literature. Can Publishings which considers social media as the most important channel to reach for readers and young generations, thinks that it is one of the best pros to reach for a great mass with a single content. In addition to this, it underlines the contradiction that permanence of literature and social media contents are consumed rapidly. While thinking that social media doesn't have a huge role in the popularization of literature, Can Publishings emphasizes that its contribution to book's recognition cannot be denied. Qualified literature and a good book meet up with their readers even though they are not present on social media. Can Publishings which positions social media as a bridge to meet with readers, aims to establish an organic bond with followers and readers by sharing the newly released books, writer events and reminders of previously published books. Thanks to this bond, readers can transmit the questions that they would like to ask to publishers. Publishers become a medium, especially via social media, for the communication that writers and readers fail to establish directly most of the time. Social media also redress the balance of this triangle in terms of providing preliminary information on the books to be released and a chance to follow the writing process. Publishers are also located in between writer and reader by undertaking the duty of communication for many writers that are within their structure.

2.2.2. Hep Kitap Publishings

Hep Kitap Publishings which was founded in 2016 and which gained many books to our literature since the day it was founded, breathed new life into sector by setting off with the idea to bring in a brand new publisher to Turkey, idea to do things that have never been done, idea to look from another point of

view to the thing that have been done. While aiming to give an opportunity to young and fresh writers of Turkey, and to set sail for new geographies, Hep Kitap publishings emphasizes the importance of presenting the books which set the agenda, and which seize the day. It aims to maintain the process of book printing with same attention from visuals to texts or in every audience from adults to kids. It brings books in the fields of adult literature, children's literature and art, and from both Turkey and the world together with the readers.

The editorial director of Hep Kitap Publishings, Deniz Yüce Başarır who emphasizes that publishing sector in Turkey is pretty crowded, also emphasized that the attitude of Hep Kitap Publishing would be more different than others by saying; "Lots of books are printed and they almost shoulder each other in order to show themselves. All kidding aside, there is really a confluence in the bookstores. In reality, we have a market that closely follows the global publishing. There is no space. There is an intensity." Deniz Yüce Başarır also emphasizes that the relation between publisher and reader should be established on solid ground, underlining the importance of reader. "The people who read books are needed. The people who read books, understand books, and make them a part of their lives are needed. If the number of people who say 'I cannot live without books' increase, then the sector will be an actual sector."

Hep Kitap Publishings which believes that art and literature have a vibrant structure that can maintain their presence in every field of life as long as there are people, and that can change their shapes in accordance with conditions, accepts that it is a natural part of the change to see the the reflections of literature on digital channels. As an experimental example to digital media being used as a field of fiction, Hep Kitap Publishing use the Reddit user who wrote a secret novel through the comments he made in random times and which are considered as meaningless at first sight. Even though there are stimulating and encouraging good examples, there are great problems especially in literature as a result of wrong social media usage. They draw attention to the fact that, with quotation and aphorism pages, literature gets more superficial. We can distinguish the social media, rather than being used as an aphorism field, as a channel in which love of

literature is spread, in which the limits are tested, in which book contents are introduced and in which literature love is planted in as long as there are qualified readers and critics who can distinguish the good literature from bad.

Hep Kitap Publishings which views social media channels, especially Instagram, as a meeting atmosphere, gives an example of new media easing the accessibility over the channel Instagram. We can see what many people think about a book when we share the book by tagging its name. Social networks which are considered as a book club that starts within screen and can be transformed into face to face meetings, are great opportunities for readers with similar tastes to find each other. When we look from publisher perspective, digital media is a quite strong advertising field. It creates an efficient atmosphere which persuades young people who never reads or who spend most of their time here as much as it helps readers who follow the publisher to be informed on new publishings. On the contrary to many different believes, on social networks on which digital media doesn't have any negative effect when it is used correctly, the greatest concern is social media transforms into an atmosphere of aphorism. This problem can be solved if and only if readers and publishers which we entitle as "qualified" have a right to speak in these channels.

Social media is a field that provides opportunity for books to be more accessible, in which opinions on books are shared and in which we can learn the thoughts of readers directly via questionnaires or posts that include questions. The important thing is to use this field accurately and effectively. Hep Kitap Publishings who create different methods in accordance with different needs of different channels, puts forward posts that can draw attention with their visuality on Instagram. They created a field in which they give writing recommendations from important writers, in which they start communications with people who spend a remarkable part of their daily lives by thinking on books, and in which they share historical developments about literature in addition to introducing book contents.

Hep Kitap Publishings which also supports the activeness of writers on social media, becomes a medium for them to meet their readers on this platform

from time to time. They help writers receive feedback from their readers by connecting them via Instagram interviews, live broadcasts.

2.2.3. Ayrıntı Publishings

Ayrıntı Publishing which started it career with the Publishing of *Tools for Conviviality* in 1988, followed a sensitive path by being inspired by the new global movement that started in those years. While publishing the selected works series of thinkers from the world of literature, art and thinking like Michel Foucault and Jean Baudrillard, Ayrıntı Publishings made it possible for their readers to reach the works of great artists like Jean Genet, Chuck Palahniuk, John Fowles, Philip Roth, Julian Barnes and Tom Robbins. Ayrıntı Publishings released more than 1000 books in various serialisation in 30 years and they continue to bring a lot of writers together with readers.

Ayrıntı Publishings which defines literature as an interdisciplinary field of art that has the aim of expressing emotions and thoughts in our lives in an effective way whether with speech or writing, emphasizes that we come across literature in various style at every corner of our lives. They underline the fact that social media is an irreplaceable interaction tool thanks to advancing technology and conditions. It became impossible to think a life without social media in present digital age with advancing technology. The relation between literature and social media can be both harmful and beneficial in terms of opportunities provided. We live in an era in which we can slide our fingers through the colorful showcases of bookstores, in which we can buy online, in which we can even communicate online with costumer representative who is on other side of the screen, in which daily newspapers can be read online, and in which weekly magazines can be collected in a folder and can be read online or offline. Moreover we can do most of these things with single touch most of the time. While everything can be accessed this easily, literature get its fair share from social media. Among the pros of social media, there is opportunity to reach information easily, the possibility to access many Turkish or foreign books thanks to social

media and internet, the privilege to follow newly released books in Turkey or the world, debated subjects, the writings and sharings of both domestic and foreign writers, and the the opportunity to look around the archives of newspapers and magazines. Nowadays, many young writers find the opportunity to collect their writings into books by making their voices heard on these platforms. If we think that interactions are what makes social media standing, it is possible to say that literature has its place in this interaction.

When social media is associated with literature, it causes written channels to go extinct in time by surpassing the printing press swiftly. It causes to problems such as preferring e-books over written books, piracy over social media, and following the channels of newspapers-magazines online. Ayrıntı Publishings which defends that talking over the books that are read, commenting on them, or recommending new books encourage readers more accurately, asserts that the benefits of social media are huge according to the researches that are made. Besides the fact that it gets easier to communicate with many domestic or foreign individuals and organization via social media channels, it should not be forgotten that social media is social in a limited way in our day on which consumption is dominant. The result that can be inferred is social media has both pros and cons over literature. For example there are sometimes uncertainties who does a quotation that was shared by a writer, poet or user on Facebook-Twitter belong to. When curious readers research this and find out that it was written with wrong writer or source, they can wander away. We need to bear in mind that using symbolized or abbreviated "social media" language instead of using smooth Turkish harms the literature.

Social media is pretty effective for introducing newly released books and their being spread directly proportional with it. Reader will always have the final Word when it comes to popularization. Ayrıntı Publishings which defends that bestselling books gets popular as a result of being discussed among readers and recommendations, underlines the fact that being apparent on social media and

popularizations are not same things. It defends that social media plays a huge role in making books visible and spreading them.

There are nearly no firms or people who don't have Facebook, Twitter or Instagram accounts nowadays. Everything can be accessed easily on the tips of our fingers with the help of Internet and accessibility. While claiming that being active with their social media accounts has its pros, Ayrıntı Publishings prefers to use contents which consist of sections that may attract the reader rather than simple introductory texts. When we evaluate literature as a whole with other arts, in is needed to bring visuality into the forefront, therefore sharing book covers attracts attention. Ayrıntı Publishings which is a publisher that associates social media with social matters in addition to literature, indicates that being constantly active on social media is a result of their political stance. They aim not only to increase visibility but also to include social matters and share them with readers.

Ayrıntı Publishings which positions social media in every part of publisher-writer-reader triangle, emphasizes that publishers, writers and readers are connected to each other. It defends that social media is a labor of a collective work and publishers are a whole with readers and writers within this triangle.

Table 2 : 1.2 Pros and Cons of Social Media According to Publishers

Publisher	Pros of Social Media	Cons of Social Media
Can Publishings	Being able to reach for younger generations Transmitting books faster and easier to a large reader mass	Rapidly consumed contents Being transient

Hep Kitap	Readers being informed on new publishings Encouraging young ones to read Providing to receive feedback by getting writers and readers together	Limiting the books with aphorisms Creating contents that may support easy consumption on social media
Ayrıntı Publishings	Providing easy access to information Introduction of newly released books Communication easiness Providing easier and more practical access to sources, writers and books that are domestic or foreign Being able to follow the agenda discussed in literary world Creating newspaper and magazine archives Encouraging readers to read more with book comments	Written publishings being replaced by e-books

It's seen that positive sides of the relation between social media and literature are dominant for all three publishers that were interviewed. When we evaluate this data, we can defend that the contribution of social media to literature is more than its disadvantages. Even though have a mutual opinion on positive sides of social media that are easy access, reaching for readers and easy communication, they defend different topics about negative sides. While Can Publishings complain about transiency, Ayrıntı Publishings emphasizes that the

balance of written publishing and e-books consumes each other. Hep Kitap, on the other hand, complains the fact that literature is shared as aphorisms on social media.

2.3. Evaluation of Interviews/Surveys with Writers

Social media which creates a "freedom" environment in every field and aspect, breaks the taboos and takes the censorship down. It provides this freedom not only to readers but also to writers. While it provides opportunities for people who want to be writers by sharing their experiences on their pages, it helps writers to reach for larger masses without the publishing concern. (Kara,2012:6) In this context, it possible two divide writers into two groups. Arthur Schopenhauer makes this division as "those who write for subject" and "those who write for literature". He defines one of them as sharing your emotions by writing someone's experiences, and the other as writing to earn money. (Schopenhauer,2015:7) The thing what makes a writing worth reading is the narration of the writer in the subjects that appeal to everyone and that is most known. When the subject of popular novel which was mentioned a lot in the previous section approached from "writer" perspective, the factor that needs to paid attention is the way the writer processes this popularity. While underlining the fact that the purpose of most books that were released nowadays is to gain profit, Schopenhauer attributes the cause to writers, publishers and critics not being in cooperation by finding a common ground. While setting the agenda for literature, this loop stereotypes the reader mass. The concern of following the "new" books which are mentioned on social environments directs readers to certain writers. By setting off from the narration styles of writers, Schopenhauer divides literature into three groups; actual, permanent and claptrap. (Schopenhauer, 2015:64)

These sharings also provide new styles of writing for writers who reach their readers easily by publishing their writings online. Social media writers started taking new steps for the creation of new literary genres. (Ülker, 2017:38)

Nowadays, it became easier for writers to be visible and recognized, and this increased the number of writers. While the distance between the increasing number of writers and expected writer image is getting bigger, a definition of writership which is far from thought production and in which commercial concerns are forefronted, is born. New Technologies create a new definition of "writer" by causing writer identity to take a new form, and by causing collective writings and social media literature to rise. While struggling to transmit their books to larger masses, these writers want to commence mass production. While classifying the writers as "those with social purposes" and "those with individual purposes", Enis Batur emphasizes that one of these groups write to gain fame, reputation and wealth, and the other write to enlighten, teach and share. (Batur, 2014: 123) These two definitions can be applied to readers; those who read to benefit, improve themselves and questioning, and those who read to escape from daily fuss and to remain on the agenda.

