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Digitalization and Transformation of Modern Subject

Zeynep KILIÇ^{1*}

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ABSTRACT

In today's world, where science, technology and communication tools are very effective in almost every field, the subject is exposed to both popular culture and a techno culture the distinction between the virtual and the real between the human and the inhuman becomes indistinguishable. The aim of this research is how the subject undergoes a change and transformation by means of communication in this ambiguous situation in the modern and post-modern periods. The scop of the research are the analysis of factors such as the 18th century industrial revolution and the development of capitalism, positivism and technical domination, the effect of modernization of the subject. The theoretical side of the research is described practically on the sample films in the second part. While selecting these films, particullar attention was paid to select examples from science fiction cinema.

INTRODUCTION

In the modern and postmodern eras, society as a whole and the subject in particular are undergoing a transformation. This is not merely a technical or technological transformation, but a simultaneous ethical, aesthetic, intellectual, philosophical, and moral transformation. The concept of “modernity,” which has driven this change and transformation, is the main theme explored in this study.

Modernity refers to the “major and fundamental changes experienced by Europe in the social, economic, political, and cultural spheres” since the 17th century. The transition to modernity occurred through “four fundamental revolutions”: the “Scientific Revolution initiated by Newton,” the “Political Revolution, which based the legitimacy of power on the people,” the “Cultural Revolution, which emphasized the supremacy of reason,” and the “Industrial Revolution.” The main themes produced by modernity are “rationalism, individualism, secularism, scientificity, positivism, urbanization, industrialization, laicism, bureaucracy, democracy, and the nation state.”

Europe challenged the church, which had dominated and blinded the region for centuries, with the “Reformation,” discovered the “reason” pioneered by the scientists of the Enlightenment and pioneered the industrial and scientific revolution. The “modernization process,” which Europe experienced with its own unique social and historical dynamics, later became globalized and became a “desirable goal” for the rest of the world. This concept, referred to as “modernization,” is not considered an extension of the social and historical structure, but rather an alien concept outside of social thought. The fact that the word “modern,” first used by Hegel, encompasses only the European continent as a location is a testament to this. Therefore, the term “modernity,” derived from

the subjective modern, is used to describe the radical and major changes experienced in Europe during a specific historical period and to highlight the distinctiveness of that period. It is a well-known fact that Humanism and the Renaissance, in particular, formed the foundation of European Modernity. Modernization has been accompanied by a series of continuous changes and transformations that have continued to the present day. This study begins by exploring the theoretical aspects of this change and transformation, and then proceeds to analyze this theory in practice through the three films that constitute the research sample.

In accordance with the study's logic, the method used in this research is descriptive analysis. Descriptive analysis, a qualitative research design, interprets data and derives conclusions by examining cause-and-effect relationships. The processes of connecting, understanding, and predicting themes arising from interpretations and descriptions are an integral part of descriptive analysis. In studies using this analytical method, the data obtained are summarized and interpreted according to identified themes, then described by establishing logical relationships. Within this framework, sample films included in the scope of the research are examined, and findings and inferences are drawn.

Therefore, the study's theory is put into practice in the next phase through visual analysis, analyses, visual depictions, and film readings. In this analysis, exemplary films, particularly from science fiction, were selected as the research sample. These films, included in the analysis, are examined in terms of themes such as androids, robots, mechanization, de-humanization, automation, intelligence in communication tools, artificial intelligence, and so on. These exemplary films explain how humans evolved from a written (bookish) culture to a digital (visual) culture, and the impact of communication and the digitalization

¹ Dr. Lecturer Mardin Artuklu University Radio, Television and Cinema, Türkiye

* Corresponding author's e-mail: zynbkilic@gmail.com

of communication tools on this cultural change and transformation is examined.

There's a transversal, or rather paradoxical, transformation here. It's not just the human being who changes. Today, humans are transformed into semi-machines through prosthetics, and androids and robots are forced to perform cognitive and psychological tasks, attempting to humanize them with artificial intelligence. In the relentless struggle humans wage against androids, humans are once again losing themselves to machines (androids).

In the Terminator film, the robots are now more flexible, almost indistinguishable from humans. Liquid Metal, which provides this flexibility to the robots, is the most significant factor that draws all the attention to the film. This flexibility, which virtually immortalizes the robots, draws attention to the robots of the future. This analysis is attempted through the Terminator film.

Black Mirror's The Entire History of You episode describes a life in which the subject will now be under the control of chips.

Modernization Process

This section, which begins with the modernization process, attempts to explain how modernization, as a process and lifestyle, evolved with new industrial initiatives and how it changed and transformed the subject. Looking at this process, we see that change and transformation accelerated with radically new techniques and technologies. Therefore, the chronological order of the first section begins with the first subheading, "The 18th-century industrial revolution and the development of capitalism," and the second subheading, "Positivism and technical domination," comprehensively frames the theoretical aspect of the study.

The 18th Century Industrial Revolution and the Development of Capitalism

The transition from an agricultural society to an industrial society is one of the defining characteristics of modernity. This transition to an industrial society occurred with the "Industrial Revolution." The Enlightenment and the Scientific Revolution played a significant role in the Industrial Revolution. The Industrial Revolution was born when the results of the Scientific Revolution were used in the discovery of new technologies, thus establishing a link between science and technology.

Industrialization, urbanization, and mechanization spread rapidly throughout Western European countries, and railroads profoundly impacted the world. Furthermore, industrialization led to the dissolution of the medieval guild system, based on professional solidarity and protection, and the entry of many different businesses operating in the same field into the market. Over time, instead of firms undertaking parts of a single task, the factory system, which allowed work to be completed in the same enclosed space, evolved, and factories became efficient production facilities (Türküne, 2006, p. 491).

The factory system brought about the widespread

division of labor and specialization in production. However, with the division of labor and specialization brought about by industrialization, all parts of the work were performed by workers specialized in various tasks, and factories were used as "common areas." At the same time, industrialization transformed labor into a "wage" and institutionalized the liberalist concept of property (Tekeli, 2002, p. 42). Furthermore, the concept of industrialization led to changes in the socio-cultural structures of societies. Thus, social stratification shifted, and a new working class emerged. Furthermore, the development of traffic, healthcare, roads, electricity, and social services, parallel to industrialization, forced political authorities to assume more roles (Yazıcı, 2002, p. 228). The Industrial Revolution was, in essence, the birth of machinery and the large-scale factory industry. This revolution profoundly transformed economic life and organizations. From the second half of the 18th century onward, modern industrial technology developed at a rapid pace, and these developments led to profound and profound social changes. These technical and social changes brought about a broader working class unlike any previous era, creating new living and working conditions, rapidly increasing urban populations, and forcing male, female, and child workers to face harsh, heavy, and rapidly destructive working conditions.

