

TURKISH DIGITAL LINGUACULTURE:
INTERTEXTUAL PRACTICES OF A FACEBOOK COMMUNITY

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DECLARATION OF ORIGINALITY

I, Mervenur Çetin, certify that

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ABSTRACT

Turkish Digital Linguaculture: Intertextual Practices of a Facebook Community

This discourse-based study aims to provide a perspective on online Turkish linguaculture through the practices of a Facebook Specific Interests Group (SIG) and the possible implications of these practices in context. Focusing on posts and comments of the SIG members, the study investigates how the heteroglot practices and intertextual references made through diverse semiotic resources such as text and visuals including GIFs, images, videos and emoticons, and also the original contexts where these references are used and taken from. The analysis draws on the content produced on the SIG in a 3-month data collection period. The findings of the study demonstrate that members' linguacultural practices manifest themselves commonly in their use of figurative language, multimodal resources and English that reflect their multiliteracies. Thanks to these practices, a hybrid digital discourse and the linguaculture of the SIG are constructed through multilayered heteroglot and intertextual relations.

ÖZET

Türkçe Dijital Dil-kültürü:

Bir Facebook Topluluğunun Metinlerarası Pratikleri

Bu söylem temelli çalışma, Özel İlgi Alanlarına Yönelik bir Facebook Grubunun (ÖİAFG) pratikleri ve bu pratiklerin bağlamlarında olası sonuçları aracılığıyla Türkçe çevrimiçi dil-kültürüne bir bakışı sunmayı amaçlamaktadır. Çalışma ÖİAFG üyelerinin yorum ve gönderilerine odaklanarak; metin ve çeşitli görseller (GIF'ler, resimler, videolar ve ifadeler) gibi çeşitli semiyotik kaynaklar aracılığıyla yapılan heteroglot pratikleri ve metinlerarası referansları ve ayrıca bu referansların kullanıldığı ve alındığı orijinal bağlamları araştırmaktadır. Analiz, 3 aylık bir veri toplama döneminde ÖİAFG'da üretilen içerikten yararlanır. Çalışmanın bulguları, mecazi dil, çok modlu kaynaklar ve İngilizce kullanımının ÖİAFG üyelerinin çok yönlü okuryazarlıklarını yansıtan yaygın olarak uygulanan dil-kültürü pratikleri olduğunu göstermektedir. Bu pratikler sayesinde, çok katmanlı heteroglossik ve metinlerarası ilişkiler ile örülü hibrit bir dijital söylem ve ÖİAFG dil-kültürü inşa edilmiştir.

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CHAPTER 1

INTRODUCTION

16 years ago, the computer screen was my window to another digital world where I had friends with similar interests but very different from the human profile in my immediate circle. There especially on the fan forums, I sensed a community spirit. We were defending our favorite bands against the ‘anti-fans’ who were attacking our forums by posting bad remarks about us or the bands/singers. We were exchanging songs, sharing the latest news, and even became good friends. In other words, Internet was the magic wand to transform solitude into solidarity with like-minded people.

Drawing from my own experience, I believe we, Generation Y, all have similar stories. As Prensky (2001) suggests, we are digital natives who have been active in online social media platforms since the very early stages of our lives and now the internet is an integral part of our lives. Besides our orientation toward more digital socialization and the emergence of Web 2.0 tools at the beginning of the 2000s, the Covid-19 pandemic catalyzed a shift from physical to digital. The strongest measurement against the virus is 'social stance' and the trend of being online is on the rise. Therefore, online interaction has become even more essential for socializing.

While socializing online, not only the language but also the culture of everyday life has been transferred online. However, when language and culture were transferred online, they did not stay the same. Mutually, they have transformed the digital and the digital has transformed them, as well. As the physical context transforms into the digital, so do communication and language. against this

background, literacy practices are also transformed. Multimodal resources and non-linear reading of the digital texts due to inserted links have transformed the practices of meaning-making (Kress & van Leeuwen, 2003). This transformative process is constant and fluid, which brings about novel aspects to discover all the time, similar to an in-cogito land expanding itself constantly.

Although online socialization has been catalyzed with pandemic, going online was not new. People with 'peculiar' interests, have already been online and socializing for a long time. Even though there are no concrete boundaries in digital space, there are invisible lines separating platforms from one another. While surfing on various online platforms, sharing the same mother tongue or being a proficient user of a specific language is not enough to participate in the ongoing dialogues. The fact that speaking the same language is not enough to communicate online but identifying the references to the components of a shared repertoire of culture is a must to be a part of the interactional process. Being familiar with Bakhtin's intertextuality through the readings I have done during my bachelor's and master's studies, I have come to the serendipitous realization that it is the intertextual relations that make interaction possible online. Hereby, I have set out to conduct an online sociolinguistic study informed by intertextuality as its conceptual framework.

With this study, I aim to provide a perspective into how the Turkish language and intertextual practices, in particular, are practiced in digital spaces through a small-scale analysis of a private Facebook group formed around shared specific interests, and what functions these linguistic practices have along with their possible implications for the context. While Turkish interactional discourse has been studied particularly in diasporic contexts, studies in the Turkish digital space are still limited. Studying in-group practices is crucial in that it provides an insight into the dominant

Turkish digital discourse which is affected by the local and global phenomena along with references to the members' interests in different fields (which also conjoins various genres and discourses). Additionally, computer-mediated communication creates a unique modality that integrates multimodal resources such as images and texts in the spoken-written nexus. For instance, computer-mediated communication carries properties of the spoken language such as immediate and informal interaction; and of the written language such as physically absent addressee and the written mode (Georgakopoulou, 2011). Besides the affordances provided by computer-mediated communication and the group members' field of interests; the participants and their backgrounds shape the practices in the SIG. Considering their knowledge in their areas of interests, languages, and the multimodal affordances of Facebook in the meaning-making process, the group members are multiliterate. In other words, the multilayered, multilingual and multimodal practices might be attributed to their multiliteracy which is defined by Cope and Kalantzis as "the multimodal relations between different meaning-making processes that are now so critical in media texts and the texts of electronic multimedia" (2000, p.24). Therefore, the in-group practices are shaped at the intersection of affordances of the digital space and the multiliteracies of the members in Turkish, English and the digital. As a result, the practices present the heteroglossic and polysemic potentialities of the Turkish and digital discourse in the meaning-making process.