Table 3: Instagram Profiles of Writers

Writer Name	Number of Followers	Number of Posts
Sunay Akın	787 Thousand Followers	5.433 Posts
Yekta Kopan	139 Thousand Followers	1.639 Posts
Murat Gülsoy	2.974 Followers	231 Posts

2.3.1. With Sunay Akın

Sunay Akın who was born in Trabzon in 1962, started to publish his poems in magazines in 1984 after graduating from Physiography Department of Istanbul University. Sunay Akın who added many publishings in the aspect of literary magazines to our lives, released "Yeni Yaprak" poetry magazine in 1989 and the poetry magazine called "Olmaz" in 1990. He won the Halil Kocagöz Poetry Award with his file "Noktalı Virgül" in 1987 and he won the Orhon Murat Arıburnu Poetry Award with his poem "Makiler" in 1990. While Akın follows the footsteps of Orhan Veli when it comes short poems, he is under the thumb of Cemal Süreya when it comes to equivoques. Akın who established Toy Museum in 2005, plays an active role in documentaries, and cultural and art programs.

Akın who likens the social media to the entrance part of a building, explains this simile this way:

"Think of a building that has 26 flats, and when you enter it from the street, you see newspapers on the wall. This is a wall newspaper that a highschool student who is a resident prepared by studying up all night, by drawing pictures, by writing texts. Why? For people to be informed or read something while waiting for elevator, and it' me who prepares that newspaper. With the magazines that I've written since my elementary school years, information would come to the city I lived once a week. This information that came once a week was encyclopedias which were in the shape of 16 page-fascicles. I used to take them and bind them because I believed that information was the greatest power that is produced and managed. I see the answer of this question from this aspect. These examples can be increased. I published "Yeni Yaprak" magazine and I published others later on. All these reflect the window from which I see the social media." For Akın, social media is not a purpose for information to reach people, but a tool for it. While he avoids defining himself as a social media writer, he emphasizes

that he never ad the aim to show his works via these channels or making himself present over this channel, because his actual field is literature and books.

Akın who likens the social media which is opening to literary world, emphasizes that it has many advantages. He defends that social media creates a possibility to provide information for people by producing information and presenting a taste of that information. At the same time, social media creates a field of freedom by setting us free from gangs and censorships they created. It provides great easiness for an artist to transmit the book he wrote to readers. Thus, it makes people be informed on book studies by literary environments. Akın who has a different perspective on social media with his museologist identity, draws attention to idea sharings while talking about his usage of social media.

"Being a person who establishes museums, I look from different perspectives. I tell my opinions on establishing a museum to society via social media. For instance, I am establishing a museum called "The Toys of Art" and I share this museum with society since the first moment that I used social media. Museum is established in the brain firstly, and I take the first step by sharing the idea of the museum with people over social media. This actually shows that social media is a part of this brain for me. This is the way I use social media; I proceed by sharing my thoughts and their route maps with people"

Akın who defends that social media is a channel which increases the number of readers when it's used correctly, underlines the fact that there is a difference between the reader and the follower. He indicates that social media helps writers to reach more readers in the easiest way by likening social media to a window which helps him meet the readers and establish a bond with them.

While defining social media as a channel that may put a smile on people's faces in their daily fusses, he likens social networks, especially Instagram, to his study room, even to his writing table. Akın who sees that his sharings contributes to people and transform into different things for every one of them, and who receives a recompense for his works in his face to

face meetings, indicates his position on social media by saying: "In my opinion, Sunay Akın on social media is just as the same as Sunay Akın on the stage or Sunay Akın in the books. "

Social media opens the doors to a more liberal world by breaking all the taboos. Each writer and each artist represents a one-man republic on social media. Publishers and writers find the chance to transform followers into readers thanks to the social media. This situation appears to be more advantageous especially for publishers. They have the possibility to print more as long as they reach more people. This balance continues over a mutual guidance between publishers and writers. When it comes to the disadvantages of Instagram, Akın complains about the creation of infollution and trash of false information. Misinformation affects the literary value and quality of both writers and works in the eyes of readers and followers.

2.3.2. With Yekta Kopan

Yekta Kopan was born in 1968 in Ankara. He graduated the Department of Business at Hacettepe University and became an artist by commencing his vocalisation studies. After his stories were published in "Hayalet Gemi" magazine, he wrote short text for "Hayvan" magazine and movie reviews in film magazine called "Altyazı". While playing an active role for the establishment of "Eşik Cini" magazine, he wrote narrative texts. In 2002, he won the Sait Faik Story Award with his book "Aşk Mutfağından Yalnızlık Tarifleri". His story book named "Karbon Kopya" which was released in 2007, was awarded with World Book Award in the field "Copyright Book of the Year" in the same year. Moreover, he won the Yunus Nadi Story Award and Milliyet Haldun Taner Story Award with his book called "Bir de Baktım Yoksun". He follows a plain and humorous line in his stories.

Kopan who doesn't consider social media writings or the writings of phenomenons on these channels as literature, defends that these people do not chase a literary qualification that won't be defeated by time, but they seek a

structure from which they can profit. He underlines the fact that even though their writings on social media help them to be referred as writers, those cannot make them literary writers.

Kopan who uses social media as a reader and an art follower rather than using it as a writer, establishes an organic bond with his followers by maintaining his communication with them about events, book recommendations and exhibitions. While underlining that social media stretches the limitations in every field, he emphasizes that this has both positive and negative sides. Kopan uses these sentences as an example; "A reader is able to ask a thing that he prepossesses about one of my books instantly. He can share his positive-negative criticism instantly. These things are good and they make us closer to each other. However, this closure may intervene in our privacy from time to time." As a result he indicates that social media has its disadvantages as much as its advantages.

Kopan who positions the social media both within and outside of publisher-writer-reader triangle, underlines that it's within the triangle in the times when it makes it easy for a work to reach the reader and when it increases visibility, but it's out of the triangle in the times when it confuses the reader with false and crowded information. While he emphasizes that a good reader can make this differentiation easily, he draws attention to importance of qualified reader in this triangle.

2.3.3. With Murat Gülsoy

Murat Gülsoy who was born in Istanbul in 1967, is a Boğaziçi University graduate. Gülsoy who started to get famous in the field of literature with the magazine called "Hayalet Gemi" between 1992-2002, won the 2001 Sait Faik Story Award with his book "Bu Kitabı Çalın." Then in 2004, he won the Yunus Nadi Novel Award with his novel "Bu Filmin Kötü Adamı Benim" and in 2013, he won Notre Dame de Sion Literature Award with his Novel "Baba, Oğul ve Kutsal Roman". Gülsoy also writes reviews and essays on literature. He teaches

Creative Writing in Boğaziçi University. Moreover, Gülsoy has remained on duty as Chief Editor of Boğaziçi University Publishing since 2004.

There are always people who write stories, novels and essays and who have visibility on social media, and they can easily reach readers because they are well-known. In the past, these kind of questions were asked when television celebrities published books, and now they are asked for social media phenomenons, but literature readers are the ones who keep literature alive. In time, the ones which really has a literary value can have a permanent place in literature. In this context, visibility on social media has no effect.

Nowadays, while other channels (e.g newspapers and television) sadly lost their effect, social media provides a kind of opportunity for advertisement even though it cannot fill this emptiness completely. It's one of the most efficient ways to announce your book today. Gülsoy who likens social media to the eldest way of advertising, underlines the power of social media to addressing large masses by saying: "Readers' whispering from ear to ear. The recommendations of a friend in whose taste I trust have the best effect compared with all book enclosures, all printed announcements, and all billboard advertisements."

Gülsoy who defends that social media makes the writer and the reader closer, questions how would readers communicate with them if there weren't these social channels, and if they had no accounts on them. In this respect, social media acts as a bridge between reader and writer.

Gülsoy who prefers to share his books, the trainings he provides, and the studies he performs at university instead of sharing the moments of his individual life on social media, defines Instagram as a half-official organization. At the same time, social media is a quite swift and direct communication channel. While questioning the presence of such rapid communication between writer and reader, he indicates that he only saw the positive results up to date. The purpose of an artwork is to create an impact, and it does create, but the magnitude and quality of this impact cannot be known for sure. According to Gülsoy, direct communication over social media helps us lift the lid off from time to time. Another feature of the

artwork is that it reveals the inner world of its creator. Gülsoy who positions the reader ahead of writer, indicates that writers do not know readers but readers know writers quite well. Therefore, communication over social media has the function to destroy the imbalance in a way, and gives writer the opportunity to know the reader as well.

Table 4: Pros and Cons of Social Media According to Writers

Writer Name	Pros of Social Media	Cons of Social Media
Sunay Akın	Producing and sharing the information Creating a field of freedom Increasing the readers	Infollution Trash of Misinformation
Yekta Kopan	The opportunity to communicate with reader closely Increasing the visibility of a work Young writers' becoming popular	Intervention of private life Confusing the reader with misinformation

Murat Gülsoy	Advertising opportunity	Fame turning into writership
	Reaching a large mass swiftly	
	Balancing the writer-reader relationship	

For the writers who set thin bounds to social networks and literature sharings, the most advantageous side of the social media is that it provides them the opportunity to form a direct relationship with readers. Social media helps the writers who created their field of freedom with their social media accounts to reach larger masses thanks to a natural bond established with readers. This rapid accessibility of social media affects the writer negatively from time to time because of the sharings of wrong quotations with wrong writer names.

2.4. Evaluation of Interviews/Surveys with Readers

Reading is at least as important as writing, and you need to be good reader at first to be a good writer. Readers represent writers and publishers, and they also the carriers of culture. Semih Gümüş defends that a good reader always supports the writer and literature exists thanks to readers. He underlines that a good reader directs the writer to deeper and more qualified writing. (Gümüş, 2014:23) Rita Felski summarizes the relation between reader and literature by saying "Text is our mirror", and this relation which feeds and is fed by each other affects the development of literature. Gümüş claims that as long as reader thinks and chooses qualitatively, the fundamentals of texts will get stronger, thus people will stray away from popular novels and get closer to classics. (Gümüş, 2014:63) By dwelling on the roles of readers, Umberto Eco thinks that reader has an active role on production process of a text because he is an active critic. (Eco, 2017:22)

In literary world, we come across works of which number is higher than the number of readers. Every literary genre finds its own reader. The major problem we face in the relation of reader and literature is the issue that the works of which the number of readers is high are accepted as qualified. While the dilemma of "whether the number or the quality of reader" is not solved yet, the number of readers is directly proportional with the popularity of the book. Rolan Barthes explains this balance by saying: "The birth of the reader has to take place at the expense of writer's death". (Littau, 2017:40) The balance of reader-writer relation changes gaining importance with postmodern novels. Reader possesses a more active role and gets included to the production process of the text. With the new media, this balance of roles changed and reader got included in the process of writing and creating.

As Enis Batur indicates, the most important point the reader gets into danger in their relation with literature, is the time when reader is degraded to consumer and book is degraded to meta. (Batur, 2014) While the reader used to be distant to writer, they are now placed right in the middle of the triangle.

Table 5: Instagram Profiles of Readers

Name of the Reader	Number of Followers	Number of Posts
Sena Balkaç (Account:Sena Ofset)	2.250 Followers	425 Posts
Derya Atasoy (Account: Zai Bodrum)	19.5 Thousand Followers	311 Posts
Işık Sungurlar	858 Followers	1.772 Posts

Among the readers that were interviewed, Sena Balkaç shares the job she does by associating it with books and printing process of books in her active Instagram adventure.

43

The book readers in general, whether there is social media or not, are very competent on the contents of writer, publisher and books, and can easily access the books they'd like to read because this is their interest. On the other hand, social media is qualified as a recommendation mechanism for people who thinks they have little time to read and who thinks any book would be okay. Moreover, these sharing are a tool for people who don't read to be influenced by popular culture trend.