The capitalist system, by destroying the small workshop system before mechanization, gathers a large number of workers in workshops, separates the elements gathered in guilds from each other and presents a new class that is constantly increasing in opposition to the entrepreneur. Capitalism, which emerged with the Industrial Revolution, is a process comprised of capitalist relations and a system of exploitation. This mechanism of exploitation is also the foundation of production. The dynamics of class conflict inherent in this system are the most important factor determining change in the production system. Change in the production system is based on profit maximization and the economic, social, ideological, and political control of the working class to achieve this. Because this understanding is dominated by the "homo economicus" concept, or economic man, the interests of capitalists are prioritized over the interests of workers. In this understanding, individuals work to maximize their own interests, thus benefiting others. However, because every means is considered permissible to achieve the goal, workers' rights are not optimally fulfilled (Lordoğlu et al. 2001, p. 21). In the Middle Ages, the bourgeoisie constituted a mediocre (middle) class between small merchants engaged in moderate trade and large merchants. In the modern era, the bourgeoisie's destiny was shaped within the capitalist economic system. The bourgeoisie's life, based on global capitalism, dominated the formation of their personality.

In this new era, the bourgeoisie, for the sake of its own interests, abstracts itself from emotion, thought, and feeling, transforming into an imposing subject. The results of scientific technique have not been entirely

beneficial (Russell, 2016, p. 146). The bourgeoisie is no longer “itself.” Its power—its hegemony—over the rest of society is now on the agenda. At this very moment, the bourgeoisie feels ashamed of itself. It has seized power, but it has lost the clarity—the style—of its vision. (Moretti, 2015, p. 22) It is a mechanism that eliminates class relations or relations of domination, temporarily transforming people into “free and equal individuals,” and it is this mechanism that functions as a bourgeois dictatorship. While people’s security is guaranteed during elections, this guarantee only exists when hierarchical relations in industrial relations are suspended. Therefore, democracy in the narrow sense of the term does not exist in capitalist enterprises outside of elections. In other words, managers are not elected by secret ballot by employees. Government bureaucrats cannot be elected directly by popular vote either (Karatani, 2008, p. 198). Absolute monarchy is overthrown by the bourgeois revolution. However, by destroying the intermediary powers that resist the absolutist order, such as the church and the nobility (Montesquieu), the bourgeois revolution actually strengthens the centralization of power (Montesquieu, 1989). Thus, a society emerges in which the principle of commodity exchange is universally accepted (Karatani, 2017, pp. 61-62).

According to ardent republicans such as the French philosopher Marquis de Condorcet, the Englishman Joseph Priestley and Benjamin Franklin, the necessary criterion of development is the achievement of social and political freedom. They see science and technology not as an end in itself, but as instruments that bring about comprehensive social transformation (H. Teich, 1993, p. 5). Science, industry and military technology were only interconnected with the emergence of the capitalist system and the realization of the Industrial Revolution, and once this relationship was established, the world changed very rapidly (Harari, 2015, p. 269). According to Garnham (Yaylagül, 2006, p. 181).

In capitalist societies, capital uses labor to produce goods and services, appropriating surplus value within the market mechanism. The fundamental characteristic of this system is its reliance on competition among capitalists seeking to maximize their capital. Increasing profits requires increasing labor productivity, in other words, developing technology. In this process, all relationships are based on money (wage-price-profit). People have no choice but to opt out of this system or opt out. Therefore, the economy is the structural determinant in capitalist societies.

It is observed that the success of industry and humanity actually meant a frenzy of exploitation. In this case, Schopenhauer could have celebrated the triumph of pessimism as the necessary consequence of a social order that was meaningless from a human perspective. When it became clear that the contradiction between the individual and society could not be overcome, the need for social philosophy came to the fore again. According to Horkheimer, philosophers of existence and being

such as Heidegger, Nicolai Hartmann, and Max Scheler are symptoms of this need (Horkheimer, 1986, p. 5). According to Heidegger Humanity conceives of the process of the technical age as a factory that produces only tools and equipment for its own needs and purposes, is caught up in its relentless wheel of perfection, and is captivated by its achievements, alienating itself from what truly needs to be seen and grasped: the call of being and its own truth. Therefore, Heidegger is hostile to all modernity; he considers that if we cannot learn to think creatively about the present as the edge of the dark world, technology’s dominance over the planet will begin to transform the earth into a desert. Therefore, new thought stands on the path that inevitably leads to the world-era. (FLSF (Journal of Philosophy and Social Sciences), Spring 2017, Issue: 23, pp. 307-328 ISSN 1306-9535, www.flsfdergisi.com)

In this context, the developments in the modern era regarding the machine’s transformative function of the subject (human) appear to be unconstructive. The machine is destructive, serving to fragment the subject. Through the mediation of this system, the machine-driven subject becomes more pronounced in these periods. The machine is merely a tool. The ultimate appropriation of nature is the domestication of natural forces through preliminary enslavement. A machine is a slave serving other slaves. Such domination and the desire to enslave can be eliminated through the pursuit of human freedom. However, it is difficult to free oneself from enslavement by surrendering oneself to other beings, humans, animals, or machines. Dominating the multitude of machines that dominate the entire world means perpetuating this domination, and domination means accepting all patterns of subjugation (Simondon, 1958, p. 127. Cited in Marcuse, 1986, p. 140). Significant and decisive developments in production technology also lead to radical changes in the structure of the relationship between humans and machines. In the early stages of technological development (mechanization), the direct effects on humans and their work tools are transferred to the work mechanism. With automation, these tasks are transferred to mechanical devices (Gauzner, 1977, p. 12). Indeed, Charles Chaplin’s film “Modern Time” explores the relationship between machines and humans, depicting the rising unemployment problem during the Great Depression of the 1930s and the deteriorating social and economic conditions resulting from mechanization. He portrays the Mechanical Man and mass automation through the character of the little tramp, Charlot, embodying the modern subject (human) within the economic crisis. A worker working at a monotonous and frenetic pace on a factory assembly line is unable to keep up with this pace and eventually suffers a mental breakdown. He is taken from the monotonous work of tightening screws and used as a guinea pig in an experimental automatic feeder. After a series of harrowing events, his bosses declare him insane and send him to a mental hospital (Charlie Chaplin - Factory Scene - Modern Times, 1936). These

scenes demonstrate how full automation transforms the modern subject into a machine, dominating them not only physically but also psychologically.

