

UMBERTO ECO'NUN DÜŞÜNÇESİNDE YAZILI MEDYA'NIN POPÜLER KÜLTÜR ÜZERİNDEKİ ETKİSİ

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Abstract

“The Impact of Written Media on Popular Culture in Umberto Eco's Thoughts”

Culture was designed as a national history on behalf of educating homogeneous citizens with modernism and as a set of traditions accumulated by this history and took on the appearance of an instrumental superstructure institution. Giving way of modernism to postmodern period, the affirmation of homogeneity is replaced with the affirmation of heterogeneity and the imposing conservative cultural perception that gives / claiming giving its roots from the past was replaced with the rootless popular culture belonging to just the present time. The replacement process of the modernist "high" culture pointing the thing that is ideal with postmodernists "popular" culture moving with the sign of the market led to the replacement of the organizations producing culture. While "High culture" was being generated/ consumed by the intellectuals (Intelligentsia), popular culture was generated/consumed by the ones who are not intellectuals (public) within the framework of the rules of market economy. Within this framework, culture was transformed from being a social status symbol to a growing market demand as entertainment and leisure spending means.

One of the most important carriers in the production and dissemination of popular culture are popular newspapers. This newspaper sends several images, opinions and perceptions to the minds of readers and by means of these postings, it creates various interactions in the behavior types of the readers. In his book *Numero Zero* (Number Zero) published in 2015, Umberto Eco examined how the newspaper perform the interventions to the popular culture in order to increase the effectiveness of some popular newspaper boss in business life by considering the assumption how they can accommodate various perceptions to the public in a conscious way within a fictional context. According to Eco, popular culture is not in a top-down structure as in the understanding about of modernism (at least apparently). By taking into account the appreciations and requests of the broad masses it wants to spread, it aims at a compromise between producers and consumers of culture. Thus, it enables faster and more easily acceptance of the messages it sent by the masses. However, the motivation of popular culture producers is derived from the market economy. The thing targeted is profit. Popular newspapers are distorting and even converting up the news in the pursuit of this profit. Eco discusses which methods the newspaper makes this destruction with and he reveals their tactics that lead the readers to certain conclusions via language games. He tries to decipher the codes of the popular common sense sent to the readers. According to Eco, "newspapers teach people how they should think"; unfortunately "everything we learn is false and distorted". Popular culture is not a reality outside itself, but it consists of sending by the fake itself that takes the place of the reality as mentioned in Baudrillard's simulation theory.

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