There are lost of publishers and periodicals in our country. According to Balkaç, the works which couldn't find their places on the shelves of large companies were not known by readers except for good literature agents, but now publishers got the opportunity to reach their readers by using the power of social media. Social media has a lot of positive sides especially for boutique publishers. On the other hand, Balkaç who emphasized that social media also has lots of negative sides, underlines that people or organizations who reached a number of followers under the name of book bloggers, but who has little potential to read books and understand the literature, cause harm to both sector and content with the aim of gaining profit. Balkaç who criticizes that contents were replaced by images on social media, indicates that there is no place in literature for this. Literature transforms into meta on social media when it's used to take photos, to be visible by sharing two lines from it, and to attribute to someone. Balkaç defends that it will be a meta rather than literature as long as there are people who shares without knowing the creation process and condition of a book. Balkaç who considers social media as a field of infinite freedom for everyone, mentions the place of social media within this triangle by saying: "We all are present in this World with our choices. Therefore I prefer and recommend to handle the positive sides and use them that way. By this way, I catch the opportunity to know the people who are devoted to books, writers and literature and meet them on common ground."

Balkaç who positions social media as a trap for the popularization of literature, indicates that it provides the opportunity to reveal the writers who are not known much, and it helps us know a little about their books and lives on the

other hand. Balkaç who has a different point of view on this subject because of her occupation and book passion, describes her usage of social media this way:

"Because of my profession and passion, I approach my job from a much different point of view and share. Being the one of considerable book producers of our country, we serve nearly more than 20 firms in which there are publishers who produce 25 books monthly and there are ones who produce 2 books yearly. In this process, I can observe both the social media relations of those firms and their interactions with their readers. Based on this, I use it to increase the visibility of the writers and books of all medium sized and boutique publishers and make them known. While doing this, we draw lots with people who make book sharings and whom I trust with their sensitivity of what they read, to make the readers reach these books. On the other hand, I share the production process slightly because I want them to know how this sector is labor-intensive in the background. I also give place to writer and Publisher interviews. I share new books and new publishers so even though they cannot find place in the shelves, people can demand them from the page of publishers. I aim to become conscious together by reading and grow more and more by sharing."

Balkaç who uses the power of social media to reach for larger reader masses in parallel with literature and her job, uses a profile which supports and feed the social media usage of writers and publishers as a reader.

Derya Atasoy who is the owner of a bookstore called Zai in Bodrum, organizes writer communions and autograph sessions at the same time. Atasoy thinks that the leading advantage of the social media is the opportunity to follow innovations and news in literary world. She believes that the direct access to present books, most debated books and writers, and intelligence method provided by the daily sharings of publishers and writers accelerates the classic progression of literature.

One of the most important pros of social media on literature is that it gets easier to introduce the books and transmit them into people of interest. Newly released books can be transmitted to literature lovers not only by the shelves of bookstores, but also by the publishers and book critics directly, therefore readers find more opportunity to explore among the books instead of the books which were put forward by certain channels. Atasoy who mentions cons besides the pros, indicates that a large number of contents which surpassed qualified literature are released to the market. People who were declared as writers with economic reasons according to the number of their followers, can be presented as artists without being examined by a qualified editor because of the mass they reach for. This situation isolates the apparent line between qualified literature and cheap content by surpassing the selectivity in literature.

Atasoy who attributes the commodification of books to the attitudes of publishers, indicates that some publishers considers books only in commercial way, and they leave the content under the shadow of marketing. Moreover, they use social media actively only for this cause. According to Atasoy, making paid advertising deals with people who has reliability in their fields, delivering books to literate mass and the literature market founded on this approach can provide opportunity for readers to see the book as an object that is needed to be possessed. Especially the fondness of social media to visual esthetics also causes the books to be used as objects

Atasoy, who considers social media both as a trap for popularization and an opportunity to reach for a larger mass, mentions that before social media got this popular, readers could come together with similar readers and have conversations on literature in book clubs or in their social environment, and they could share what they read with direct communication method instead of using social media. However, with social media getting stronger, being a reader started to take on a duty of show off. Atasoy, who evaluates this situation from both aspects, indicates that it's good because it leads to the necessity for readers to remain active by reading and following more even though it is to show and it is bad because it is not known for sure whether the reader really reads or reads just

to show, and whether the books they present to their followers have advertisement purpose or they share it because they like it.

Atasoy mentions her usage of social media by saying: "I follow publishers, writers, libraries, bookstores and people who are experts in their field in order to be informed on what is new in literature and recent subjects. I learn and read new books according to the recommendations of the writers and readers I like, or I share the books I read and like, and recommend them to my followers."

Atasoy who is able to evaluate all components of sector and the triangle, defends that an awareness can be created in literature field with the accurate usage of social media with a beautiful cause.

While being a curious reader both in the fields of art and literature, Işık Sungurlar who is both an artist and a doctorate student, use social media mainly for literature sharings.

In this era where social media is within our lives extremely, we gain favor in different fields from this channel. Literature is one of these fields. Sungurlar who evaluates the triangle of writer-publisher-reader, indicates that accessibility became easier within this relation network via social media. The reader find the opportunity to know the writers they follow closely, to be informed on various events and campaigns of the publishers, and transmit their opinions and demands easily in shorter time. In the context of writer and publisher, recognition became a situation that can be easily achieved. Users find the opportunity to know the writers they have never read or the publishers they have never knows thanks to these channels. Moreover, the vast number of personal book review accounts provide people with knowledge on different types of books along with the comments about them. The abundance of these kinds of accounts requires separation of qualified ones. Sungurlar indicates that literature becomes more attractive with the "accurate" and qualified usage of social media.

Sungurlar who doesn't deny the truth that social media invades our lives on a large scale, claims that it's in our hands whether to use this situation to our advantage or not. Social media addiction is debated a lot specially in recent times. Building our lives on social media exists as a complete negative side itself. It

would be wrong to say that every user behaves this way, however the presence of such situation cannot be ignored. Literature field finds itself a great place on social media. It cannot be expected that literature which is an important field of sharing will not be included in pros and cons of social media which comes naturally. According to Sungurlar's observations, one of the best pros of social media is accessibility (writer-publisher) and proliferation. Proliferation both includes pros and cons. The "increase" in something also shelters the fact that it also has "decrease" in itself. Since interest does not bring information, the things presented under the name of literature can also become unqualified. It can be seen that Some writers and publishers want to print same kinds of books because of reader demands and this situation became more frequent with the social media becoming more widespread. Many of the books that emerged in this situation are not literary works, but merely printed books. If we were to take a look at proliziation subject from a positive perspective, we can say that writers and works that are really good and are not appreciated, find the opportunity to outshine. As an example, when we talk about social media and books, the first thing that comes to our minds is, with no doubt, "Madonna in a Fur Coat" and of course Sabahattin Ali. It's sad that such a writer and such a book is recently appreciated. In addition, social media provides young writers with opportunity to express themselves. In a way, it offers them a wide range in terms of introducing themselves. When we take a look in general, we can see that pros and cons of social media over literature are within each other.

Various objects in which most shared books, writers or poets in social media are used, gets designed and are put on market. Literary works are printed again with the covers in which the actors of popular series or movies are present. This situation actually commoditizes literature more than it commoditizes books. The populariziation skill of social media cannot be denied. This situation is not only present in literature but in every field as well. Social media being established especially on apparency is one of the greatest causes of this situation. You are as present as you are apparent so to speak. Literature receives its share from this. When we take a look at the books that are read and shared in general, we almost

see the same books of same publishers. In this aspect, they help literature to spread in a qualified way. Sungurlar who interprets this situation in the dimension of literary magazines rather than books, defends that popularization became a trap. These magazines that increased recently and that are like a copy of each other, has no unique characteristics whether in their designs or contents. The artists that are placed in the covers of every issue are even nearly same. Moreover, the sub products that increases the sales of the magazines are also designed over these artists. Popular names are absolutely included in these magazines and they are not necessarily a men of letters. Sungurlar emphasizes that, with the proliferation of literature, books are less likely to fall into the trap of popularization, magazines do this more.

Being a person that is closely interested in literature, Sungurlar indicates that she shares both her own writing and the things she reads in her literature sharings. She also follows her favorite writers, poets and publishers whose books she loves reading. Thus, she can be informed about newly printed books and she can have information on books which are in her taste and which are previously printed.

Table 6: Pros and Cons of Social Media According to Readers

Name of the Reader	Pros of Social Media	Cons of Social Media
Sena Balkaç	Boutique publishers reaching for readers	Qualified contents being replaced by visuality
	Meeting on common ground	Book bloggers causing harm to sector by approaching in commercial way
	Exploration of unknown writers	Commodification of books
	Increasing visibility	A trap that popularizes the literature

Derya Atasoy	The chance to follow what is new in literary field Establishing communication directly with writers Announcing the books more swiftly	Contents of poor quality Objectivization of books People who have a large number of followers identifying themselves as writers
Işık Sungurlar	Accessibility The chance to be informed on developments about writers and publishers Recognition Easiness to reach book reviews Revelation of unknown writers The chance for young writers to express themselves	Literature being unqualified

The readers meet on the common ground by thinking that social media has more positive effects on literature. The most valid advantages of social media on literature are the swift and easy communication between reader-writer, and the chance to be informed on the developments in the field of literature. The readers that were interviewed complain that literature becomes a profit source by being unqualified with social media sharings.

SECTION 3

A GLANCE ON LITERATURE FROM INSTAGRAM ADVENTURE

3.1. Literature on Instagram with "1Kitap1Mekan"

First of all, 1Kitap1Mekan was established as a blog in which there are place explorations and book recommendations. Every week, there is a detailed introduction about a book, a glance on its plot and quotations from it accompanied by the book reading place of the week.

Instagram, which entered our lives in 2010, was born as a social media platform in which photos and texts were united, and became the most used social media platform by being upgraded with video, location and story features. It created contents in different fields and included literature in these contents. 1Kitap1Mekan which was transformed into a page with 70.000 followers with the aim of supporting the blog, became an Instagram page in which books and places where books can be read are shared in the middle ground. It became the beginning of the journey of my individual literary experiences which I transfer to others by meeting writers, publishers and places in a mutual frame.

One of the starting points of this Instagram page, which I manage by selections and recommendations of classics, and recent Turkish and world literature, far from popular literature with the search for qualified works which is dominant in the background of necessities of being a literature graduate, was to inform larger masses on beautiful books. While I couldn't create the awareness I expected only with book sharings, I started to draw attention of more people by associating books with places in order to prevent disregarding the contents of books. The details of the place in the photo, the coffee and dessert on the table all became fictions to draw attention to the book, and after a while book photos

51

started to get the attention and liking it deserved. Thus, a mass started to emerge around my literary taste. While this sharings led to questions about books, advertisement recommendations, and relations with writers and publishers, they encouraged many people for reading. The positive reactions led to a bigger responsibility. It required a lot of time and effort to recommend four new books in a week to people who trusts your literary taste, and to share the analysis of these books, and most important thing is to share without destroying the attention which I had in the first day. First thing to be avoided was the book sharings with the focus of request and advertisement that I received. I paid attention to share without leaving my literary taste.

After you choose a mission and get approved by your followers within such channel, you are positioned as an opinion leader. You need to pay extreme attention to your choices and the words you use as well. Unfortunately, since there are users who want to gain profit by transforming social networks and accounts into business channels, it gets hard to prove that you are far away from this concern time to time.

While it provides the opportunity to share literary taste, forgotten books or the books with high literary value that was left behind the shelves with large masses, literature gets affected negatively on these channels from time to time. I would like to approach literature sharings on Instagram from two different aspects.