Old-style machines allow the power of work tools to be increased to a level that exceeds the physical strength of the worker. The implementation of automation increases the power of work tools, the reflex potential, and the human organism beyond its limits (Gauzner, 1977, p. 12). Frederick Julien Offray de La Mettrie, a leading materialist figure of the French Enlightenment, argued with his theory of the human-machine that the soul, as a spiritual substance, does not exist, thus reducing the subject to purely physical properties in a materialist manner. By ascribing sensuous properties to matter, La Mettrie coined the phrase “Sculpted Man” in this context. The human being, which La Mettrie constructed within the context of formalism and sensation, constitutes another type of machine (La Mettrie, 1980, p. 55). This new human type is, in a sense, soulless like ordinary matter and mechanical like a machine.

Positivism and Technical Domination

Positivism, whose roots can be traced back to the ancient Greek sophists, became systematic from the 19th century onward. Those who claim the word was used by Saint-Simon have not provided definitive information about its originator. André Lalande, who adopts a different view, suggests that the word was considered by Auguste Comte. Derived from the verb *ponere*, positivism means “to oppose,” “to set forth,” “to preach,” or “to put forward” in Latin, while in French (Ballıkaya) it means “fact, truth, certain, proven, positive” (2015, pp. 87-106). According to Doğan Özlem, it is a philosophical movement that seeks to ground its foundations in modern science. Özlem, who states that the term positivism emerged independently in Germany and France in the 1830s, explains the motto of French positivism as follows: “To turn to the unnatural over the natural, to be content with knowledge; to stand with the rational and put it into practice against despotic, slave-owning, anti-freedom, and irrational situations and practices” (Özlem, 2016). The foundation of French positivism is the Age of Enlightenment. In Europe, political, economic, social, and religious events such as the Renaissance, geographical discoveries, commercial developments, the spread of capitalism, the collapse of feudal structures, and urbanization transformed the structure of society and created a new society (Korkmaz, 2012, pp. 1-153). This situation caused confusion in all societies, especially in France, England, and Germany. Two ideas were proposed to resolve the social confusion created by the French Revolution. The first was that social order would be established by returning to the old monarchy, and the other was that society would be regulated through social progress. Comte, believing these two dichotomies would not provide a solution, sought to reconcile the two and create a society capable of progress within a traditional authoritarian environment. In such a society, the positive sciences would put an end to the

intellectual anarchy (Işın, 1985, pp. 353-362).

In the 19th century, France, England, and Germany experienced social upheaval caused by the Enlightenment, the French Revolution, and the Industrial Revolution. Religion, due to its impact on society, is often cited as the cause of this social turmoil. Consequently, many positivist materialist thinkers, especially Auguste Comte, believed that this social change needed to be guided by new methods, and sought to guide it according to positive principles. Comte, both the father of sociology and a leading representative of the sociology of religion, argued that science and human reason must intertwine to solve social problems.

Throughout the 19th century, science developed at an incredible rate and in directions that could have deceived and overly optimistic even the most cautious observers. During this period, scientists viewed science as a path to perfection (Sarton, 2010, p. 149). However, at that time, people had no inkling that their descendants would one day travel to the moon, split the atom, write history books, or decipher the genetic code. The most important thing to know about prehistoric humans is that they were ordinary animals, no more impactful on the environment than gorillas, fireflies, or jellyfish (Harari, 2015, pp. 18-19).

Further progress depended on the acquisition of endless new data to complement naturalists’ plans, or on more accurate physical measurements and a more detailed explanation of the results. Towards the end of the century, this calm and optimistic atmosphere was shattered by the launch of a series of inventions, radically different from those of previous eras, that radically altered the material conditions of life, consolidated the entire past into our memory, and gave rise to the 20th century (Sarton, 2010, p. 149). Perhaps the negative impact of this series of inventions on society was not foreseen.

The enthusiasm generated by scientific and technological advances, welcomed by many Western economists and sociologists in the 1950s, has today given way to a more pessimistic ethos. For example, the renowned French sociologist Raymond Aron, in his book “On Modern Dialectics,” titled “The Challenger,” wrote, “The deep-rooted reasons for the pessimism I feel and am aware of reveal themselves in the very contradictions of all the great projects of our time.” He continued: “The obstacles that halt the (Promethean) desire to see the development of each person’s personality and the birth of a new person have not only become more difficult to overcome, but have also changed their character.” (Aron, 1969, p. 290; Gauzner, 1977, p. 125)

Technological change isn’t about adding one to the total or subtracting one. Technological change is ecological. A significant change causes wholesale change. If you remove caterpillars from their natural habitat, what you’re left with isn’t the same natural environment minus the caterpillars; you have a new environment where you’ve rearranged the living conditions of the remaining organisms. The same is true when you add caterpillars

to an environment devoid of caterpillars. The ecology of technological tools works this way too. A new technology neither adds nor subtracts anything; it changes everything. (Postman, 2016, pp. 22-23)

Francis Bacon was the first Western thinker to demystify science in the 17th century with his formulation of the scientific method and his identification of obstacles or “idols” that obscured a true understanding of nature. More than 200 years later, Bacon’s approach ultimately prevailed. But public opinion was divided: exaggerated claims about the beneficial impact of technological “progress” competed with alarming predictions of social collapse and the erosion of traditional institutions and values. Eager to shed its religious, social, and moral skins, the new “scientism” abandoned the Baconian concept of science in favor of the promise of scientific innovation to master nature (Milberry, 2010, p. 50).

Technology constructs humanity according to flawed metaphysical ideas rather than the spirit of science. The mistake made today stems from Galileo’s misinterpretation of a brilliant idea. As is well known, Galileo distinguished measurable qualities of primary things, such as size and weight, from immeasurable qualities such as shape, color, and odor. In other words, he distinguished quantity from quality. While quantity, expressed in mathematical terms, brought knowledge to humanity, quality was overlooked (Carel, 2015, pp. 228-229).

Humans know only what is finite, variable, temporary, distinct, and relative in degree. Because mathematical concepts can be transferred to natural objects, and these objects can only be judged by measurements taken from them, humankind has no concept of all that is immortal and eternal, all permanent things, and all absolute differences. While it fully understands the meaning and functions of an hour, kilogram, and meter, it does not know what space, time, matter, and force, motion and rest, cause and effect are (Nägeli, 1877, p. 13, cited in Engels, 1979, p. 298). From this perspective, mathematics can only teach us about the measurable, calculable, and physical aspects of knowledge, while it remains limited in providing us with information on metaphysical matters. The intermingling of computational tools and exploratory research, with dire consequences, increasingly transforms modern science into a techno-science (Virilio, 2003, p. 7). The most ruthless characteristic of modern technology is its totalitarian autocracy. Man does not control technology; technology controls him. In a technological society, human freedom is an illusion. And its morality,

virtue, and aesthetics must allow for the powerful (techno-locorous) faith (Manzur, 1992, p. 144). Feenberg (2005) The techno-religion that emerged with the convergence of knowledge and technology fundamentally separates humanism. We are transitioning from a human-centered world to one centered on machines and technology. In this context, knowledge shifts direction, and the thesis that knowledge is power virtually transforms into the thesis that knowledge is powerlessness for modern humans.