The following section is allocated to provide the rationale behind the study and present the research questions. Then, I will provide a detailed description of Facebook to explain the affordances of the platform and the SIG (special interests groups) that I have collected data from. In the last section of this introductory

chapter, I will elucidate the adopted conceptual and analytical frameworks for the study.

1.1 Rationale of the study

Through a retrospective look, the inclination to be online did not happen all at once. In the beginning, there were computers that functioned like “giant brains” and they were under the command of big corporates and governments. In time, they got as small as they can get in our homes, and they became more personalized, which resulted in networks connected to one another. The connection was available through servers, and with web 1.0 tools internet functioned like an ‘online library’ that was similar to an online repository that was used to publish and store collective knowledge, and where people accessed information. (Stefik, 1998). However, in the 2000s, 2.0 tools of web platforms such as social networking sites provided people with the authorization to interact with each other and edit the information on the web, and this interaction has kept growing and transforming thanks to social media and online social platforms. The widespread use of social networking networks has been further promoted by the COVID-19 outbreak.

The inclination toward online spaces goes hand in hand with linguistic and cultural practices. However, the affordances of the digital space are different from offline interaction, thus; online interaction inevitably has its unique conventions. These affordances create spaces where texts (the social and cultural practices that involve language) are inscribed by social media users through the production or editing of content besides interacting with others. Since these spaces carry social and cultural practices in the form of texts, they are inseparable from the realm of culture (Bakhtin, 1981). Therefore, the text is essential for online communication and

culture. However, the characteristics of online text is distinct from the traditional written understanding of the text in that its materiality has transformed from page to screen. This has enabled various affordances to the online text such as multimodality in that meaning is created through the interplay of different modes (sources or signs) in online spaces. Additionally, online texts are dynamic, multimodal, and intertextual thanks to the feasibility of updating, editing, and commenting (Barton and Lee, 2013). Given the dynamic multimodal aspect of the online space, the literacy practices are also transformed through a non-linear multimodal reading and writing of the texts (Kress & van Leeuwen, 2003).

This transformation of the text signifies the transformation of language and culture. Thus, understanding digital language is important in grasping how culture is transformed. In this respect, linguaculture (Risager, 2016) provides a comprehensive conceptual framework to account for the intricate relationship between language and culture. Linguaculture suggests that language has a cultural dimension, and it can integrate and 'latch on' another context (Risager, 2006). In relation to that, digital space creates a unique context for language and linguaculture to latch and be integrated idiosyncratically.

In the written language, multimodality is a characteristic that starts with the first drawings on the cave walls. However, the multimodality of online texts is distinct as it avails on diverse modes within the means of digital space such as hyperlinks, emoticons, emojis, and other audio-visual sources thanks to its unique materiality. Thinking in Bakhtinian terms; social media and other digital domains create spaces where texts are inscribed, and since these spaces carry texts, they are inseparable from the realm of culture (Bakhtin, 1981). However, the digital has a different characteristic from dead material in the realm of literature and traditional

understanding of culture. In other words, the hypertextual characteristic of the digital text has transformed meaning-making and literacy practices. Thus, understanding the digital text/language is important to grasp the transforming culture of ours.

Since the 1990s, the digital language has been studied in various disciplines, and to indicate its distinctions from everyday language it has been labeled in different ways such as 'text speech', 'chat speech', and 'netspeak' (Androutsopoulos & Staehr, 2018). However, beyond these studies concentrating on the enregisterment of the online language, the language of the digital allows the integration of heteroglot practices in the meaning-making process, as well. We witness, for instance, the integration of artistic and extra-artistic texts along with the inclusion of different genres in the posts and comments of the users integrating various discourses. However, even though the context these practices carry along is intentional, the different linguistic practices might be unintentional. That is to say, users might intend a certain meaning, but the way they perform this in the digital environment might not always be as intentional. Therefore, focusing solely on the language practice without close inspection of the context might not provide deep insights into the language. As Varis (2015, pp. 57) states, if data is taken out of its context, it is just “a log of communication.” As such, the context and the meaning-making practices necessitate a discourse analytical approach.

While the Turkish sociolinguistics studies exploring the Turkish narrative discourse (Rehbein, 2001; Küntay, 2002; Akıncı-Oktay, 2010) are numerous, there are few studies that focus on the interactional discourse. Besides the limited literature in Turkish interactional discourse, linguaculture is a newly emerging theoretical framework to approach language in use, and there is limited research adopting

linguaculture as the framework. In this regard, this study presents a new research typology that approaches Turkish digital linguistic practices.

To this end, I have adopted Computer-mediated Discourse Analysis (Herring, 2004, 2018) to explore the Turkish digital linguacultural practices of a SIG (Specific interests Group) on Facebook through the lenses of intertextuality. Attending to the text multimodally, the study seeks to answer the following questions:

- i. How is Turkish digital linguaculture constructed in a Facebook SIG?
- ii. How are intertextual references exploited by group members?

While answering these questions, I have adopted a grounded approach as the study is observation driven without any apriori assumptions about the in-group linguistic practices. As it turned out, data and the three emergent practices (idiosyncratic figurative language, multimodal and English-inserted practices) as the subject of analysis are guiding sources. Additionally, linguaculture embodies a diversity of linguistic and cultural practices, thus it is a context-specific domain. In this sense, digital space, Turkish, Facebook, and the member profile of the SIG create idiosyncratic practices of linguaculture. However, even though this specific aspect of the study is select and limited, it is an initial step to uncover components of digital Turkish linguaculture and provide a vast perspective on the subject. To this end, I will provide a history of Facebook and its affordances, especially private Facebook groups, in the subsequent section with the purpose of situating the practices of the SIG accurately.

1.2 Facebook and its affordances

Social Network Sites (SNS) are defined as web-based platforms allowing users to create semi-/public profiles within the site boundaries, enunciate a list of the

users with whom they have a connection (Friends), and view and browse their connection lists and other users' lists (Boyd, 2007). SNSs do not only allow to meet with new people, but they enable users to articulate their own networks. In this respect, Facebook is a social network site. However, beyond these common features, SNSs show great variation, and each has unique affordances. Therefore, rather than describing Facebook as an SNS, I will solely focus on the features of Facebook.