The first is that influencers who uses their lifestyles, daily lives and relations as contents get an identity as a writer by writing books after they achieve certain followers and recognition. Influencers who write their experiences on social media by storifying them, write books which are candidates of being a popular novel. Thanks to both their follower masses and recognition on the agenda, their books can reach a larger mass. For this reason, the old and new works which wait to be explored, and which can be considered as "real" literature, are in the back rows of the shelves. Being a writer over a profile that was created on social and digital channel is like a treason to literature. Here emerges a situation where we remain in between distinction of individuality and profile. While defining the

system that organizes the daily life, Goffman defined a series of rules which were determined in accordance with various reconciliation stages which were weaved socially with others by establishing a structure apart from the individual. (Bayad, 2016:83)

Nowadays, this situation continues over the profiles created on social media. While communication is transferred into phone screens with new media, social networks and society transforms into a field in which we try to reveal our individuality. We pass to a position which consumes continuously by constructing ourselves from the beginning. We start to create a new "self" that society produces by straying away from individuality. We live in a tendency to address the masses by straying away from uniqueness in order not to be excluded from society. We create a new profile on social media to be seen different than who we really are, and we struggle to be seen more perfect and colorful than we really are. While our social identity is shaped according to others, we change our lifestyles by trying to behave more suitably to this identity. Works which can be defined as the popular novels of our day fall into the hands of social media phenomenons by straying away from literary qualification with the production of these profiles. Reading the special lives, schemes, and relationships of others is more attractive for the mass that works intensely in 21st century society.

Second type of sharings which harms the literature in my opinion is the social media accounts in which there are aphorisms and quotations. The introductions of books with only quotations without being read causes the contents to be consumed rapidly. Quotations that are shared much become popular and cause other books to be left in the background. Motivational quotes that caught a fast climb with self-improvement genre especially in recent times being collected into a book by being photographed is one of the factors that again harms the literary world. This accounts in which the quotations are shared also cause a flood of misinformation. This chain of wrongs with the false sharings of book or writer names create a trash of information by spreading rapidly. The fast and easy spreading of book quotations also affects the book industry negatively. There is

also a mass of followers who considers the sharings of quotations enough instead of buying and reading the books.

3.1.1. The Contents of Books Shared on Social Media

Book contents that are shared on social networks are one of the factors that affects the book industry. As books are shared, their visibility increases and they get their place in the list of bestsellers by directing consuming mass to sharing. Some publishers make the books objects of sharing by printing the same books in various colors. While cult books and popular novels won the priority of sharing, new book explorations on social media draws attention. I would like to give example over my experiences and shootings. When a coffee and a dessert on the table are photographed with a book that's not known much, it gets a limited number of liking, but When I take the same photograph with a known and respected writer, it gets five times more likes. Unfortunately, people evaluate book sharings over visuality and etiquette rather than its content.

Publishers also share the covers of books which attracts readers rather than sharing loaded content; they rely on visuality by avoiding explaining the plot and the content. The reader who doesn't have enough information about books ignores many literary works my making their selections only from the sharings. Publishers which limits book contents only with quotations affects the creation of qualified literary content negatively.

Since my aim is to introduce unexplored books to my followers as 1Kitap1Mekan, I make my selections of books over plot of books, the language of writer and escapist books. I make recommendations to my followers by seeking both literary depth and language depth. While preparing book sharings, I am in an effort to transform my followers into readers with a text that wouldn't bother them but also awaken curiosity about the plot of the book. One of the most important step is the trust issue. You have the chance to lead the explorations of books that was never heard after you create an organic bond with no advertisement. Since I prefer not to include politic or moral debates on such an account an social media, I

54

need to pay extreme attention to my book selections or the words I use while introducing the books. The main point that needs to be paid attention when you share a books is to underline that this not a book that needs to be read certainly, but merely a recommendation. While everybody can have a different literary taste, their expectations from a book can be different as well, therefore false recommendations may stray the reader away from books.

When it's considered in another aspect, we face the fact that social media makes the literature more apparent because book sharings increase with the criticism of books and virtual book clubs. As 1Kitap1Mekan, I have access to the power of informing many people on books with a sharing concept that is called "What did I read this week?" I also find the opportunity to have an Exchange of idea about books with many people over a virtual book club of which I am a member. These opportunities become the factors that affects the time concept positively in the fuss of daily life. It's one of the advantages of social media that a person who doesn't have the time to attend book club meetings within the day can put their free time on their way or in traffic to good use, and especially interbedded with literature.

While social media causes most of literary contents to be consumed swiftly, causes them to stray away from depth, and causes them to be unqualified, it can help many books to be visible, it can help the users to exchange their ideas, and help them to transmit the books they read to more people. When we evaluate in this respect, the book contents we share can find the value they deserve when they reach the right reader mass. Another appraiser of book contents shared on social media is the follower-reader mass. Readers who seek qualified literature help the accounts which share books to reach their goals by choosing the works which are in their taste.

3.2.1. Interaction Between Writer and "1Kitap1Mekan"

While some writers defend that taking an active role on social media helps them form a stronger and more intimate bond between them and reader masses,

the others thinks the complete opposite of this situation. There are some writers who believe that sharing the creation process of the works on social media, or expression of the works over social media stray the reader away from the writer, and these writers prefer to remain in a traditional and distant bond with the readers by refusing to use social media and sharing networks. While social media possesses many field nowadays, it experiences the biggest contradiction in the field of literature. It's because reader mass respects the distant stance of writers to social media in some cases.

For writers, reader and follower are two different masses. While every follower is not a reader, every reader is not a follower as well, and there are few fields in which these two different masses meet on the common ground. The reader mass is distant to social media and they closer to traditional readings. They consider the presence of sharings about the works of a writer as a loss of value. The follower mass, on the other hand, follow the writers because of their interests in special lives and field of interests of writers rather than following them for their literary sharings. This confusion is a valid excuse for writers to have a distant point of view.

At this point, I position myself right in the middle of these two masses; a good reader and a good follower. Being a witness to the writing process of a writer's work affects my approach to that work positively. It's one of the greatest easiness that social media provides to be able to communicate with writers instantly. I got the opportunity to communicate with writers easily in the writing process of this thesis thanks to Instagram. Moreover, while sharing the books, I was able to create an interaction with writers who use social media by tagging them with the names of their books, and I served as a bridge between writers and reader.

Another process that affects the presence of writers on social media is reader sharings. In 1Kitap1Mekan sharings, writer names and number of likes are directly proportional. The more writer name is known, the more number of likes, and this shows that many followers prefers writer names instead of contents while

choosing a book to read. The first reason why I don't think this is a correct approach for literature world is that literature world gets stuck within a limited loop with same writers being in sight all the time. It's not a good impression for books that the less known writers get less likes while the books of famous writers dominate the market.

Table 7: Relation between Writer and Liking

Writer name	Number of Likes
Stefan Zweig	2.100
Franz Kafka	1.870
Inger Christensen	785
Zsuzsa Rakovszky	825
Ömür İklim Demir	750
Orhan Pamuk	1.800

While the books of Zweig and Kafka which shines out with their names, got a high number of likes in the sharings, the books of Christensen and Rakovyvszky got less likes though they were photographed in the same concept. The reason of this situation is the writer comes to the forefront as an etiquette and attracts the reader this way. The situation is same for Turkish writers as well. The post which includes the book of Ömür İklim Demir got nearly half the likes of the sharing which includes the book of Orhan Pamuk. The photographs are same in

terms of concept and content, but the texts are more explanatory and encouraging to read especially for the writers that got less likes. Nevertheless, the interest that was shown is inversely proportional, and this shows that the effort to be visible is preferred over the qualified content in literary sharings made on social networks.

3.2.2. Interaction Between Publisher and "1Kitap1Mekan"

The recognition relation with writers keeps the same balance, and continues directly proportional with the publishers. While the follower mass shows interest and tends towards the publishers which are bigger and more apparent, publishers which releases the books that have quite interesting plots are left in the back rows of shelves. One other reason why we are unaware of many books in various fields and various genres is because publishers use social media deficiently. Publishers need to be active on their social media accounts for the readers and followers to be informed on books and recent publishings. Social media provides a limitless strolling place for the ones who don't have time to spend in bookstores.

Table 8 : Relation between Publisher and Liking

Name of Publisher	Number of Likes
Can Publishings	2.100
Yapıkredi Publishings	1.900

İş Bankası Culture Publishings	1.800
Güldünya Publishings	800
Kitap Publishings	650

In this table, the average number of likes for the sharings of publishers are compared. The liking rate of Can Publishings, İş Bankası Culture Publishings and Yapıkredi Publishings are much higher compared to other publishings. It's apparent that one of the ways to get more interest and likes on social media is etiquette and name for the publishers. Followers prioritize the recognition of publishers rather than book plots, but it's different for the readers. The actual reader mass evaluate the books in accordance with its content and plot rather than concepts of publisher, cover and visuality. Social media affects the literature negatively in terms of creating stereotyped prejudices and approaches. The publishers who are less visible find the opportunity to come together with larger reader mass thanks to social media, however it's and important step to use social media correctly to reach for intended population.

While it was a publisher that was rarely seen in the times when it was first established, Sinek Sekiz Publishings reached many followers in short time with the Instagram contents they produce in parallel with book plots. By giving place to nature photographs instead of sharing contents that consists of graphics and covers of publishers, they formed a balance between visuality and literature, and put them in order. Sinek Sekiz Publishings which specifies their starting point supplying the increase of their lifestyles which cares about simplicity, plainness, solidarism and locality, use social media for this cause. With the unique contents

they created, they succeeded to make themselves heard by larger population. On the contrary to this example, Lemis Publishings is a publisher that is not active on social media. This publisher who is in the possession of unique books and their translations, is left on the background while it has to potential to reach more readers. Another example of this situation is Nod Publishings which doesn't have social media account either. Nod Publishings of which books are produced in limited numbers and which has a different place in terms of both literature and design, is also left on the background by not being present on social media.

One of the ways that publishers apply to remain in touch with reader and to increase interaction on social media, especially Instagram, is book draws. Thanks to book draws, they both have the opportunity to introduce their newly released books and encourage their followers to read by giving books as presents, and they can reach to more followers. I often perform book draws which create positive results mutually as well. I want them to tag another person for conditions of accession, and I win more followers efficiently while I encourage my followers to read with the books I give. Some publishers offer me cooperation as voluntary sponsors for my book draws. Book draws which are ways of new projects and cooperation, are one of the posts in which the followers are most active. In addition, one other feature which is used by publishers frequently is the sponsored posts serving as advertisements which are the fastest ways to reach reader and intended population. In a system in which contents are classified in accordance with both demographic information and hobbies, the reader that is most suitable for the published work can be reached through the social media.

1Kitap1Mekan started to draw the attention of publishers after it reached certain number of followers as well. While I used to request a support of books from publishers from time to time, the situation became reversed after a while. Publishers started to send me their newly released books in an orderly manner in order to be more visible and to introduce themselves to larger masses. Moreover, some publishers who approaches in a commercial way request the sharing and introduction of their books for a fee. This situation falls foul with my desire to

spread qualified literature and passion for books, and denied by myself as it transforms literature to a tool for earning money. I think the posts with advertisement purpose destroys naturality and inflow, and this is understood by followers. Thanks to 1Kitap1Mekan, I found opportunity to be included in some projects of publishers by establishing close relations with them. It creates a positive impact for publishers which find the opportunity to place free advertisements by sending books to influencers. As 1Kitap1Mekan, I receive the newly released books immediately and I have the opportunity to filter them in accordance with my literary taste thanks to the mutual interaction I formed especially with Can Publishings, Ayrıntı Publishings and Doğan Kitap. I am in cooperation with Can Publishings for the introduction of their mini book series recently. This cooperation which is based on both reading all the series that was sent to me and sharing the things I read and practicality of the books with my followers, is a voluntary project which has no commercial concern and which introduces them faster.

In my opinion, publishers are positioned in the most advantageous side within this triangle. Publishers which provide rapid communication to a large mass with a low budget, have a dominant role in book industry by which they interact with writers and direct the readers. Writers and readers get exposed to negative effects of social media on literature from time to time, however the situation is different and mostly positive for publishers. Social media plays a complementary role in relation of publisher and social media from the selection of the mass to the cooperation of them.