Transformation of the Subject in Cinema Films

Whether in the US or other Western countries, cinematic works are largely science fiction. This science fiction cinema constantly attempts to depict and project a future through unimaginable narratives. These are perceived as cinematic fiction. However, when we look back, we see that yesterday’s fiction has become today’s reality. The viewer experiences the world presented to them by cinema and, inevitably, comes to see themselves as a part of it.

MAETRIALS AND METHODS

This research will utilize the Descriptive Analysis Method, one of the qualitative research methods. Descriptive analysis, a qualitative research design, interprets data and examines cause-and-effect relationships to obtain certain conclusions. The processes of connecting, understanding, and predicting themes arising from interpretations and descriptions are an integral part of descriptive analysis. In studies using this analysis method, the data obtained are summarized and interpreted according to the determined themes, and then described by establishing logical relationships (cited in Yıldırım and Şimşek 2003: 192, Uslu, 2019: 177).

Sample of the Research

The sample of this research was selected from science fiction films made after 1920 that depicted the subject in detail. The main reason for this is to examine the individual (subject) who changes and transforms with technological developments within the context of the analyses of these films and to obtain inferences about the subject. Therefore, the 3 sample films that make up the sample were selected because they contain the main theme. The films selected in this research are: Matrix, Terminator-2, and Black Mirror.

Table 1 : Release Year and Directors of Sample Films

Sample movie	Year of Publication	Director
Terminatör-2 (Judgment Day)	1990	James Cameron
Matrix	1999	Lana ve Lilly Wachowski
Black Mirror (The Entire History of You)	2011	Brian Welsh



Figure 1: Matrix Movie Poster

Matrix

Director: Lana and Lilly Wachowski

Producer: Joel Silver, Lana and Lilly Wachowski

Screenwriter: Lana and Lilly Wachowski

Cast: Keanu Reeves, Laurence Fishburne, Carrie-Anne Moss, Hugo Weaving, Joe Pantoliano

Release Year: 1999

The Matrix Movie Story

The events of the film take place in a world far into the future, where technology is highly advanced and machines with artificial intelligence have been created. In this world, a war breaks out between machines and humans, and in order to defeat them, the human race blocks the sky with chemical weapons and creates black clouds to prevent the sun's energy source from reaching Earth. As a result, the machines, unable to meet their energy needs, turn to new sources and realize that the human body is a powerful

energy engine. Thus, they begin using humans as slaves for energy production and, to avoid any rebellion, devise a program to distract people's minds.

Matrix Movie Analysis

What is the Matrix? Simply put, it is the Lacanian "big other." It is the virtual symbolic order, the network that shapes reality for us. This aspect of the "big other" relates to the subject's fundamental alienation within the symbolic order: the big other pulls the strings; the subject does not speak; they are "made to speak" by the symbolic structure. In short, because the subject can never fully control the effects of their own actions—in other words, because the end result of their activity will always be different from what they hoped or envisioned—this big other becomes the name of social substance (Žižek, 2014, p. 27).

In the opening scene of the Matrix movie, where Trinity,

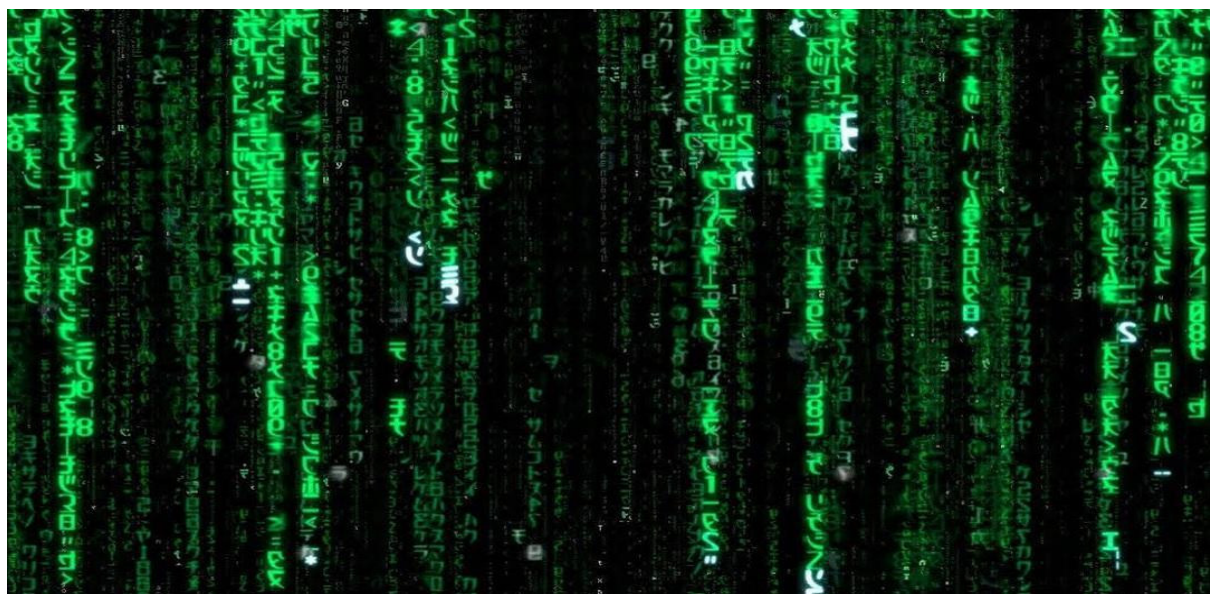


Figure 2: The entrance to the Matrix appears and disappears with a shower of signs and letters, the words M-A-T-R-I-X

who is seen hacking in the hotel called “Heart of the City”, escapes from the matrix by removing her “mind” from the computer programs disguised as an FBI agent, there is a transition to Thomas Anderson’s room through

a computer screen image from the cyberspace created by the green codes in the (representational) phone, which is the escape vehicle (Ersümer, 2006, p. 195).

Anderson is seen sleeping in the room mentioned above.



Figure 3: “Wake up Neo!”