Facebook has the affordances of having friends (which is different from the traditional understanding of friends as it might contain connections set for different reasons. For instance, people with no other commonalities except a game that they play together might be friends on Facebook.), leaving comments, and exchanging private messaging with other users. It has the capability of sharing multimedia content such as web page links, emojis, photos, GIFs, and videos besides sending posts similar to blog entries and instant messages. In plain view, Facebook displays features of multimodality (Kress & van Leeuwen, 2006). It supports both mobile and web-based interactions. Besides individual profiles, it allows the formation of separate groups and pages such as Facebook groups. Unlike Facebook pages, Facebook groups can be private and public. In private groups, members are scrutinized by the administrators before joining the groups. The content of the private groups is invisible to the non-members.

All the above-mentioned affordances have been added to Facebook later as it was originally established to support a Harvard-only network in 2004. In order to join the platform, an institutional e-mail address with harvard.edu extension was necessary. Then Facebook started to support other universities and people with institutional e-mails could sign up. In time, it expanded to a bigger community and began to accept high school students and corporates, and eventually a large public.

Earlier in the history of Facebook, there were closed networks and access to those was restricted, such that for corporate networks, one should have a corporate mail address, and joining high school networks was possible only through the admins' approval. However, this affordance was enhanced in time, and Facebook users have started their networks in the form of private groups based on shared features such as gender, profession, or interests. The SIG analyzed in this study is an example of this as it was established around shared interests in 2006. The fact that Facebook was launched as a closed platform and has transformed its affordances for both private and public networks renders it a hub of in-group linguistic and social practices.

The following sections will provide conceptual and analytical frameworks that I have adopted for the analysis of the practices of the Facebook SIG. The subsequent section will inform about linguaculture, the ethos of this study, as it frames this study's approach towards language and culture and the other theoretical approaches revolve around it.

1.3 Linguaculture

The study of culture in the field of linguistics dates back to the 18th century through the works of Boas, Humboldt, Sapir, and Whorf. However, language was studied through its interrelation with culture and thought, and a sub-discipline that works on the relation between language and culture has not been fully developed (Sharifian, 2015). This might result from that language and culture are two ideological constructs that are difficult to define. Various schools of thought have approached these two domains in an effort to provide a proper definition. as a sub-field of anthropology, Linguistic Anthropology focuses on language and culture. Linguistic anthropologists approach language as a set of symbolic resources that

function as a means of socialization and individual representation (Duranti, 2004).

They propose that language is not a neutral linguistic sign, but a set of practices constructing cultural proximity and differentiation.

As for the definition of culture, Duranti expands on six different approaches (1997). The first one addresses culture as not congenital but learned through observation and imitation. In this view, language is seen as a part of the culture and classification system. Secondly, the cognitive approach presents culture as knowledge about the world. It reviews language and culture as cognitive realities. The third definition of culture views culture as a system of signs that represents and makes sense of the world. Language is a communicative act of manifesting culture. The fourth theory of language and culture defines culture as a set of varying mediation systems and situates language as a critical symbolic tool of mediation. The fifth theory adopts a perspective that views culture as a set of practices and language as a system shaped by the surrounding social conditions. Finally, relating to the fifth theory, another theory about language and culture views culture as a system of participation and language as a means of participation.

In this study, I define culture as an overarching concept that goes beyond the representation of the world. Culture indexes individuals, societies, situations, and contexts (Duranti, 1997) as cultures function like discourse systems embodying ideologies, communication norms, socialization and participation (Scollon, Scollon & Jones, 2012). In other words, the Piercian theory of meaning based on the arbitrary sign-referent relationship is expanded to the indexical meaning of signs that are acquired through experience (Hughes & Tracy, 2015). The indexical understanding of culture reviews language as a tool for cultural practice that establishes dialogic relations between previous and forthcoming utterances along with the context.

Additionally, the indexical understanding of the culture enables language to transcend denotational meanings and convey ideological aspects of language, thus besides meaning, identity and culture are described and reproduced through language.

To address this intricate relationship between the two concepts, the linguistic anthropologist Paul Friedrich introduced the term 'linguaculture' (1989) suggesting that language and culture 'constitute a single universe' (1989, p 306). In other words, linguaculture is a domain where linguistic elements and verbal aspects of the culture are intermingled (Friedrich, 1989). In other words, the definition indicates that there are dimensions of culture that do not involve language.

The term 'linguaculture' implies that culture does not only consist of rituals, art, food, etc., but shared meanings. Similarly, language includes not only grammar, words, and sentences, but discourse, as well. Agar explains this relation as "culture is in language, and language is loaded with culture "(1994, p. 28). The concept of linguaculture underlines that language has a cultural dimension, it can be taken from one and integrated into another context. So, language can transform the present context and be used for a new context at the same time.

Building on Friedrich's theories, Agar (1994) offers the term 'linguaculture' to address the complex relationship between language and culture summarizing language and culture in one word. He argues that languages create meanings and when novel meanings are encountered, culture is the bridge to connect to the other meanings. Language creates a connection between sounds and people, culture creates social bonds. To illustrate this, Agar (2008) identifies ethnography as analogous to translation and learning a second language in his later work. For him, ethnography is

the process of learning the languaculture of another society and translating it into the languaculture of the public.

The two components of the notion 'langua' and 'culture' refer to these connections. The former represents the discourse, and the latter informs about the meanings beyond the language. Agar (1994) concentrates on 'rich points' where misunderstandings and cultural awareness can emerge during conversations that involve 'different languages' and 'the same language. Although Agar has expanded Friedrich's theory into practices of wider societies in local settings, he does not mention the cultural dimensions that are distinct from language (Risager, 2014).

Both conceptualizations by Friedrich and Agar have contributed to the current understanding of the interplay of language and culture; however, they focus on local settings. Considering the invention of the World Wide Web in 1989 and the increasing rate of migration in the 1990s, the conventional locality-language and -culture association was disrupted. Linguistic practices have been taken from their local context and meshed into new contexts (Blommaert & Rampton, 2011). Therefore, this flux has affected both concepts and their interrelation. A new paradigm shift to approach the concepts and address this need was necessary. Drawing on Hannerz's (1992) transnational perspective, Risager holds the view that cultural flow is distributed and transformed by individuals, but it has societal micro and macro-level implications. That is, cultural flow functions in both individual interactions and higher-level exchanges through mass communication and distribution of goods. Similar to Hannerz's approach, Risager (2015) suggests that language has external (linguistic practices) and internal locus (linguistic resources achieved through the whole socialization process). She adds that while these two are natural, 'the language system' is artificial and interferes with the natural process.

Therefore, linguaculture is a useful concept to deal with the multiple dimensions of the culturality of language in complex and fluid societies (Risager, 2006).