3.2.3. Interaction Between Reader and "1Kitap1Mekan"

1Kitap1Mekan is an active formation on Instagram for 2 years and it has 70.000 followers. It established an efficient bond of communication with readers with the comments made on the posts that are shared and private messages. According to the data that was taken from the statistical records of Instagram,

%19 of the followers are male whereas %81 of them are female. The results of book draws and question-answer surveys show that females form a larger mass of followers. When it's thought that people who follow this page are interested in literature and are open to book recommendations, I think it's quite important to direct the literary taste of female mass of such high rate.

Graphic 1: Follower Sex Pattern
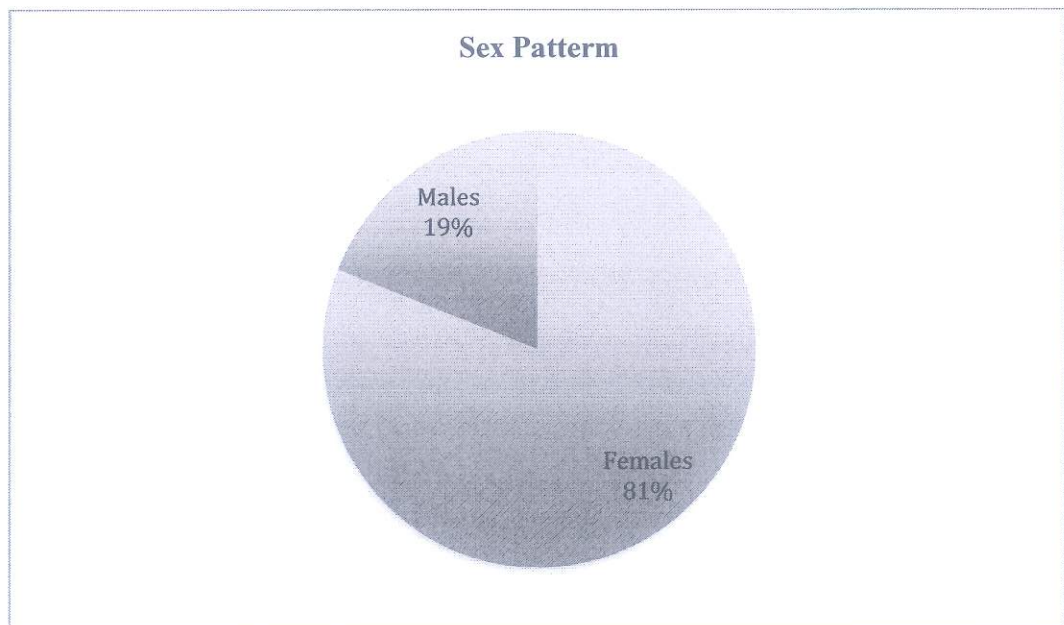
While the like and interaction rate of females are high for classics and literature based sharings, it attracts notice that male followers comment and recommend more in history and science fiction genres. Every follower/reader verges to their own field of interests. In question-answer sharings that are made, females make requests on self-improvement genre whereas males make request mainly on crime fictions and history novels.

Graphic 2: Follower's Age Range
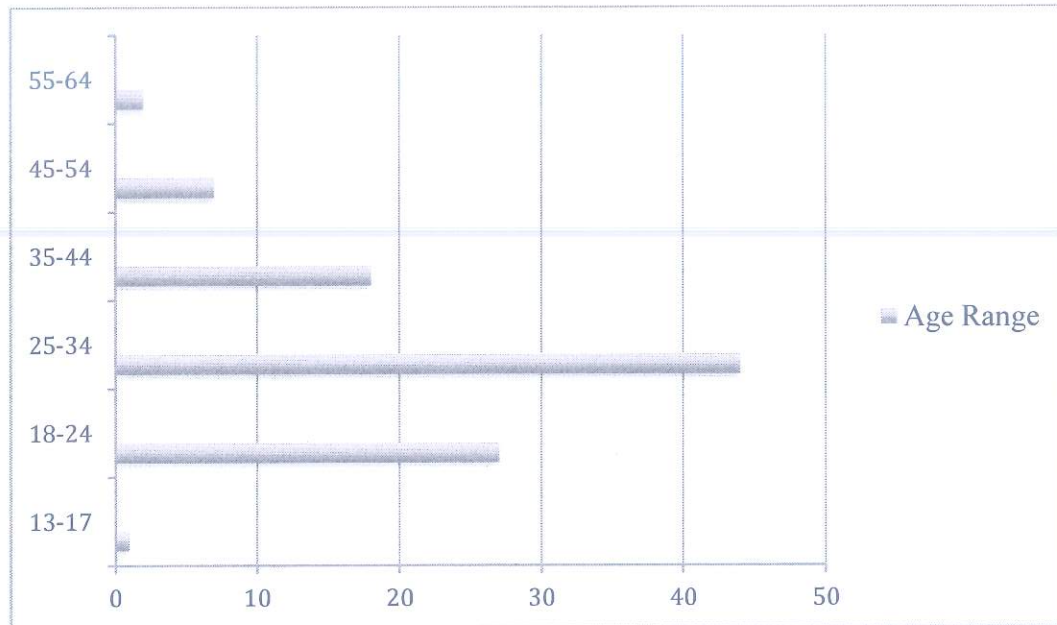
While young and middle aged people form the follower mass mainly, it's seen that people who are aged above middle-age also show interest. It caused the mass which can travel and which likes to travel to be interested more because books are shared by being associated with places on the pages. It also has a duty of helping, especially with questions and comments that are made, for university students which allows them to get recommendations on books and ask questions about those books, and consult for subjects about their assignments. Another reason why this account keeps going in a more dynamic structure compared with the accounts that only share books is that books are photographed with coffee and dessert in a way that appeals to the social media generation. This sharing directs a mass, which doesn't have the aim to be interested in books at first, and which looks at it to examine the place or dessert, to books and reading. In one-to-one interviews that are made with followers and in comments, it's seen that young mass is interested mainly in place photographs while middle age and above is interested more in book sharings and analysis. Book photographs draw more attention compared to place photographs, and followers request information on entrance conditions of places which have a library or a huge bookcase. The young

mass which has higher rate ask for quite places that are proper for studying, and they create interaction by tagging their friends under the images in which there are places and the books they'd like to read.

Graphic 3: Followers-Main Locations
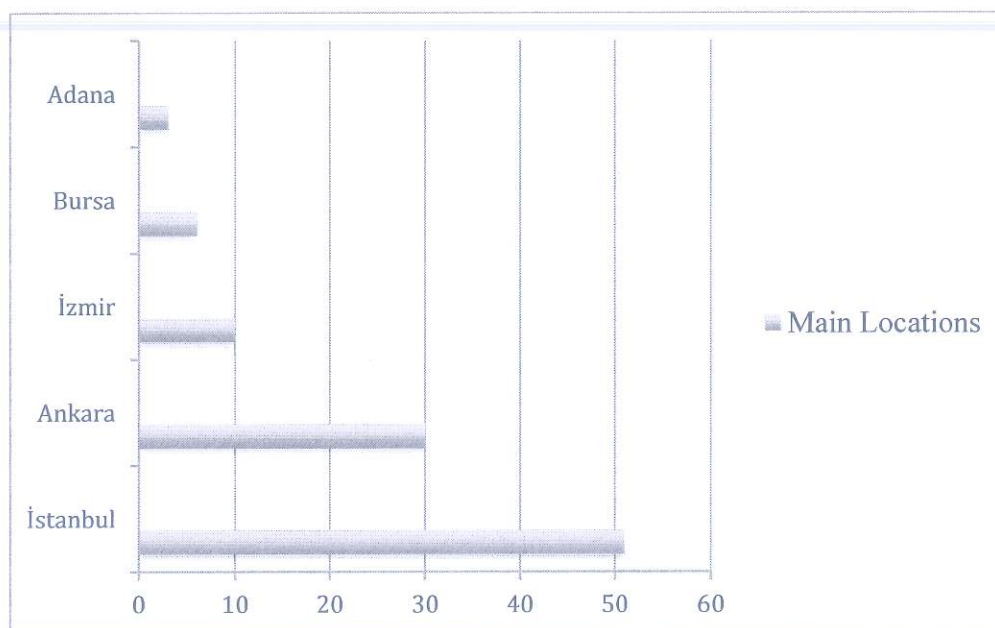
Since my exploration route includes mainly İstanbul, people who mainly live in İstanbul form my follower mass. The city which requests more recommendations of questions and places is Ankara. The demands I received encouraged the plan to go to other cities to explore the places there recently. In this page where I pay attention to share the books with places and districts in which they take place, books became more attractive thanks to the place match-ups, thus followers who come from other cities started to be interested in books while examining the places they can travel. I aim to explore places out of Istanbul in order to expand my follower mass.

Since there are no posts or contents of my private life, this caused reader mass to get more interested, and their tendency to their educational life increased while they take example of reading habits. Various recommendations are requested about gain the habit of reading and fast

reading skills in the questions I receive. These questions are indications that I am taking the correct steps in order to reach the mass I first intended to reach. It was one of my first aims to be able to make conversations about books with thousands of people you don't know, to recommend books to them and share what I receive from them while opening this page, and I aim to create a larger reader mass in order to make this dream come true. Besides the positive comments, I sometimes cause some raised eyebrows in accordance with writer and book sharings. I would like to exemplify this situation with an experience after I shared a book by Orhan Pamuk. The negative comments that started under a book image I shared transformed into a debate with the attendance of other followers, and resulted in me deleting that post after the insults I received for I shared that writer and his book, and it also resulted in blocking some users and make complaints on them.

After intensive attention of readers/followers, book conversations in which we come together are organized. It's provided for a group of 10-15 people to make conversations about books and exchange ideas on them in a place of my selection. In this conversation that's performed over a book which was chosen mutually, books are analyzed and a regular reading group is created. In these book clubs which started in digital channels and reach out to real life, a group around literature is gathered at the same time. They contribute to branding of idiosyncratic sharing style of 1Kitap1Mekan by tagging my page on their own book sharings. Book sharings on digital environment made the communication with young mass easier while it made me participate as a speaker in career days at universities and gave me the opportunity to act as a guide on books for the future generations.

While social media became a medium for my path the cross with many literature enthusiasts like me, it encourages me to read and research more for the mass of 70.000 people. It became a guiding light in an important part of my life in terms of exploring and recommending the new writers and books, sharing what I learnt by attending literature workshops, and reproduce as I share. It provided me to be in communication with active part of 70.000

people and became an opportunity for us to perform mutual exchange of ideas. In this respect, it gives me chance to transfer my interest in literature to something that can be helpful to others.

CONCLUSION

In 21st century when digitalization is spread in all fields, the disadvantages of social media is debated as much as the advantages it provides. This bipolar situation is also present in the relation of literature and social media. I aimed to reach a decision whether the effects of social media positive or negative by evaluating the relation of social media with writer-publisher-reader in the studies and researches that I mainly made over the channel of Instagram by considering the social media usage of our day.

The greatest easiness that Intagram channel of social networks provides is that it provides fast and direct access to a large mass. Thanks to this speed, the access to up-to-date news and information also gets easier. The leading part of the mass that is reached is young generations, thus literature reaches a position that can attract young people with social media sharings. For the artists, especially writers, who share their posts with society, it provides an opportunity to get in direct contact with reader mass, and then to receive feedback. It's also a chance to position the feedbacks that were received as guidelines. Social media also provides the opportunity to choose the intended population. With the intended population that was chosen, visibility can be achieved by transmitting advertisement for low budgets over social media. Social media advertisements both requires a low budget and they are one of the most effective ways to reach for a larger mass easily. Literature sharings that are on the inflow agenda of social media also encourage many people to read. For a mass which prioritizes the books and book conversations that are on the agenda, social media sharings play an encouraging role for reading.

The matter of being on the agenda and following what's on the agenda is also closely related to popular literature. Social media sharings creates an agenda of literature by bringing some writers and books to the forefront. This agenda that

67

was created prioritizes visibility and visuality by leaving content in the background. Qualified literature is surpassed by the popular literature. Superficial novels that can be read easily and self-improvement books that consist of short sentences replace the classics in literature. This situation leads to the danger of book and literature to stray away from quality and transform into commodity.