Music is playing in his headphones, and the computer is automatically downloading data about Morpheus from the internet (Ersümer, 2006, p. 195). A message appears

on the screen: Neo, Wake Up! Anderson wakes up. “The Matrix has you...” (Atayman, 2004, p. 144)

The ‘bugs’ that make the Matrix what it is. The Oracle

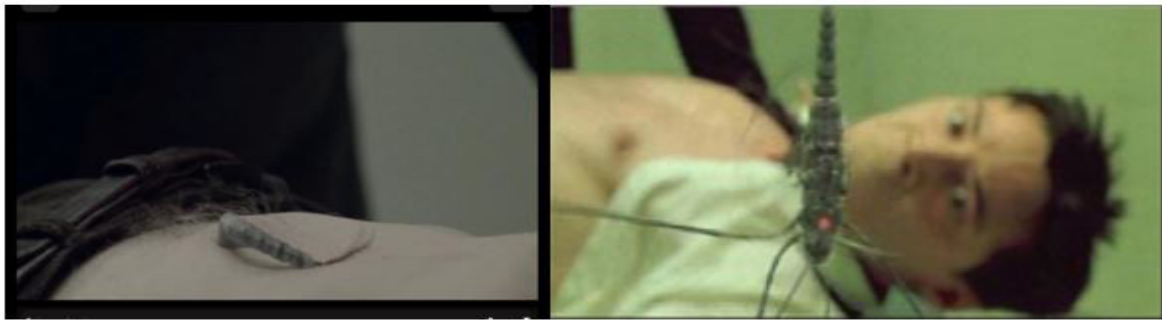


Figure 4/5: The scene where Neon's dream comes true and the bugs placed in his stomach by the agents are removed.

and all are comprised of these bugs (Ergin and Küpeli, 2018, p. 14). Trinity gave Neo a ride on a rainy day. In the car, another woman turned a gun on Neo. Meanwhile, a sentence that defines the Matrix: “There’s only one rule of the game here: You either get in or you get out. Trinity prevents Neo from getting out. A device in the car removes the alien the agents had placed in Neo’s belly. So, it’s not a dream, says Neo (Atayman, 2004, p. 148). Many of the main protagonists in The Matrix series, such as Anderson, Morpheus, and Trinity, undergo physical transformations by being equipped with technological devices that allow them to directly access the Matrix or educational simulation programs through a port in the back of their heads. These characters, who have become part-human, part-machine, and thus somewhat dehumanized, are more akin to anti-heroes in this respect (Ersümer, 2006, pp. 150-151). In The Matrix, the majority of people are connected to machines, completely disconnected from external reality, and forced to live in a computer simulation. Here, the film’s protagonist, Thomas Anderson (Neo), draws a parallel with the

computer software company (the artificial intelligence that controls the human race in a hidden external reality) that uses the name of the brain region (cortex) that allows the human being to perform the most advanced intellectual activities within his simulated life: the Metacortex Company (Ersümer, 2006, p. 128). People spend their entire lives in a tube that collects their bioelectric energy and delivers it to their computer overlords. When Neo realizes this, he vomits and tries to regress to his previous life in the Matrix (even if it’s artificial). This situation is so terrifying to Neo’s shipmate, Cypher, that he agrees to betray Morpheus in exchange for a rich life based on the Matrix’s lies (even if it’s artificial). “Ignorance is bliss,” he responds. (<https://www.pdfdrive2.com/matrix-and-philosophy-e18758267.html>) In The Matrix, Neo’s friend from the beginning, Lucifer, Cypher, a descendant of the devil, betrays Morpheus and his cause to the androids (sibling rivalry and betrayal). As a result of Cypher’s betrayal, Morpheus, Neo, and Trinity are trapped in the hotel where they were supposed to leave the Matrix. The androids overwhelm them with superior and terrifying

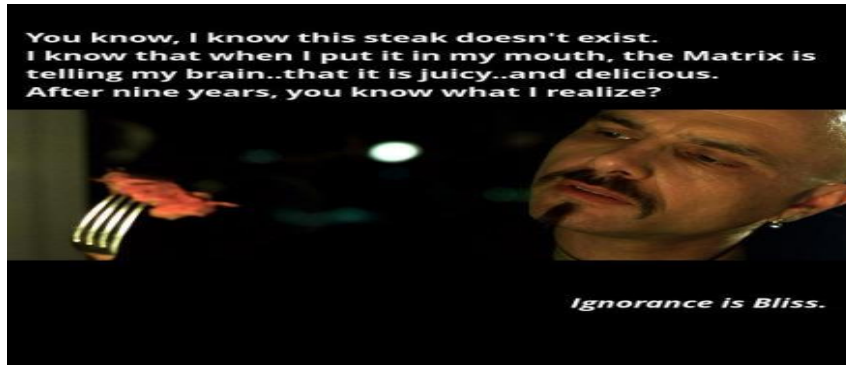


Figure 6: You know, I know this steak doesn't exist. When I put it in my mouth, the Matrix will tell my brain it's juicy and sweet. You know what I've realized after nine years: Ignorance is bliss...

power. Neo saves himself and Trinity, but Morpheus is captured. Neo fails this test as well (Altıoklar, 2021, p. 105). Neo kills the agent in the scene, but the rest of the

film is lost. Upon returning to the normal world, the war with the machines appears to be over, but it doesn't. There is a temporary hiatus (Ergin and Küpeli, 2018, p. 14).



Figure 7: Terminator-2 Movie Poster

Terminator-2 (Judgment Day)

Director: James Cameron

Producers: John Daly, Derek Gibson, Gale Anne Hurd

Screenwriter: James Cameron

Cast: Arnold Schwarzenegger, Linda Hamilton, Michael Biehn

Year Release: 1984

Terminator-2 Movie Story

Set ten years after the events of the first film, the film finds Sarah Connor (Linda Hamilton) and her ten-year-old son, John (Edward Furlong), being pursued by a more advanced Terminator: the liquid-metal, shape-shifting T-1000 (Robert Patrick), sent from the future to eliminate John and prevent him from becoming the leader of the human movement. A second, less advanced Terminator (Arnold Schwarzenegger) is sent by the resistance to protect John.

Terminator-2 Movie Analysis

The first film in the series, The Terminator, marked a new era in the science fiction genre since its debut in 1984 and remains a cult science fiction film today. When examined at the time of its release, the technology depicted succeeded in creating a profound technophobia in audiences. Kyle Reese's portrayal of Sarah Connor, which succinctly conveys the film's vision of the future, is enough to achieve this. Reese describes machines that kill their own inventors by stating that Skynet, a defense network computer that will be developed in the future (2029) and introduced as a very smart technology, has become a system that begins to see humans as a threat and eliminate them over time (Dinello, 2005, as cited in Akdemir and Kozok, 2021, pp. 68-69).

The subtitle of "Terminator 2" is "Judgement Day." This refers to the Day of Judgment, the day when the divine court will be held. A literal translation could also refer to



Figure 8: Judgement Day

“the day of reckoning.” According to the belief systems of major religions, that final judgment will decide who will be placed in hell and who will be placed in heaven in the afterlife. As can be seen, Cameron is already convinced that this world has already become hell, that every corner of it is ablaze. Therefore, hoping for a (postmodern) god to put things right, even if only slightly, must be a

soothing consolation in the face of the raging flames, even if it’s in this technological mythos of popular culture (Atayman, 2004, p. 49).