The practice of a specific language might be perceived as flows in different social networks located in physical or virtual spaces. Learning another language or migration might lead to changes in the practice and network and might result in complex multilingual local situations ending up with power struggles in the networks. Thanks to the transnational approach, the separation of language and culture has become obvious as it suggests that linguistic practice (internal locus) can flow in different contexts.

However, linguistic flows do not provide the bigger picture because they do not account for the cultural meanings they have brought about. In this sense, using a language is always a linguacultural practice because meaning is produced and reproduced while using the language. National ideals confine the culturality of the language to the people. However, culture is still in progress when a foreign language is used because meaning is produced and reproduced when a second/foreign language is used. Another implication of this argument is that no language is neutral because every language has its unique way of meaning creation.

Linguaculture is not neutral, and it is language-specific, but languages carry and form discourses (Risager, 2015). To put it another way, discourses can flow and carry content from one context to another. However, any discourse in a specific language is constructed by its linguacultural potential. In other words, while the discourse is conjoint to the meaning, linguaculture is transformed into the target context. In this respect, the shift in context from offline to online should have implications in terms of how Turkish is practiced.

Turkish has been the only official language of the Turkish Republic since its establishment. However, Turkish has not been the only spoken language in Turkey due to its location connecting the two continents and its imperial past. Besides Turkish, there are currently 60 local and minority languages along with the increasing number of immigrant and refugee languages in Turkey (Yağmur, 2001). Still, Turkey has been ascribed as a monolingual state, disregarding the multilingual repertoires of its citizens (İnal et al., 2021). As for colloquial Turkish, it has multiple devices to integrate the vocabulary originating in other languages such as the light verb structures (Backus, 2000). Also, colloquial Turkish embodies ample practices of figurative language integrating non-referential meanings through idioms, metaphors, and proverbs (Rehbein, 2001). Apart from a few studies solely focusing on Turkish data, there are studies focusing on the emergence of other languages in combination with Turkish. Adopting the code-switching framework, Boeschoten and Verhoren (1987) suggest that English and Dutch is used for various interactive functions such as to attract attention, emphasize, elaborate and focus in a Turkish dominant interaction. Likewise, Madsen (2008) studies Turkish as a migrant language in the Danish context, and her study shows that Turkish-Danish language mix indexes urban heterosexual male identity. In another study, focusing on interactional discourse, Keim (2002) analyzes German-Turkish language mix to index strong woman identities. Similarly, Hinnenkamp (2008, 2016) studies Turkish as a migrant language in the context of Germany. He defines the language mixing of Turkish and German as a hybrid form that blends multiple voices. He also studies the mixing of the two languages in the digital context and suggests that the language switches are tools to manage online conversations and construct identities (2008). Another study analyzing Turkish from an interactional perspective as a migrant language in

Germany by Erduyan (2020) suggests that the interlingual switches can also be indexical. In her study, the integration of the slang Turkish into standard Turkish indexes being urban and cool.

As this study aims to explore Turkish-based online language and culture, Risager's conceptualization of linguaculture provides a detailed framework to approach the study. Not only the linguistic practices of the SIG members but also the way they create meaning in an online translocal space require an encompassing approach in terms of Turkish-specific practices and the whole meaning creation process in the SIG group. Therefore, linguaculture makes up the ethos for the study to navigate the research process. After presenting the framework for the conceptualization of language and culture; in the following section, I will explain how I have approached the linguistic practices by employing intertextuality as a theoretical framework.

1.4 Intertextuality

There is a consensus that the notion of intertextuality was coined by Kristeva in the 1960s as a literary analysis tool, and the main argument intertextuality proposes is that "any text is constructed of a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva, 1980/2006, p. 66). However, the origin of the concept is rooted in Bakhtin's understanding of dialogism (1984a). As the starting point, Bakhtin enounces an ontological problem about language, and he criticizes contemporary linguistics as they reduce language into a mere linguistic system. He suggests that if 'word' is taken out from its context, then it does not create meaning because its multilayered intertextual relations to previous utterances and the context it carries will be omitted. However, according to Bakhtin (1931),

there are no neutral words and forms but accents, intentions, and discourses surrounding them. Whether generic, tendentious, or individualistic, context is inevitably present in the word.

The well-accepted semiotic approach to language and the marked referential link between the sign (object) and signified (sound or image) overlook the socio-cultural aspect of the language. Instead, he proposes 'utterance', the instance of language used in context, as the unit of analysis for language studies. He claims that language has a social dimension, and every act is an utterance with layered dialogic nature (Bakhtin, 1986). In other words, even though utterances have unique meanings, still the assigned meaning originates from the context in which language is used besides its adaptation by the speaker and its perception by the addressee (Allen, 2011). This view is similar to the propositions of linguaculture theory in that language is presented to bridge sounds and people jointly with the culture (Agar, 1994). Therefore, for Bakhtin, each utterance "is a link in the chain of communication" (1986, p.89) carrying previous texts, anticipating the following answer, and adapting itself to it (1981), which in return means every utterance is intertextual.

With the launch of the World Wide Web, online texts have started to co-occur on the same platforms, and they have become nested into each other through hyperlinks¹ – they have turned into hypertexts (digital intertexts). This has enabled us to reach and use different sources easily, thus; intertextuality is common in online texts as people make use of and play with other texts. Additionally, thanks to the multimodal aspect of the web such as the use of emoticons, GIFs, and the insertion of

¹ Hyperlinks are intertextual cross-references to other websites, videos, and other multisemiotic materials (Sindoni,2016).

videos and images; the term text has gained another dimension on the web (Barton and Lee, 2013). The complex dialogism at the linguistic level has expanded to the convergence of other genres that online platforms afford (Androutsopoulos, 2010). In this sense, digital platforms provide spaces for unique intertextual practices. However, not only online texts but also talk has transformed through the online affordances and enabled the integration of new media references into the spoken language (Sierra, 2021).

Besides language, culture can be approached from an intertextual perspective, as well, because culture itself can be regarded as a set of texts. Recreating already available texts creates a coherent culture. However, due to the transnational and translinguistic flows, the coherence might adapt itself into more dynamic intertextual relations with different texts. It can be facilitated through partial (quotes, allusions, and paraphrases) and overall (parody, plagiarism, adaptations, etc.) intertextual relations (Torop, 2014). Additionally, the intertextual practices do not necessarily contain implicit or explicit references and intertextuality is a process starting with the creation, its reception, and interpretation (Torop, 2014).