The fast consumption of contents that were shared on social media gives the literature a feature of transiency. This fast consumption also causes the misinformation to spread swiftly by creating a trash of information.

Social media sharings which causes to the violation of the boundaries between private life and digital life, are considered as intervention of private life in some cases.

Table 9: SWOT Analysis

Strengths	Weaknesses
Fast and direct access	Forming a bond with popular culture
Sharing of up-to-date information	
Accessibility to a large mass	Fast consumption of contents
Reaching for young generations	
Being able to receive feedback	Transience

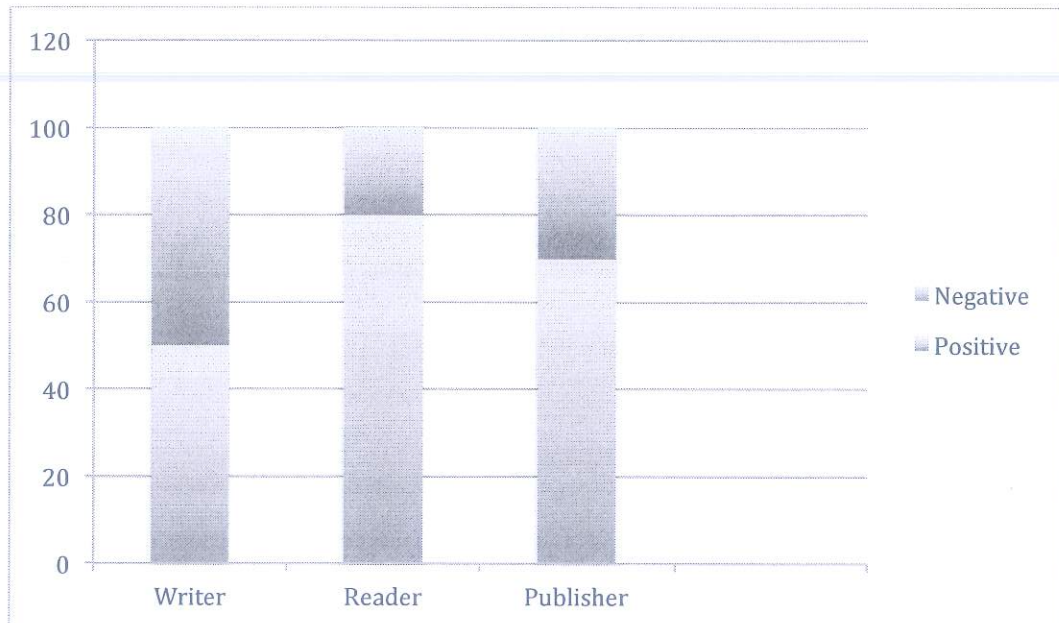| Opportunities	Threats
Chance to choose intended population	Commodification of literature and books
Chance to transmit advertisement to large masses with low budget	Fast spreading of misinformation
	Intervention to private life
Chance to be informed both on old and new publishings	
Encouraging to read	

With the SWOT method that I used at this stage of my research, I aimed to determine the strengths and weaknesses of social media in literature field. In SWOT analysis, with "Strengths" and "Weaknesses" that social media creates an impact on and control them in terms of literature, provides the determination of "Opportunities" and "Threats" which are created by the glance on literature from Intagram which is a social network and which takes place without its control.

According to the data above, social media is considered as a strength in terms of its providing a fast and direct access, and providing a communication with a large mass in the triangle of writer-publisher-reader. Rapidly consumed contents holds a feature of threat for both writers and publishers. It transforms the power to remain on agenda to an encouragement of reading, however this popularity also accompanies the threat of commodification of books.

Josh Rose: "I feel closer to the people that are actually far." A minute later, he said, "But it makes me feel far away to people who are pretty close to me". Then he added: "I am confused." Confusing. We live in a paradox in which these two facts which contradict each other in plain sight, exist together side by side.

Social media makes us closer and farther to each other. (Bauman, David, 2013:144)

Graphic 4: Evaluation of Writer-Publisher-Reader

When social media is evaluated within the triangle of writer, publisher and reader, it has a neutral effect for writers. The opportunities it provides are equal to the harms it causes. The situation is more different for readers; social media which has a positive effect in high rate is important for readers and is seen as a convenience in terms of both it makes easier to express one's self, and following the literature while placing it within the life. For publishers, the situation is highly positive rate just like the readers. Social media which helps them reach the intended population swiftly by decreasing the costs of advertisement, opens brand new doors to literature.

Instagram which is a social media network that developed rapidly in recent times and that added itself new features, established a new dimension to the concept of visibility with the story feature that was newly added. The stories that

70

can be seen for only 24 hours included daily lives more in social media and increased the instant sharings. Thus, book shoppings and book readings which are within the daily routine became an issue of sharing. These stories that can be archieved and fixed to the profiles afterwards affects the permanency of the people who share them positively and create a virtual archieve. One other feature that was added is the feature of live broadcast. With this feature which provides the opportunity of direct communication with the followers during the events in the present places, the conversations that are made became accessible for whole public. While these new features of Instagram affect literature sharings positively, they make the access to writer conversations easier and provide the opportunity of direct communication with writers. These improvements strengthens the relation between literature and social media day by day.

Social networks, espeecially Instagram channel that was dealt in this study, get included within every field of our lives with the new Technologies. Being able to fuse social media with intellectual accumulation plays an important role for literature. Social media has a supplementary role for developing countries. Writer identity recievesnew touches whereas the concepts of reader and follower part away. Passive readers are replaced by followers. Even though popular literature and bestselling concern are parallel to each other, the distinction of these two concepts is not made clearly yet. The unclarity in this dilemma transforms literature into a platform which is linked to commercial concerns and evaluates it in this respect. The works which can be read easily in the fuss of daily lives and that are consumed rapidly being in the leading rows of bestselling list is directly proportional with the rates of sharings in social networks. The important thing is the quality of readers rather than their quantity. The correct reader mass has the conscience that can prevent the reader to transform into consumers and prevent the book to transform into meta. The opportunity of rapid and direct access brings the duty of setting the agenda. If we were to explain this with an example, we can mention "Havva'nın Üç Kızı" by Elif Şafak and how people popularized it by making it a literature agenda by sharing the cover of the book in front of their

faces. This virtual literature agenda that was created causes the qualified works that was released in the same time tos tay in the background. The increasein qualified readers provides a quality increase in publishing. The literature will strengthen and will havethe power to transmit the qualified works to correct masses as long as the reader which is positioned in the center of this triangle use social networks as a supplementary tool.

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APPENDIX

Sena Balkaç, Printer

1) Can you evaluate the relation between social media and literature?

If we divide people as the ones who read, the ones who don't read and the ones who don't know what to read, it would be healthier to evaluate. In general, book readers whether there is social media or not, would be aware of writer, Publisher and book contents because these are their field of interest, and they can easily reach what they want to read. On the other hand, for the ones who think they have little time to read books and think that any book would be okay, social media can be a good recommendation mechanism. And lastly for the ones who don't read they can be affected by sharings and popular culture trends therefore they may start to read or at least want to be book owners.

2) What do you think about the pros and cons of social media on literature?

There are lots of publishers and periodicals in our country. Unfortunately, the ones that cannot take their place in the shelves of big companies like D&R, are not known by readers except for good literature agents. However, they found the opportunity to reach their readers by using the power of social media. I know many examples like this and frankly I think this is quite good for medium and boutique publications. On the other hand, there are of course some cons. It's the greatest loss that some people or institutions who have little potential of book reading or literature knowledge, who reached a number of followers under the name of book bloggers, hurt both sector and contents for money. Sharing is

helpful without doubt but if a person doesn't know or empathize what he shares and how it became that thing, he causes harm to literature. For him the important thing is image not content and there is no place for this in literature.

3) Do you think social media commoditizes books?

If they are used to address someone or create success by taking photos and sharin two lines, then definitely yes. As long as there are people who don't know what is a book, how it is created, which journey does it take and under what condition it takes its place on the shelves and still shares it, books will be goods, not literature. However if we were not to degrade this situation only to books, it is important that who uses which product, on what cause, who they follow and how they share what they share. Social media is the infinite freedom space of everyone and everything. We all are present in this World with our choices. Therefore I prefer and recommend to handle the positive sides and use them that way. By this way, I catch the opportunity to know the people who are devoted to books, writers and literature and meet them on common ground.

4) Is social media an opportunity for literature to spread or a trap for its popularization?

It is more possible that it a trap for its popularization. It is a shame that being popular is a shortlived process. For this reason, I hope that it will continue the way it's cared and shared currently. On account of literature being spreaded; people get familiar to writer names which are not known and learn about their book and lives a bit.

5) How do you use social media in relation with literature? Can you elaborate on the way you use?

Because of my profession and passion, I approach my job from a much different point of view and share. Being the one of considerable book producers of our country, we serve nearly more than 20 firms in which there are publishers who produce 25 books monthly and there are ones who produce 2 books yearly. In this process, I can observe both the social media relations of those firms and their interactions with their readers. Based on this, I use it to increase the visibility of the writers and books of all medium sized and boutique publishers and make them known. While doing this, we draw lots with people who make book sharings and whom I trust with their sensitivity of what they read, to make the readers reach these books. On the other hand, I share the production process slightly because I want them to know how this sector is labor-intensive in the background. I also give place to writer and Publisher interviews. I share new books and new publishers so even though they cannot find place in the shelves, people can demand them from the page of publishers. I aim to become conscious together by reading and grow more and more by sharing.

Işık Sungurlar, 30, Painter, Doctorate Student

1) Can you evaluate the relation between social media and literature?

Social media is a part of our daily lives mow. Even though we criticize it because of various reasons sometimes, it can't be said that we can stay away from it. It's uttered frequently that social media shapes our lives. It can be considered that we benefit from these channels which have such a latge place in our lives in various fields. Literature is one of these fields. If we were to take a look at it in writer-publisher-reader axis, it can be seen that accessibility increases in this relationship via social media. The reader can find opportunity to closely know the writers they follow, they can be informed about the various activities and campaign of publishers. They can also deliver their thoughts and demands in shorter time and

more easily. In the context of writer and publisher, recognition became a situation that can be easily achieved. Users find opportunity to know the writers whose books they've never read or the publisher they did not know before thanks to these channels. Moreover, the vast number of personal book review accounts provide people with knowledge on different types of books along with the comments about them. The abundance of these kinds of accounts requires separation of qualified ones. Users themselves have to do this. When we consider all together, we can say that literature became more tempting with the correct and qualified usage of social media.

2) What do you think about the pros and cons of social media on literature?
It's a truth that social media occupies our lives in large scale. It's in our hands whether to use this situation in a positive way or not. Recently people especially mention social media addiction. Through the day, we never neglect to take our phones and check what is "new". Otherwise we feel like we are missing something. Establishing our lives on social media is one of the greatest cons itself. It would be wrong to say that every user behave this way but the presence of this situation cannot be ignored. The field of literature often finds its place on social media. It cannot be expected that literature which is an important shaaring field, will not be included in pros and cons of social media. The biggest pros that I observed, as I mentioned before, is accessibility (writer-publisher) and being widespread. Its being widespread includes both pros and cons. According to me, the "increase" in something also shelters the fact that it also has "decrease" in itself. Since interest does not bring information, the things presented under the name of literature can also become unqualified. It can be seen that Some writers and publishers want to print same kinds of books because of reader demands and this situation became more frequent with the social media becoming more widespread. Many of the books that emerged in this situation are not literary works, but merely printed books. If we were to take a look at proliferation subject from a positive perspective, we can say that writers and works that are really good and are not appreciated, find the opportunity to outshine. As an example, when we

talk about social media and books, the first thing that comes to our minds is, with no doubt, "Madonna in a Fur Coat" and of course Sabahattin Ali. It's sad that such a writer and such a book is recently appreciated. Or is it appreciated even though it is read? Or is it read for real? These questions are uncertain. However, the real thing is Sabahattin Ali now has recognition! If we take into consideration that social media is made up over "apparency" and "recognition", it can be said that it has a contribution to literature in this field. In addition, social media provides writers with opportunity to express themselves. In a way, it offers them a wide range in terms of introducing themselves.