In this story, based on the popular theme of the time—the fantasy of time travel—and as plausible as it is possible to be, a machine-human, a cyborg, from the future arrives as a “Terminator” with the mission of destroying



Figure 9: Sarah, John, Terminator

a woman. This is because this woman will give birth to a person who will lead an uprising when the world is transformed into a single, mass society in the future. To protect and protect this revolutionary and spiritual savior (Savior, Jesus, Christ), a subject (a human) from the future descends into the present day to prevent the evil coming from the Terminator (Atayman, 2004, p. 34).

Considering the American people’s belief and devotion to the Bible, it’s not hard to say that Sara (h) resembles the ancestor of Israel. Separated from her husband Abraham, like almost all the characters in this film, she is scattered, estranged from her family, yet she is the one who builds the future. She uses violence as a necessity for salvation. She is forced to navigate the pressure of



Figure 10/11: L’uomo Meccanico (Mechanical Man) & Mechanical EL

violence. Ultimately, her son shows Sara her place in their union and embraces his mother (Atayman, 2004, p. 44). The scene above is based on Andre Deed's 1921 novel "L'uomo Meccanico" (The Mechanical Man), a milestone in silent science fiction cinema. This mechanical man was invented by a scientist named Professor D'Ara. He could be controlled by machines and possessed human-like features. A female gang leader named Mado, in order to gain the mechanical man's knowledge, killed the scientist and took control of him. In Mado's hands, the robot transformed into a criminal machine. To save the world from this terrifying robot, the murdered scientist's brother invents a replica of this robot and has it fight against another. The film ends with the two robots destroying each other in an opera house. The scene in which the robot extends its mechanical hand to prevent the armored door from closing was used many years later in James Cameron's *Terminator: Judgment Day* (Çoker, 2016, p. 24). In the context of cyborgs in the *Terminator* film, in the second and third installments of the series,

cyborgs are assigned to protect humans against machines. In the *Terminator* film, human qualities are eliminated from cyborgs, and consciousness is eliminated. Humanity is limited to the functions a machine's cognitive capacity can carry. It could be argued that such creatures are valued even more than humans. (Ersümer, 2006, p. 134) Hello, you're talking to a machine right now. Please don't hesitate. You know, you have to love machines too. In the first *Terminator*, it was a note left on an answering machine. Scenes of people dancing under the lights of a tech-noir club, boasting about cracking credit card codes, and listening to Walkmans while having sex, all in the same film, demonstrate how technology finds its place in life. In the second, despite the audience's "human" fear of cyborgs, they harbor a kind of envy toward their power and longevity. It is here, in *The Terminator*, that cyberpunk (cyber mania) infiltrates, declaring, "I want to become mechanized" (Ersümer, 2006, p. 134). In *The Terminator*, two types of machines confront each other. On one side, there's the lower-level Fordist



Figure 12/13: Fordist Machine (Schwarzenegger) & Mediatic Machine-Liquid Metal Human

Machine (Schwarzenegger), with its bolted, elbowed, steel components, that appears to mimic or represent human functions. On the other, there's a kind of mediatic machine, in Baudrillard's words, a high-tech product that can take on every possible human form and change from shape to shape. This liquid metal human is perhaps the mutable form of evil that makes even the definition of "machine" debatable. This potential transformation initially takes the form of a police officer, then can shift from one form to another depending on the situation. But this police officer is identical to evil. Whether there is anything like his true essence that embodies his mercurial existence remains unknown (Atayman, 2004, pp. 39-40). *Terminator* effectively voices concerns about human-machine relations. Technology, in unsafe hands, is destructive. Automated technologies, the result of the confusion between identity and selfhood, brought to life by a destructive, destructive masculine figure, as machines' exteriors resemble humans. While the film is

not nostalgic for the past and does not see the past as something to be remedied, it instrumentalizes it for the future, seeing the destruction wrought by machines as necessary and striving to keep things on track (Boz and Takımcı, 2019, pp. 393-394). Objects in *Terminator* can transform into one another. Considering that there has been a clichéd connection between appearance, form, and character since the beginning of cinema, it's possible to argue that human-object transformations also deal a blow to these clichés. These transformations, which mean that film characters' personalities can change at any moment, acquiring a fluid, fluid quality, disrupt the familiar connection between appearance and character, or the balance and order within. We enter a realm where it's no longer clear which form corresponds to which character, where trust in form is dissipated, and therefore, tension is exacerbated. Morphing is employed with particular dedication in *Terminator 2*, where James Cameron makes transformations a complementary, sustaining element of

the entire action (the story) (Roloff and SeeBlen 1995, pp. 352-353).

Despite such uncertainties, the audience is left with the impression that humans have declared war on life as a result of technology they have created. On the other hand, the serial killer robot's targeting of Sarah Connor doesn't aim

to kill every living creature it encounters. The audience is left feeling pessimistic that even if Sarah Connor were killed, humanity would be completely destroyed (Akdemir and Kozok, 2021, p. 69). In the Terminator film, the audience is shown that there are robots programmed to protect Sarah Connor, who plays Mother, and who



Figure 14: Destroying the Terminator in the role of the father

serve humanity. The film's ending, where the good robot serving humanity wins the fight against the evil robot, leaves a positive impression on the audience about the threat posed by robots (Akdemir and Kozok, 2021, p. 69). Ultimately, the evil liquid metal (mercury) disappears into molten steel, but this disappearance doesn't mean a happy ending for now. There's another dangerous source of misinformation about the future: the chip in the artificial

skull of the good, savior machine-human. From now on, there's no other way out but to destroy itself; however, due to a rule in the robots' programming (we know this from Isaac Asimov's Law of Robotics), Sarah is the one to fulfill this duty. Even if Sarah doesn't feel compelled to do so, the machine-human, acting as "father," destroys this unique being (Atayman, 2004, p. 46).