Another aspect of intertextuality pointed out by Fairclough is that it can be divided into three interrelated components: intertextuality, assumption, and interdiscursivity (1992, 2003). Unlike Kristeva who uses intertextuality to signify specific texts and their relationship with the previous body of literature in the general sense, Fairclough defines intertextuality as the explicit presence of texts within one another. The second dimension of his definition is an assumption, and it indicates unmarked or dislocated references (Jason, 2019) to the other texts. The last dimension, interdiscursivity, is applied to account for interdiscursive relations of the texts in terms of genre, discourse, and style. Fairclough defines interdiscursivity as a

“mediating level between text and per-se its social context” (2003, p. 37). In this respect, the third dimension relates to another Bakhtinian term heteroglossia as it implies a discursive dimension (Leppänen, 2009; Leppänen & Piirainen-Marsh, 2009) in that it indexes “meanings of forms depend on past usages and associations of those forms rather than on arbitrary referential meaning inherent in the form” (Bailey, 2012, p. 500). However, heteroglossia, as a sub-concept of intertextuality, is broader than discursive practices including diversities in multiple forms and domains.

The following section will provide details of the theoretical frame about Bakhtinian 'heteroglossia' as a sub-category of intertextuality.

1.4.1 Heteroglossia

Etymologically, heteroglossia is the combination of “hetero” which means “other” in Greek, and “glot” meaning tongue or voice. In other words, it indicates language’s capacity of containing intertwined utterances and voices of others (Allen, 2000). In this regard, it is a sub-concept of intertextuality because it refers to the present context surrounding the utterance and bears traces of previous and future utterances in the process of meaning creation (Bailey, 2007). Both terms emphasize that meanings are rooted in past uses of the utterance, not from the associated referential meaning of the words (Bailey, 2012).

Like intertextuality, heteroglossia is a concept introduced by Bakhtin in his essay in 1935 as a literary term to describe the novel genre in its origin. However, it has been adopted by both literary and sociolinguistic studies (Lähteenmäki, 2010). Through heteroglossia, Bakhtin indicates "the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past,

between different socio-ideological groups in the present, between tendencies, schools, circles and so forth" (1981, p. 291). Addressing Bakhtin's definition, Bailey speaks of heteroglossia as the simultaneous uses of different signs and the tensions between these signs due to their sociocultural bonds to previous texts and contexts (2007). In other words, languages carry meanings through the components of the linguistic system such as phonology, lexicon, grammar, and discourses and these components convey individual and social histories and aspects (Bailey, 2012).

Raznorechie, the Russian term for heteroglossia, was coined by Bakhtin specifically to refer to such Russian language varieties indexing social and political contexts. Although the well-accepted translation is heteroglossia, referring to the first meaning, it can be translated as "the social diversity of speech types" (Blackedge & Creese, 2012). However, the distinctive aspect of heteroglossia is not the juxtaposition of various signs (speech types), but its emphasis on the socio-ideological tension behind linguistic practices. In Bakhtin's words, the tension in language results from push and pulls between "centripetal" forces - the ideology of a (national) standard language - and "centrifugal" forces that are disposed to non-standard, deviant forms. These forces are inherent in every utterance and Bakhtin justifies this by "Every concrete utterance of a speaking subject serves as a point where centrifugal, as well as centripetal forces, are brought to bear. The processes of centralization and decentralization, of unification and disunification, intersect in the utterance" (1981, p. 272). This underlines Bakhtinian understanding of language as a medium of participating language is not a neutral referential system but a medium through which one participates in a historical chain of communication intertwined with historical struggles and meanings.

Although utterances are linked to one another through socio-historical associations and intertextual relations, their meanings transform in their situated use. To put it another way, language is layered, diverse, and related to the social context surrounding it (Volek, 2014). Therefore, diversity is one of the signification implications of the term and it does not only result from the context of the utterance but also the forms and signs used such as the co-occurrence of various languages, dialects, styles, genres, and modes along with intertextual relations. At this point, heteroglossia presents an on-the-spot approach to online communication.

Considering the composition of internet and online platforms, heteroglossia can be accepted as the linguistic norm online because platform names, commands, or website conventions are not translated and are mostly in English (Androutsopoulos, 2011b). Additionally, current online platforms involve multiple authors, and this makes them multivoiced and heteroglossic in return. Moreover, as the materiality of digital space is dissonant, different levels of analysis of heteroglossia are required. The materiality of the screen brings about the integration of various semiotic modes and resources such as posts, photographs, emojis, videos, links, etc.

To shed light on how heteroglossia emerges in the digital space at the linguistic, social, and cultural levels, a discursive approach for the analysis of online interactions is a must. Therefore, I have adopted computer-mediated discourse approach for this study. In the following section, I will give a detailed account of CMDA (computer-mediated discourse analysis) as the analytical framework of this study.

1.5 Computer-mediated Discourse Analysis

The studies on digital media started to be launched in the 1990s by linguists in an effort to understand digital language. However, these first attempts by scholars such as Ferrara, Brunner, Whittemore, and Crystal were rather on the textual domain, and they studied digital language as an entity overseeing the context surrounding it. Even though the language was perceived as a variety of group practices, its situated meaning and the discourse were discarded. In other words, context-specific analyses lend themselves to explore contextual parameters shaping and being shaped by the various discourses (Georgakopoulou, 2011).

Following the shift of focus towards context and discourses, digital language has been studied as a cultural practice. As cultures are constituted by discourse systems that involve ideology, communication norms, the codes and practices of socialization (Jones, 2021). Therefore, in order to figure out how meaning is constructed in the SIG, a ‘discourse’ analytical approach is necessary. Discourse is used to describe the situated language used in context. In a similar fashion, Fairclough defines discourse as “the situational context of language use that interacts with the reader, writer, and the text” (1992, p. 3). A poststructuralist understanding of discourse, which I have adopted for this study, evaluates ‘discourses’ as “practices that systematically form the objects of which they speak” (Foucault, 1972, p. 42). In this view, discourse operates language through the surrounding social and ideological practices which govern how language is used. To put it another way, linguistic practices are mediated through discourses (Jones, Chik & Hafner, 2015). Based on this understanding, discourse analysis can be defined as the ‘technologies of entextualization’ (Jones, 2009) which affects how meanings, actions, interactions, and identities are constructed. However, the influence is not unidirectional as digital

practices are affected by medium and situation facets, as well (Herring, 2007). The medium facets point out the affordances of the digital space such as commenting, posting, friending, and sharing texts or visuals, etc. while situational facets indicate the involved parties, theme, norms, codes and language.