When we take a look in general, we can see that pros and cons of social media over literature are within each other. Each situation we interpret as pros can prove to be cons or visa versa.

3) Do You Think Social Media Commoditizes Books?

It is hard to answer this question. It's more about whether you want to possess the book. With no doubt, social media draws attention to books and makes them get bought. However, I think that it cannot be said that it commoditizes completely. Eventually, books are printed to be sold. Yes, they have purpose to reach for people and sharing but this cannot be done without them being sold. We can say that social media becomes a medium for printing the books that are seen as more likely to be sold. In this situation, we can mention that social media commoditizes books. On the other hand there is this situation; various objects in which most shared books, writers or poets in social media are used, gets designed and are put on market. Therefore, social media commoditizes literature more than it commoditizes books.

4) Is social media an opportunity for literature to spread or a trap for its popularization?

Actually both of them together. It's a fact that social media increases the recognition of literary works. It's more of an opportunity to reach more readers. When we look from this aspect, it can be seen as a chance in the means of

80

spreading literature. However, the populariziation skill of social media cannot be denied. This situation is not only present in literature but in every field as well. Social media being established especially on apparency is one of the greatest causes of this situation. You are as present as you are apparent so to speak. Literature receives its share from this. When we take a look at the books that are read and shared in general, we almost see the same books of same publishers. Is this situation a success of publishers or how this books that are read and shared by everyone got popular? The books I mentioned are also classic series of publishers. They are kinds of books that we cannot refer them as "popular". As far as I observe, it is interesting that classics are the ones that got popular. In this aspect, they help literature to spread in a qualified way. At least it's this way within the scope of my example. If we were to take a look at the dimension of literary magazines rather than books, we can see clearly that this popularization becomes a trap. These magazines that increased recently and that are like a copy of each other, has no unique characteristics whether in their designs or contents. The artists that are placed in the covers of every issue are even nearly same. Moreover, the sub products that increases the sales of the magazines are also designed over these artists. When we look at them in terms of content, we see that there are writings in the same styles. Popular names are absolutely included in these magazines and they are not necessarily a men of letters. Shortly, with the proliferation of literature, books are less likely to fall into the trap of popularization, magazines do this more.

5) How do you use social media in relation with literature? Can you elaborate on the way you use?

Social media is a channel that I choose to use frequently. Being a person closely interested in literature, I use it actively to share both my own writings and the things I read. At the same time, I follow the writers and poets I love, and the publishers whose books I love reading. Thus, I can be informed about newly printed books and I can have information on books which are in my taste and which are previously printed. I also follow the sharings of personal book accounts

from time to time and sometimes I can find new writers I'd like to read among them.

Derya Atasoy, 44, Bookshop

1) Can you evaluate the relation between social media and literature?
Social media is a fruitful channel in terms of following what is new about the literature. I believe that direct access to recent books and writers which are on the agenda, and the intelligence method provided by sharings writers and publishers accelerates the classic improvement of literature.

2) What do you think about the pros and cons of social media on literature?
In terms of pros to literature, I can express that social media makes it easier to announce the books and transmit them to the people of interest. Newly released books can be reached to literature lovers not only by the shelves that bookstores settle, but also by publishers and critics directly. Thus, instead of the books that a certain channel displays, readers find more opportunity to explore among many books.

In terms of cons, it's a truth that social media provides opportunity for lots of content which surpass the quality literature to be released. People who are declared to be writers with completely economic reasons according to the number of followers, can be presented as men of letters having regard to the mass they reach without being reviewed by qualified editor. This situation blurs the line between quality literature and cheap content by surpassing the selectivity in literature.

3) Do You Think Social Media Commoditizes Books?
It changes according to the attitudes of publishers. Publishers also have a commercial concern alongside of literature, however some publishers see the book completely in commercial way. Because of that, they leave the content under

the shadow of marketing and they use social media actively on this cause. Making paid advertising deals with people who has reliability in their fields, delivering books to literate mass and the literature market founded on this approach can provide opportunity for readers to see the book as an object that is needed to be possessed. Especially the fondness of social media to visual esthetics also causes the books to be used as objects. For this reason, right book and right reader matchup is changing swiftly with the literature perception that social media transforms.

4) Is social media an opportunity for literature to spread or a trap for its popularization?

Both of each. Before social media got this popular, readers could come together with similar readers and have conversations on literature in book clubs or in their social environment, and they could share what they read with direct communication method instead of using social media. However, with social media getting stronger, being a reader started to take on a duty of show off. This is good from a certain aspect because it led to the necessity to remain active by reading more and following more even though it is to show. But it is also bad from a certain aspect because it is not known for sure whether the reader really reads or reads just to show, and whether the books they present to their followers have advertisement purpose or they share it because they like it.

5) How do you use social media in relation with literature? Can you elaborate on the way you use?

I follow publishers, writers, libraries, bookstores and people who are experts in their field in order to be informed on what is new in literature and recent subjects. I learn and read new books according to the recommendations of the writers and readers I like, or I share the books I read and like, and recommend them to my followers.

PUBLISHER

CAN PUBLISHINGS

1) **How do you evaluate the relation between social media and literature?**

Social media has a role of communication tool for literature world like it is for many concepts and brands. When the subject is literature, the value of contents and the language used become more of an issue in compare with other concepts and brands.

2) **What do you think about the pros and cons of social media on literature?**

Social media is a communication channel with our readers. You can reach thousands of people with only one content. It's also quite important in terms of providing communication to the young readers who use social media frequently. An important subject we can classify as cons is that the lifespan of contents in social media is short whereas the works produced in literature are permanent.

3) **Is social media an opportunity for literature to spread or a trap for its popularization?**

Our sharings on social media provides our books to be more distinguishable. However, it's a little hard for these sharings to popularize a book. Its contribution in providing apparency and recognition cannot be

denied. Nevertheless we believe that a good book will meet its readers even though it does not have a sharing on social media.

4) **As a publisher, how do you use social media in relation with literature? Can you elaborate on the way you use?**

We share our newly released books, the reminders of the books we've printed before, writer events, the news and contents of our website with our followers on our Can Publishings social media account. At the same time, our readers share their questions they want to ask with us via social media. In this respect, social media provides us with communication between us and our readers. We consider social media as an important channel to reach for larger masses, and introducing the new writers and books to readers.

5) **Where do you think social media stands in the triangle of Publisher-writer-reader?**

Publisher becomes a medium especially through social media when many writers and readers cannot communicate directly. Each writer has a rooted mass and people can follow the books or events of writers they follow. As for Publisher, it undertakes this communication for many writers it comprises.

HEP KİTAP PUBLISHINGS

1) Can you evaluate the relation between social media and literature?

Art and literature has a vibrant structure that can continue its presence in every field of life and everywhere there are humans, and that can change its shape in accordance with conditions. As a result of this, the sighting of reflections that literature has on digital channels can be accepted as a natural part of the change. As an experimental example to digital media being used as a field of fiction, we can use the Reddit user who wrote a secret novel through the comments he made in random times and which are considered as meaningless at first sight. You can examine the story in detail from here. However, we do not witness such usages that can create splashing in digital media every day. We can distinguish the social media, rather than being used as an aphorism field, as a channel in which love of literature is spread, in which the limits are tested, in which book contents are introduced and in which literature love is planted in as long as there are qualified readers and critics who can distinguish the good literature from bad.

2) What do you think about the pros and cons of social media on literature?

We need to consider the social media channels as a meeting atmosphere, especially Instagram. When we share the name of the book we read with its tag, we can see what other readers think about that book even if it's a summary. You can consider it as a book club that was founded within screens but it may be transformed into face to face meeting if you want to. This is a great opportunity for readers with same tastes to find each other. When we look from publisher angle, digital media is a quite powerful advertising field. It is an efficient atmosphere in which we can persuade young people who never reads or who spend most of their time here, and we can inform the readers who follow us on the new publishings. On the contrary to many different believes, we don't think digital media has any negative sides when it is used properly. Unfortunately, it's an inevitable side effect that social media transforms into an aphorism atmosphere as we mentioned before. This problem can be solved if and only if readers and publishers which we entitle as "qualified" have a right to speak in these channels.

3) Is social media an opportunity for literature to spread or a trap for its popularization?

We never consider social media as a trap. This is a field in which our books are more accessible, in which the thoughts about them are shared and in which we can directly learn what our readers think partly via questionnaires and posts that include questions. Of course there are "trollers" on social media as there are in real life, however this is not an obstacle to develop new methods on how to use social media efficiently.

4) As a publisher, how do you use social media in relation with literature? Can you elaborate on the way you use?

We create methods that change in accordance with different needs of different channels. On twitter, which has character limitation, we follow updated subjects and we mainly share book quotations. On Youtube, we have book reading videos and short introductory videos about books, and on Instagram, our posts which can draw attention with their visuality shine out. In addition to introducing book contents, we give writing recommendations from famous artists under the tag "#SalıAtölyesi", we start conversation with people who spend a remarkable time of their day by thinking on books under the tag "#hepkitapdüşünenler" and we share literary advances in history under the tag "#heptbt"…These are some of the practices we make to associate social media with literature in a right and delightful way.

5) Where do you think social media stands in the triangle of publisher-writer-reader?

We support our writers to be active o digital media, as a matter of fact, we sometimes become the medium for our writers to meet their readers on this platform. Our writers meet and chat with their readers, they answer the questions

they wonder, and they receive feedbacks via Instagram reviews, live broadcasts, and #takeovers which we started and popularized among the publishers of Turkey.

AYRINTI PUBLISHINGS

1) Can you evaluate the relation between social media and literature?

To sum it up with one sentence, literature is an interdisciplinary art which aims to express the emotions and thought in our lives by using words and texts efficiently. We face literature in different shapes in every field of our lives. Social media is an irreplaceable interaction tool of our days thanks to advancing technology and opportunities. These interactions are what makes it present in this globalizing world, what makes it improve continuously and what makes it progress with a speed that cannot be prevented. A life without the social media cannot be thought in this digital age we are in with the advancing technology. The relations of literature and social media can be both beneficial and harmful in terms of opportunities that are provided. We can do many things on platforms like Facebook, Twitter and Instagram. On the one hand, we can slide our fingers through the colorful showcases of shops, we can buy and we can even communicate online with the costumer representatives who are on the other side of the screen. While we can read our daily newspapers, we can collect our weekly magazines in a folder and read them online or offline. Again we can meet a person on the other side of the screen and become friends. Moreover we do all of these with only one touch. In my opinion, literature get its fair share from social media on which we can access everything easily. If we were to look from positive sides, easy access to information is useful for us in many places. Thanks to the social media and internet, we can access many foreign books. We can follow the newly released books in Turkey and the world, we can follow debated subjects, and we can follow the texts and sharings of local and foreign writers. We can read essays

and we can look around the archives of newspapers and magazines. We find opportunity to reach more people by sharing our texts. Nowadays, many young writers find opportunity to collect their texts into books by making themselves heard in these platforms. If we think that interaction is what keeps social media standing, we can say that literature is in this interaction.

2) What do you think about the pros and cons of social media on literature?

Even though social media provides many convenience when we associate it with literature, it causes written channels to be extinct in time by surpassing the printing press. Like e-books are preferred over written books, piracy over social media, following the channels of newspapers-magazines over the internet. I think it is disrespect for labor that some readers scan the books and share them as pdf files or reading the whole book over their Youtube channels in episodes (I recently encountered this situation). I am in the opinion that it is more correct to talk over the books that are read, to comment on them or to recommend new books. In addition to this, the benefits of social media on the researches that we make are pretty huge. We can easily contact lots of individuals or organizations that are domestic or foreign over social media channels. However, we should remember that social media is social in a limited way in these days when consumption reigns over swiftly. To summarize, social media both has pros and cons on literature. For example there are sometimes uncertainties who does a quotation that was shared by a writer, poet or user on Facebook-Twitter belong to. When curious readers research this and find out that it was written with wrong writer or source, they can wander away. We need to bear in mind that using symbolized or abbreviated "social media" language instead of using smooth Turkish harms the literature. I would like to add a quotation from the book "Liquid   Surveillance":
Josh Rose: "I feel closer to the people that are actually far." A minute later, he said, "But it makes me feel far away to people who are pretty close to me". Then he added: "I am confused." Confusing. We live in a paradox in which these two

facts which contradict each other in plain sight, exist together side by side. Social media makes us closer and farther to each other.