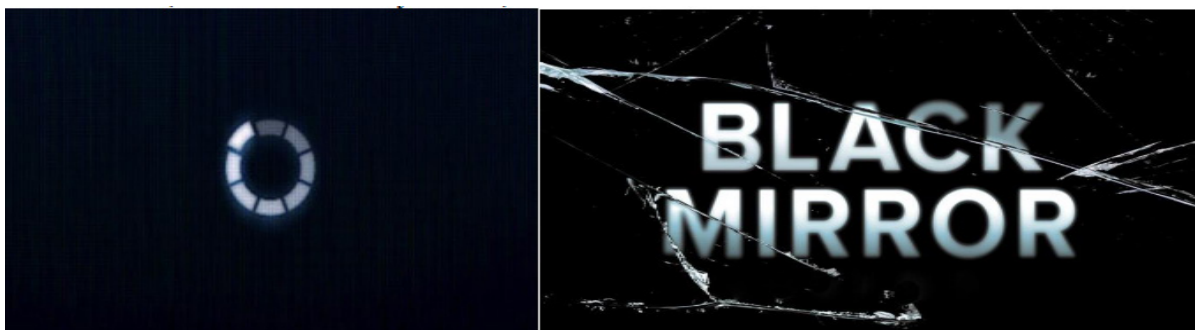


Figure 15: Black Mirror Movie Poster

Black Mirror (The Entire History of You)

Director: Brian Welsh

Producer: Jasse Armstrong

Year of Production: 2011

Season: 1

Episode: 3

The Entire History of You Movie Story

The film begins with Liam, a lawyer, during a job interview. After the meeting, Liam takes a taxi and tries to watch the



Figure 16: The Entire History of You Episode Poster

meeting unfold on his memory chip. Many people receive a chip injected behind their ear under local anesthesia. This chip allows them to record their experiences, hear sounds, and view past memories.

The Entire History of You Film Analysis

Each episode of the series begins with the first scene depicting a broken image. This scene, which suggests the sound of breaking glass, actually conveys the sound. The series' producers, Charlie Brooker and Annabel Jones (The Guardian, 2018), summarize the reason for this as follows: "The series aims to demonstrate the side effects of the combination of technology and human psychology. Therefore, the glass breaking and the sound of glass attempt to convey a breakdown of technology on this level." (Çelik and Özçınar, 2020, p. 85). Gur (2019) emphasizes that the Black Mirror series is a mirror that reflects the consequences of our actions. He argues that this mirror simultaneously reflects our needs, fears, desires, anxieties, persuasion, and participation (Akdemir & Kozok, 2021, p. 71). The third episode of Season 1 of the British series Black Mirror, which interprets the

problems of modern society and the individual, the new technological advancements, and the relationships between media, politics, and art in the new world order through satire and science fiction, is a harsh critique of the recording of human life and its impact on it. In the episode, the entire human life is recorded, and these recordings can be replayed upon request. The series offers a critical approach in the context of new technologies, depicting how a married couple's relationship deteriorates due to these recordings and ultimately ends in separation (Birinci, 2018, p. 42).

In The Entire History of You, it's mentioned that Hallam (Phoebe Fox), one of the characters at Liam's dinner, doesn't have a memory chip, and everyone is surprised. Hallam states that she doesn't feel any loss after the chip is removed, but as long as she has all her records—her memory—everything she sees, hears, and a portion of her life has been stolen. This situation, perhaps as serious as today's privacy violations, is a potential event that could happen in the near future (Özden, 2021, p. 232). In this episode, a confrontation occurs. Liam takes his wife's time remote and begins a journey into his memory.



Figure 17: Confrontation

If we consider the context of the screen within the triangle of past, memory, and technology, this episode reveals, in reference to Baudrillard, that the truth here is the television itself; the panoptic system has ended. Television is no longer the only eye that can see the truth. Here, the issue is again a screen, and individuals

spy on each other on this screen. Here, Liam detains his wife. The encounter between technology and a damaged memory constitutes a sensitive breaking point for this family (Baudrillard, 2016, p. 51, as cited in Çelik and Özçınar, 2020, p. 88). The combination of technology and the psychological deficiencies of a person with this



Figure 18: Liam's scene of getting rid of the implant in his neck and his frozen gaze

damaged and manipulated reality leads to the loss of their spiritual values. Liam's frozen gaze, as he looks at himself in the mirror, is a metaphor for loneliness, a consequence of the desires of the heavy burden of memory he has freed himself from. Thus, mass communication technology attempts to capture our desires and wishes (Baudrillard, 2016, p. 36, cited in Çelik and Özçınar, 2020, p. 89).

Liam, one of the film's characters, goes to the airport to board a plane after returning from a job interview. In the modern-day luggage and document checkpoint, security guards ask Liam to play the images stored on his memory chip in rapid

succession. They quickly review everything Liam does on their screens, as seen through his eyes. After assessing Liam's actions over the past week and ensuring he doesn't pose a security risk, they allow him to board. Even during any given trip, almost everything people see and record in their memories can be monitored (Özden, 2021, p. 230).

Our privacy is melting faster than the stars at the poles; technology is eroding it more effectively than the legal system can protect it. This situation is irreversible. Privacy, as we understand it today, is lost (Baritci and Fidan, 2018, p. 46).



Figure 19: Google Glasses

It would be appropriate to emphasize the following regarding grain technology, the main theme of the section. Professor Jorge Martínez Lucena, who conducts research at the Universitat Abat Oliba CEU, raised the question "Do we have grain technology?" in his study, citing the technologies that fall within the scope of grain technology and emphasizing the following:

- Google Glasses? More in use than ever before.
- Smartphones? Selfies, the urge to capture the moments of our lives.
- Social Networks? Historical Profiles.
- Reality TV? The irrational urge to watch.

We use many techniques and technologies that continue to measure the individual in every way. In this context, Baudrillard has revealed the dimension of hyperreality as clear evidence that the modern subject (human) has gone beyond processed reality in the simulated world in which they live (Çelik and Özçınar, 2020, p. 89).

In *Black Mirror*, the sense that is practically no longer needed is memory. A condition known as digital amnesia

occurs, where people are aware that they are storing information on their phones and thus retain it in their own memories (Ellare, 2010, 21). In *The Entire History of You*, users are shown using an injected memory chip to recall everything they see, just like smartphones, which today hold a wealth of information. This action, as an example of the increasingly atrophied senses, makes the act of recalling irrelevant. Memory has become an unnecessary ability beyond human control. People rely on the memories of their mobile devices instead of their own memories. Passwords, phone numbers, private information, and notes are now stored on their mobile devices and in cloud accounts (Özden, 2021, pp. 227-228).