There have been many discourse analytic methodologies to study digital practices such as computer-mediated discourse analysis (Herring, 2007), multimodal discourse analysis (O'Halloran, 2011; Kress, 2013), and mediated discourse analysis (Scollon, 2001; Jones & Norris, 2005). Even though the in-group linguacultural practices can be studied through these tools, CMDA is the sole analytical tool that is originally devised to study digital discourse among these, and it has evolved and expanded as the digital space. Apart from that, approaching the data from a multimodal discourse analytical lens would presume multimodality as a defining feature of the in-group practices without a closer look at the data. This would contradict with the design of the study that is devised to discover patterns without any presumptions. As for the mediated discourse analysis, it is an ethnographic approach that requires the researcher to engage with the group members. However, interacting with the members would put the authenticity of the in-group interaction in jeopardy. Therefore, as the design of the study includes the analysis of all available media and does not require interacting with the members, CMDA (computer-mediated discourse analysis) is found to be convenient for the study. CMDA has three theoretical assumptions. The first assumption is that recurring patterns exist in discourse. The second one is that the speaker choices determined by cognitive or sociocultural factors are involved in discourse. The last assumption is the influence of communication technologies (or affordances) over discourse. As the present study focuses on practices that are transformed by and transform the online space in

addition to the sociohistorical context, these assumptions prove that CMDA is appropriate as the analytical framework of the study.

The notion of linguaculture, coined by Friedrich (1989) can be applied to this line of research in that it implies language and culture ‘constitute a single universe’ (p. 306). In other words, culture is present in the language and linguistic practice is a cultural practice at the same time (Risager, 2013). The concept of linguaculture underlines that language has a cultural dimension, it can be taken from one and integrated into another context. Thus, linguistic practices are sociocultural actions that can transform the present context and be used for a new context at the same time. On that account, the materiality of technology, digital content, and the digital as a context is present in CMDA.

CHAPTER 2

LITERATURE REVIEW

This chapter is divided into two main sections. Each section informs the reader about the research literature in the key analytical frameworks of this study. In the first section, the review of studies in the field of education and online studies that base their design on intertextuality will be presented. In the following section, I will provide a review of the studies on heteroglossia first and then move to the literature related to heteroglossia in online interaction.

2.1 Intertextuality

Intertextuality is a concept of literary theory in its origin starting with the works of Bakhtin (1981, 1984a/1963, 1984b/1968, 1986) and Kristeva (1980/2006, 1981, 1986). Later it was studied by Barthes (1977); Genette (1982, 1992, 1997); Riffaterre (1984, 1990) in the fields of literature and cultural studies. However, its implications have surmounted the literary theory with the work of Fairclough (1992) and the theory is approached from a CDA (Critical Discourse Analysis) Perspective in the journalism discourse. In his article, Fairclough (1992) coined interdiscursivity as an analytical tool to examine texts and their links to social events.

With Fairclough's work, intertextuality has grown into a more operative praxis than the original theory itself in the field of linguistics. However, this praxis of intertextuality has its limitations in that it is limited to the journalistic discourse excluding other discourses and genres (Mason, 2019). Additionally, Fairclough's framework of intertextuality is employed to explain the instances he has picked instead of testing the validity of his model.

In the same line as Fairclough, there are many studies that adopt the CDA framework (Farrelly, 2019) particularly in reported journalistic discourse Caldas-Coulthard (1993, 1994, 1996). With the operational model of Fairclough, the scope of the intertextuality studies has expanded to other areas as well. Scollon (2004) makes a comprehensive analysis of intertextuality in the discourses of the academy, advertising, and journalism.

With a growing body of research, intertextuality has been employed by many researchers in the field of education (Lemke, 1992; Duff, 2003; Harman, 2013). In her research, Duff (2003) observes popular-culture-infused classroom discussions of high school students having various linguistic and cultural backgrounds from two different schools in Canada. Hartman (2013) focuses on using the already existing literature to teach academic writing in terms of borrowing, playing, repeating, and categorizing the lexical patterns from the literature to create genre-specific awareness.

Other than educational contexts, intertextuality has been explored in everyday interaction, as well. For instance, Tannen (2006) and Gordon (2009) studied family discourse under the light of intertextuality. Tannen (2006) investigates the functions of intertextuality drawing of conflicts and their resolution of three couples. Analyzing the recordings of three American families, Gordon (2009) explores the functions of intertextual practices as a means of creating complex meanings and unique distinctive familial identities.

In addition to intertextuality research in familial discourse, everyday interaction of American millennial friends are studied by Sierra (2021). In her analysis, Sierra discovers that intertextual (old and new) media references work as

epistemic sources to manage interaction and identity construction (2021). Also, her study reveals how intertwined online and offline along with language and identity.

Apart from the traditional discourses that make up a site to study intertextuality, since 1993 the 'text' has gained a new identity with the introduction of WWW (World Wide Web) because it can be analyzed through neither spoken nor written conventions. It has become more fluid and unstable as the texts can co-occur with other texts and the content may have multiple writers in WWW. Thanks to hypertexts which include links to other text, texts are conjugated with each other (Allen, 2021). Thanks to WWW, connectivity between people and texts have dramatically increased. Another convenience of the WWW is the remediation of the previous texts as a mixture of the 20th century's media such as movies, radios, recordings, and television along with the earlier forms of printed media such as photographs (Bolter & Gromola, 2005). With the new media of the digital culture, the visual dimension of textuality is promoted (Fuery, 2009). Besides the digitalization of the traditional forms, the digital space has enabled the intermediality of the texts. Intermediality does not only refer to the transgression of the texts but also their interaction with specific media genres (Shail, 2010). Therefore, this study addresses online intertextuality not only in the textual domain but also in different media.

There have been numerous studies to investigate intertextuality online in different forms such as hyperlinks in blogs and wikis (Myers, 2010), email messages (Georgeakopoulo, 2007), discussion forums (Page, 2012), hyperlinks on Twitter (Bennet, 2016), retweets in Twitter (Herring, 2013), intertextuality in text messaging (Tagg, 2012), consumer reviews (Vásquez, 2015, 2016) and generic intertextuality in YouTube videos for the It Gets Better project (Jones, 2014).