3) Is social media is an opportunity for literature to spread or a trap for its popularization?

I think social media is quite effective for the advertisement of newly released books. Expansion is of course directly proportional with this. Reader always has the final Word about popularization. No matter how much you advertise a book that doesn't give pleasure to readers or satisfy their expectations, it will never be enough. I think that bestsellers get popular as a result of being discussed among readers and recommendations. It's apparent that being visible on social media and popularization are not same things. I think that social media plays a major role in making books visible and in spreading them. Bauman said; "Most of the people use social media not to come together or expand their horizons, but to create themselves a comfort space in which they can hear the sounds which are the echoes of themselves and in which they can see the faces which are reflections of theirs" in one of his interviews. If we were to agree, we may think that social media is a delightful and practical trap.

4) As a publisher, how do you use social media in relation with literature? Can you elaborate on the way you use?

Nowadays there is almost no firms or people that doesn't have a Facebook, Twitter or Instagram account. Everything is on tips of our fingers with Internet entering our lives and effects of access easiness. Social media became a platform which is used actively by everyone who can use little computer or who has a smart phone. Publishers are also present on social media actively of course. We,

as Ayrıntı Publishings, have social media accounts which are always in contact. We use Facebook, Twitter, Instagram actively. We prefer to use contents that are consist of sections that may attract the reader in our posts rather than simple introductory texts. Our usage of social media in relation with literature is distinguished at this point. We pay attention to make sharings that are visually rich on Instagram. We bring texts together with cover image that bespreads the screen or photos chosen from the book. When we evaluate the literature as a whole with other arts, in is needed to bring visuality into the forefront. In addition to literature, we associate social media with social matters. We are always active on social media and this is because of the political attitude of our publishing house. Being a publisher which prefers the possible ones over present ones, labor over fund, opposition over potency, culture over economy, dance music over military cadence, we not only use social media to advertise books. Social media is a channel that we actively use for cooperation. In today's Turkey where our right to obtain information is tried to be prevented, Twitter or Facebook (especially Twitter for me) became sources of information for many people. The continuous flow and ease of use have an effect on this. We not only increase our visibility via social media but we also mention social matters and share them with readers.

5) Where do you think social media stands in the triangle of publisher-writer-reader?

We can say it stands in everywhere as an answer to this question. Publisher, writer and reader are linked to each other. We work collectively in on social media with this triangle. We are present as a whole on social media with reader, writer and publisher.

WRITER
MURAT GÜLSOY

1) What are your thoughts on social media literature? How is literature affected by influencers' being a writer in your opinion?

I can't say I keep tabs on social media literature - if there is such literature. As far as I understand from your question, you wonder the situation of books in literary world that were written by some people who are known because of their sharings on social media. To be frank, I have no sanatory data on this subject. I have no observations either. However, I can give a general answer. There are always some people who has visibility on social media and who writes stories, novels or essays, and these people can reach their readers easily because of this recognition. In the past, these kind of questions were asked when television celebrities published books, and now they are asked for social media phenomenons. I see no difference between two situations. Being recognized by large masses may be seen as an advantage at first, but I don't think that matters in the long run. Literature is alive because of literature readers. The ones that really have a literary value will have a permanent position in time. This is the beautiful side of art and literature. They are open fields for everyone. It doesn't matter whether you are an engineer, or elementary school graduate, or an antisocial person who is known by noone, or a famous celebrity. Everybody can be a writer. If the things they write have any quality, they will have a place in literature in time.

2) As a writer, what do you think about the effects of being active on social media?

It seems that other channels (e.g newspapers and television) have lost their effects in our days sadly. Even though social media can't replace them completely, it provides an opportunity for advertising. It's one of the most effective ways to announce your books. Moreover, it resembles the eldest way of advertising opportunity. Readers' whispering from ear to ear. Yes it's a slow paced way but it is efficient. The recommendations of a friend in whose taste I trust have the best effect compared with all book enclosures, all printed announcements, and all billboard advertisements.

3) Is social media a channel that makes you closer to your readers or a channel that drives them away?

It of course makes us closer. I mean that my readers send me texts via Facebook, Twitter, Instagram or E-mail. How would they communicate with me if I didn't have accounts on these channels. They could maybe write letters to publisher but I think few readers would put up with this trouble nowadays.

4) As a writer, how do you use social media in relation with literature? Can you elaborate on the way you use?

I share the subjects in which I'm interested. I can't say I use actively. I see them as half official channels. Instead of sharing my personal moments, I share information about my books, the trainings I provide, and the activities we do at university. (publisher books, events of Nazım Hikmet Center, the cultural, artistic and scientific event of university that I thought would be in everybody's interest) I think my followers know they will get information about these subjects.

5) Where do you think social media stands in the triangle of publisher-writer-reader?

Social media is a communication channel which is swift and direct. Is it a good thing there is such rapid communication between writer and reader? While I am not sure about this, I saw many positive outcomes up to date. Especially, I realized that most of my readers are extremely careful and constructive. In fact, the relationship between writer and reader includes a strange inequality. The purpose of artwork is to create an impact, and it does create. However, you cannot know the magnitude and quality of this impact most of the time. The direct communication through social media helps us lift the lid off sometimes. Another feature of an artwork is that it reveals the inner world of its creator. Therefore, the reader is much ahead of you at this point as he knows who you are even if you don't know them. If they are your good readers and they read most of your writings, they know you on a level you would never expect. Thus, the communication through social media shoulders the function to destroy this imbalance in your favor. This means that you find the opportunity to know your readers as well. If I were to answer on the place of publisher, I would say that it changes in accordance with publisher and writer. Sometimes, publisher manages this process quite actively and sometimes it completely backs away.

YEKTA KOPAN

1) **What are your thoughts on social media literature? How is literature affected by influencers' being a writer in your opinion?**

Let me say this first, I don't consider the writings on social media or the writings of people who are well-known on social media as literature. As a

matter of fact, these people do not chase a literary qualification that won't be defeated by time, but they chase a structure from which they can profit. The writings of Influencers may help them to be referred as writers but they "won't transform" them into literature writers. Literature or reader won't be affected by this. This is only an entertainment which is proper for the spirit of the era.

2) **As a writer, what do you think about the effects of being active on social media?**

It is important which kind of movement we are in. I use social media as a reader and art follower rather than using it as a writer. Book recommendations, song recommendations, exhibitions and events... I share these and talk about them with my followers.

3) **Is social media a channel that makes you closer to your readers or a channel that drives them away?**

Social media stretches the limits out in every field. This has both positive and negative meanings as there is an anonymous situation present. A reader is able to ask a thing that he prepossesses about one of my books instantly. He can share his positive-negative criticism instantly. These things are good and they make us closer to each other. However, this closure may intervene in our privacy from time to time.

4) **As a writer, how do you use social media in relation with literature? Can you elaborate on the way you use?**

As I said, I use it more as a reader, and I don't plan an action of "using the social media". I use it as what I am. I am a person that reads books, listens

to music, cares about art and looks at global matters from a window. My presence on social media is all about this.

5) **Where do you think social media stands in the triangle of publisher-writer-reader?**

Both within and outside of the triangle. It's within the triangle in the times when it makes it easier to transmit the work to readers and when it increases visibility. It's outside when it confuses the reader with false or crowded information. Fortunately, at the end of the day, a good reader can distinguish the positive from negative. They aren't deceived by illusions.

SUNAY AKIN

1) **What are your thoughts on social media literature? How is literature affected by influencers' being a writer in your opinion?**

When we say social media, the first thing that comes to my mind is the entrance part of a building. Think of a building that has 26 flats, and when you enter it from the street, you see newspapers on the wall. This is a wall newspaper that a highschool student who is a resident prepared by studying up all night, by drawing pictures, by writing texts. Why? For people to be informed or read something while waiting for elevator, and it' me who prepares that newspaper. With the magazines that I've written since my elementary school years, information would come to the city I lived once a week. This information that came once a week was encyclopedias which were in the shape of 16 page-fascicles. I used to take them and bind them because I believed that information was the greatest power that is produced and managed. I see the answer of this question from this aspect. These examples can be increased. I published "Yeni

96

Yaprak" magazine and I published others later on. All these reflect the window from which I see the social media. In my opinion, social media is a tool for people to reach information, it's never a purpose. I never had the purpose of being a social media writer, showing my works or making myself present from this channel because my field is literature and books are at the forefront for me. The creation of a book is a whole other world. A book has its reader, publisher and critic, and we can evaluate it as a more intellectual world. Moreover, a new window called "social media" is opened to this world and I consider it as an advantage. It creates a possibility for people to produce information and let people know by presenting a taste of that information. Social media also saves us from gangs and censorships they created. There were many gangs especially in literature which were tried to be decreased with television, but social media became a powerful channel which destroyed these gangs. While all writers and books couldn't find the chance to introduce themselves in publicity programs back in the time, social media made these opportunities easier. I think that it plays a huge role for writers to transmit their books to readers.

2) **As a writer, what do you think about the effects of being active on social media?**

Social media is one of the easiest ways to transmit information to people, therefore it helps people know about the book studies of literary environments. Being a person who establishes museums, I look from different perspectives. I tell my opinions on establishing a museum to society via social media. For instance, I am establishing a museum called "The Toys of Art" and I share this museum with society since the first moment that I used social media. Museum is established in the brain firstly, and I take the first step by sharing the idea of the museum with people over social media. This actually shows that social media is a part of

this brain for me. This is the way I use social media; I proceed by sharing my thoughts and their route maps with people.

3) Is social media a channel that makes you closer to your readers or a channel that drives them away?

I would like to mention another point here. While my books are sold a hundred thousand times, my followers are seven times of it, but I am interested in my readers. My readers are quite pleased about the way I use social media, however my earlier readers expect not to be forgotten and to have a more special place, and I think this is a god-given right. Social media is a channel that increases the reader when it's used correctly. I think it's a window that makes us meet with readers and establish a bond with them. It also makes you reach for more readers from the easiest way.

4) As a writer, how do you use social media in relation with literature? Can you elaborate on the way you use?

I liken the social media to daylight we receive when we lift a brick in a dark dungeon. I see it as a channel which may present a light that will put a smile on their faces in daily hassles. Actually, social media is like the aisles of a labyrinth and people wander on social media like they are searching for the cheese located in the center of the labyrinth. I also put an aisle in front of them but I'm trying to show them that there is a much different life than present system and those dark aisles. Therefore, I share my studies on books and museum. We can say that it's my study room, even my writing table. I see that my sharing contribute people and transform into different things in them, and I receive a recompense for my

works when we meet face to face. In my opinion, Sunay Akın on social media is just as the same as Sunay Akın on the stage or Sunay Akın in the books.

5) **Where do you think social media stands in the triangle of publisher-writer-reader?**

Social media opens the Gates to a more liberal world by breaking all the taboos. Every writer and every artist became a one-man republic on social media. Thanks to social media, you can transform followers into readers, and I think this is a quite important aspect. I think it is an incredible power for reader – audience relation. Social media is a field that expands and bifurcates, and this makes publishers luckier because they can transmit the books to more readers. They have the possibility to print more as long as they reach more people, and this has positive sides for publishers. As a writer, I think I use Instagram more effective than publishers and reach for more people. This balance continues over a mutual guidance between publishers and writers. Instagram is an incubation center, but there is such an infollution that it unfortunately creates an information trash at the same time. We can say this is the negative side of it.