RESULTS AND DISCUSSION

To this day, cinema has been the medium through which the subject first encounters and becomes acquainted with innovations. While these changes and innovations may initially appear as fiction, they sooner or later become

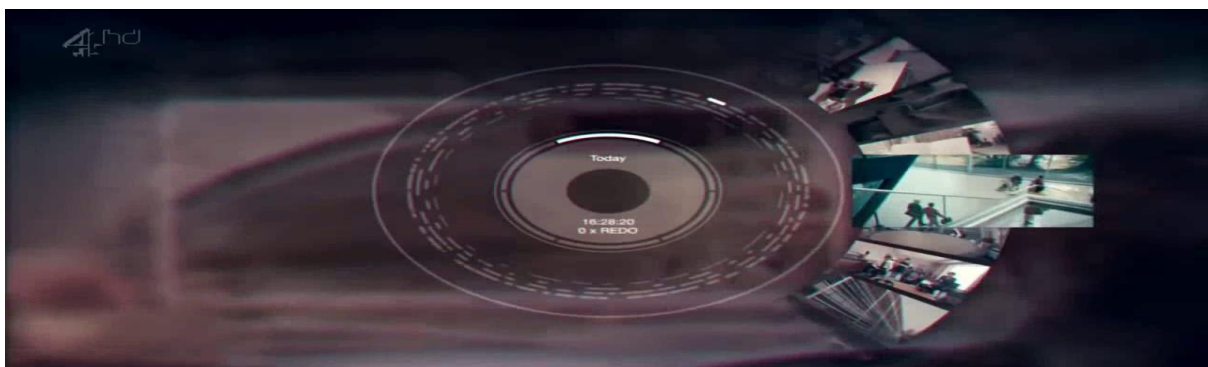


Figure 20: Reflecting the memory on the screen with Grain technology

reality in everyday life. Cinema and film are like the premieres of innovations that emerge in life. The subject's adaptation process, where they perceive and internalize these changes, is, in a sense, facilitated by cinema. Under the influence of digitalized tools, the subject is now experiencing a rapid transformation.

In the Black Mirror episode "The Entire History of You," Liam pursues his wife's reality due to his implant, and this episode, examined in the context of jealousy, points to illusion. Liam's way of perceiving reality is different, and he pursues it by rewinding time. To see the reality of this illusion, he pursues the timeline of other

characters' realities. When examining this episode from Baudrillard's perspective, one can observe the profound impact of the modern world's simulation world, where individuals live; the combination of human emotions and technology within socialization (Çelik and Özçınar, 2020, p. 87). As seen in the research sample, the interweaving of reality and fantasy, creating a transitional state, is clearly visible in the analyzed science fiction films. In science fiction, the virtual reality replaces reality. Traces of this transformation of reality can also be seen in the choice of red and blue pills in the Matrix, similar to the stimulant pills used in



Figure 21: Metacortex



Fahrenheit. The microchips implanted under the ear in Black Mirror demonstrate the moment when the curtain is drawn between the real world and the virtual. The Matrix, where the subject is connected by various cables and networks, constructs and presents a completely different world, one in which the subject's ties to the real

world are almost completely severed.

In The Matrix, the majority of individuals become connected to machines, completely disconnected from external reality, and forced to live their lives within a computer simulation. A parallel can be drawn between the computer software company that the film's main

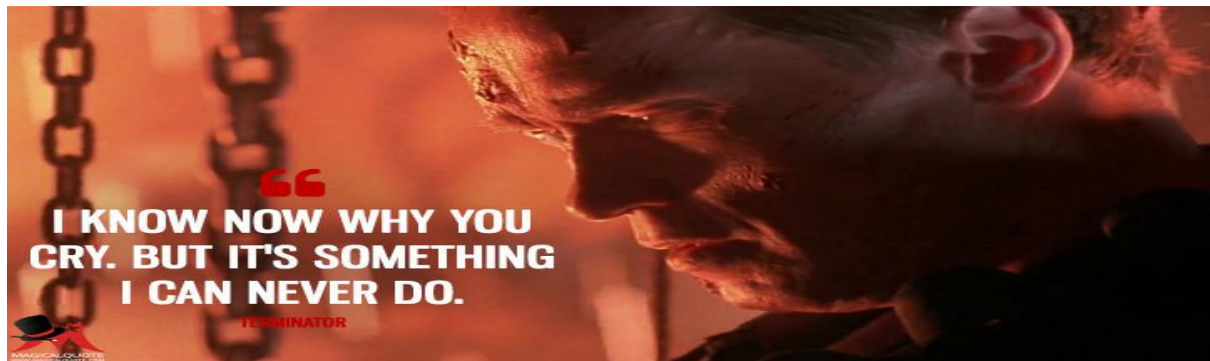


Figure 22: Model 101, acting against John's tearful pleas and commands, dies

character, Thomas Anderson (Neo), works for in a computer simulation, which helps individuals perform their most basic intellectual activities and is named after the brain region (cortex) that makes them human (the artificial intelligence that controls the human race in a hidden external reality) (Ersümer, 2006, p. 128).

The modern subject first shifts towards pure technoculture. From techno-culture, it appears to have shifted to a totalitarian techno-culture in which the subject has become completely entangled. It can be argued that the subject's dominance over the machine has narrowed, and the subject is no longer able to manipulate the machine; rather, the machine is fighting to manipulate the subject

and seize control. During this period, the machine has become a rival to the subject and is engaged in a relentless struggle with the subject for the dominant power. This battle continues unabated, but the plot and consequences of the film examples demonstrate that the initiative still rests with the subject.

For example, in A Space Odyssey, the machine that challenges the subject is unplugged by a human, rendering the machine inactive. This has been seen in cinema before. Similarly, in The Terminator, the scenes where the villainous Terminator is defeated by the good Terminator, the good Terminator asks his friend to carry out his execution for the sake of humanity's future, and

the scenes where he rappels into the fire and burns, suggest that the machine is still under the command of humans and cannot replace them.

This is the revenge of an unmanageable fate. A revenge exacted upon the thinker who seeks to defeat and overcome himself. Modern man, in his pursuit of immortality and his attempts to rationalize and perfect the world he believes to be as imperfect as himself, attempts to perfect and humanize the robots he invents, in other words, the ones he tries to copy (he is willing to submit enough to be implanted with a chip that will program him), and this is the revenge of the world that is being dehumanized. This effort reflects the longing of modern man, who has evolved into a machine, for the humanity he longs to be free of. (Baudrillard, 2012, p. 10, cited in: Kılınç & Kılınç, 2021, p. 66).

CONCLUSION

Modernization brings about change and transformation—new beliefs, customs, techniques, technology—in short, everything new. In this context, media and communication tools are also experiencing a rapid transformation. As a communication channel, cinema fictionalizes what has happened, and often what hasn't. In a sense, cinema attempts to make predictions about the future. Initially, the character of Charlie Chaplin (Charlotte) is used to illustrate how the subject becomes mechanical, dependent on the wheels of a machine for automatic movement. Later, science fiction films, in particular, feature the design of strange, human-looking creatures. Today, with information and communication technology at an advanced level, artificial intelligence (robots) can increasingly become indistinguishable from the subject through the development of digitalization. The machine, which entered the subject's life by acting as their hand and arm, now attempts to perform cognitive functions in place of the subject. It is attempting to take over all initiatives, such as thinking and making decisions on their behalf. By adding flexibility to machines and imbuing them with human characteristics, artificial intelligence robots and androids are increasingly becoming more human-like. Humans, too, are gradually losing their human qualities, becoming more objectified, mechanized, and robotic.

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