Besides the study of intertextuality in the textual domains of the Internet, intertextuality was handled between visual and textual domains through the study of the viral "cash me ouside" meme by Vásquez and Aslan (2021). They have collected a dataset made up of 220 image macros derived from the original catchphrase uttered by a teenager on the talk show Dr. Phil. Concentrating on the linguistic humor through text-image interaction, they have found that humorous effect has been created through paronymy, register-based humor, and voicing the famous figures. Besides the interplay of different media, other present memes have been found to be integrated. The memes comprise a unique mixture of unexpected elements and a semiotic extension of a nonstandard catchphrase with other images, in order to establish incongruity and generate humorous meanings.

In the similar vein, Aslan (2021) conducted a study on multimodal humor in COVID-19 internet memes. Based on multimodal discourse analysis concentrating on the verbal and visual meme components, COVID-19 memes have been investigated to have an insight into people's psychology along with humor. The prominent themes are the effects of quarantine on physical and mental well-being, quarantine routines, and physical appearance. With the application of intertextuality, popular texts and quarantine practices have become connected. Additionally, similar to Vásquez and Aslan (2021) above, humor was created through the combination of incongruous texts and visuals.

Besides these different platforms, Lee (2011) has conducted a study on Facebook focusing on the status updates of bilingual Chinese-English individuals as micro-blogging practices. The study concludes that digital genres are hybrid in nature, and they involve various genres (such as the conventional written and new multimodal digital genres e.g., the similarity of Facebook status updates to tweets,

personal blogs, and texting) emphasizing the social and the intertextual characteristic of the platform as it provides the coexistence of various platforms and media in a single space.

Another study was conducted on intertextuality on Facebook concentrating on the process of two college students' (Elise and Shadow) writing identities online (Amicucci, 2020). At the end of the study, Amicucci has discovered that both students make use of the already existing textual and visual sources online such as the ones shared by their friends or other texts belonging to popular culture, which are known by their social circle. According to her, Facebook's "de rigueur" (p. 10) is to manipulate content from other texts while creating one's text and both participants follow the convention of Facebook. Therefore, it might be concluded that both students implement intertextual practices for online identity construction.

West (2010) has worked on Facebook conversations to analyze how users from different age groups socialize online. The study has revealed that in the socialization of the older generation for a domain shaped by the norms of a younger generation, the older generation draws on local texts as shared before creating a narrative about themselves and a sense of belonging to the group while maintaining positive face and building a community online.

2.2 Heteroglossia

Heteroglossia is another Bakhtinian term, coined for the study of the novel in its origin. It involves the use of various modes and the socio-historical tensions they have indexed. In other words, the concept incorporates multilingual practices (Gumperz, 1982) and monolingual forms, as Bakhtin (1986) has used heteroglossia not only for inter-language varieties but also for intra-language varieties such as

registers, styles, and genres (Leppänen, 2008) as he refers to *raznorechie* to explain varieties of Russian in the novel (Bailey, 2012). However, thanks to digital conventions, various modes and genres are integrated into the texts, and textual and visual genres have started to co-occur.

Apart from the interplay of various signs and modes, another aspect of heteroglossia is the social and cultural associations that are conveyed through the modes and signs, which coincides with the notion of indexicality. As Bakhtin underlines, utterance should be the analysis of the linguistic study as it is the source of meaning that is gained through social context. Like Bakhtin's heteroglossia, Peirce (1955) and Silverstein (1976) define indexicality as a type of intertextuality in that both concepts emphasize the meanings conveyed through the previous usage of the signs besides the referential meaning of them as signs are meaningless without the historical associations because without these associations, "there is no inherent relationship between form and meaning" (Bailey 2012, p. 501).

2.2.1 Online heteroglossia: multilingualism

In the early 1970s, many pieces of multilingualism research started to orient towards studying multilingual practices as performances to communicate pragmatic meanings (the code-switching studies of Blom and Gumperz, 1972; Gumperz, 1982). Thus, the implementation of various linguistic resources has begun to be evaluated as linguistic actions as a strategy in the process of meaning creation. One of the implications that are brought by this approach is that distinction made between multilingual and monolingual practices has been challenged (Gardner-Chloros, Charles & Cheshire, 2000; Morel, Bucher, Pekarek-Doehler & Siebenhaar, 2012). This growing body of literature about the blurring boundary between multilingual

and monolingual practices sets social and linguistic diversity as a norm of human interactions (Jørgensen, Karrebaek, Madsen, & Moller, 2011).

Leppänen (2009) studies heteroglossia to explore the linguistic, social, and cultural practices of young Finns in media spaces. Concentrating on data from four case studies, the study also revolves around the term translocality, and the new media is characterized as translocal in those shared interests, values, and ways of life that might create spaces, not nationality and language. In online interactions de-territoriality (beyond the bounds of globality and locality) is a reference point for creating meaning, which enables neutral space allowing heteroglossic practices. The study has revealed that Finnish young people's new media uses manifest translocality in language choice, and in linguistic and stylistic heteroglossia, besides the combinations and alternation of different languages, registers, genres, and styles. In other words, their new media activities show intra- and inter-lingual alternations in terms of selecting English as the language of communication instead of their first language, their use and mixing of resources from more than one language, and their combination and mixing of features of different registers, genres, and styles of one language in their discourse as a way of transmitting messages about group and identity.

Tagg (2016) employs Bakhtin's concept of heteroglossia and investigates how linguistic repertoires are manipulated in the performance of identity and management of relationships through text messaging. Data for the study comes from exchanged text messages by 'Laura', a middle-class woman who has returned to England, her family home, after university. Quantitative analysis is conducted on the corpus compiled from Laura's text messages besides a qualitative design through ethnographic interviews. The study shows that heteroglossia is achieved not only

through the explicit marking of voices but through all linguistic signs and practices such as typography and orthography, lexis (associated with various registers), and syntax and discourse that carry social associations along.

Besides inter-and intra-lingual practices, another important implication of heteroglossia is the co-occurrence of different media and genres with text-based mediums and genres. Jacquemet (2019) studies a diasporic Facebook group in terms of the implementation of textual and medial resources for online communication. He exploits the term *transidioma* for the coexistence of conventional communicative practices and digital media as a part of the multilingual practice. Apart from multilingualism, he defines digital space as a transcultural field that connects speech varieties to a dominant unitary understanding with multimedia and multiple codes. The term *transidioma* is proposed to describe the communicative practices of deterritorialized groups using multiple languages and communicative codes simultaneously both in local and distant ranges. *Transidioma* operates “heavily structured by social indexicalities and semiotic codes that produced relatively stable power asymmetries and cultural hegemonies” (p. 4). In this respect, it overlaps with heteroglossia as an area of the competing ideologies (Lähteenmäki, 2010) due to tension between centrifugal and centripetal forces. Even though Jacquemet’s studies are on the diasporic communities offline (2005) and online (2019), he suggests that the *transidioma* does not apply to these diasporic contexts, but also even the most self-contained areas over the world that have access to electronic communication and global transportation. *Transidioma* is defined as generally mixed and translated and it involves linguistic innovations with a lot of borrowing from English and other languages depending on the engaged context. Jacquemet has found that multilingual

practices between turns are qualitatively different from traditional forms of bilingual written discourse (Androupsopoulos, 2015).

In 2012, Leppänen conducts another study on heteroglossia in online fanfiction. She defines fan communities as “heteroglossia in action” (p., 5) because they employ trans idiomatic language practices (Jacquemet, 2005, 2019) in that to create social and cultural meaning, linguistic practices are transferred from their original fictional discourse elsewhere through the implementation of imitation, repetition, modification, and parody (Leppänen and Piirainen-Marsh, 2009).

Leppänen suggests that heteroglossia is not unique to fan fiction, but it is motivated by the cooccurrence and relationships of different languages, varieties, styles, genres, texts, and modalities. She has found that an intralingual mixed style, changing text genre in fiction, is used for parody. This implies that skillful rewriting and resignification are central to social capital. Another finding is that code-switching is employed as a heteroglossic strategy in order to create a complex text, contextualize meaning, and to suggest readers specific ways of interpreting the text. Overall, this research has revealed that intra- and inter-lingual heteroglossic practices are exploited to create a complex fictional world.

2.2.2 Online heteroglossia: multimodality

Another aspect of heteroglossia that is emphasized by Leppänen (2012) is multimodality which is another convention of online interaction. The studies (see Bennet, 2016; Leppänen, 2019; Amicucci, 2020; Aslan, 2021; Vásquez and Aslan, 2021) previously mentioned in the chapter show that media data is multimodal considering the co-occurrence of hyperlinks and online visual modes such as memes with text-based linguistic data. However, the affordances of the digital space are not

restricted to these; emoticons (Dresner & Herring, 2010; Thompson, Mackenzie, Leuthold & Filik, 2016), emojis (Moscchini, 2016; Gibson, Huang & Yu, 2018), images (Barton & Lee, 2013;) and memes as a genre in the image format (Procházka, 2018; Aslan, 2021; Vásquez & Aslan, 2021) and also GIFs (Highfield & Leaver, 2016; Miltner & Highfield, 2017; Jiang, Fiesler & Brubaker, 2018; Wagener, 2021). However, in the meaning-making process text and visual cooperate in the process of semiosis and the boundaries between these diverse modes and the linguistic text have become blurred (Martinec & Salway, 2005).

Emoticons - emotion icons - are visual elements marking emotions and sarcasm, flirting and teasing, etc. through typographical means in text-based interactions. Emoticons can be interpreted to represent emotions if they stand alone; however, as a part of the linguistic text, emoticons interact with the linguistic content and function as performative elements. In the same line with this, Dresner and Herring (2010) conducted a study informed by the speech act theory (Searle, 1985) on emoticons and they argued that the general function of emoticons is to convey the illocutionary force through texts. They have identified three main functions of emoticons. First, one emotional meaning reflects facial expression. The second one is non-emotional meaning profiling the face. The last function is the illocutionary force nor reflecting facial expressions such as a smile to express downgrading a simple idea. These three functions can be perceived as semiotic compensation, proposed by Androtsopoulos (2007, as cited in Androtsopoulos, 2011), to compensate for the absence of facial expressions and intonation in spoken discourse.

“Emoji” is a loan word from Japanese, a blend of “e” – picture- and “moji” - letter, character- and can be defined as “a small digital image/icon used to express an idea or emotion in electronic communication” (OED 2015). Shigetaka Kurita, a

Japanese telecommunication planner, is credited as the inventor of emojis in 1999 during the start of “i-mode”, a mobile Internet platform (Moschini, 2016). Kurita was inspired by “manga (Japanese comics), kanji characters (the logographic Chinese characters) and street signs” (Negishi, 2014 as cited in Moschini, 2016). Emojis were introduced in 1999 for the use of mobile phones in Japan, but they were not standardized in the beginning. However, it was the release of Apple’s mobile operating system iOS 5 in late 2011 that emojis made emojis internationally introduced.

Logi and Zappavigna (2021) conducted a social semiotic analysis of emoji-language semiosis informed by Systemic Functional Linguistics (SFL) and Multimodal Discourse Analysis (MDA), they proposed an analytical framework that can identify how emojis make meaning both in isolation and in interaction with language. They have applied this framework to the compilation of text messages and social media posts. They have found that emoji and language co-create meaning and realize intermodal taxonomies and fields of discourse. Also, resources in one mode can highlight meaning potentials in another mode, and the attitudinal meaning realized by emojis seems different from the prosodic patterning of linguistic attitude.

Al Rashdi (2018) analyzes the functions of emojis as used by Omani people in exchanged WhatsApp messages. The data comprises naturally occurring WhatsApp conversations taken from one male-only and one-female-only WhatsApp groups. She applied “coding and counting” Herring (2004) for studying the types of used emojis and their frequencies. Following this, she conducted a qualitative analysis of the selected conversations through the interactional sociolinguistic methodology. The analysis of the excerpts has shown that emojis are not only the indicators of users' emotions but also the sources employed for communicative

functions, which is a similar conclusion to Dresner and Herring's study (2010) on emoticons. Emojis can serve as "contextualization cues" (Gumperz, 1982) to indicate celebration and approval. They are used as linking devices and a reaction to express thanks and compliments; open and close conversations, and indicate the fulfillment of a requested task. In other words, emojis are employed to create alignment between participants, structure interactive exchanges, and indicate tonality.

Apart from emojis and emoticons, the effects of laughter and crying, which are also classified as forms of 'e-laughter' (Manokaran & Nian, 2020), are also in the digital space. While emojis and emotions can refer to laughter and crying visually, 'haha' (and its variations such as 'hahaha', 'hehe' and 'hihi' etc.) are the transcribed onomatopoeic expressions of the laughter sound. Amongst these, 'hahaha' has been the most common way to express laughter online as it is commonly used by Indian, Brazilian, and American users (Grundlingh, 2020). Although 'hahaha' is quite widely used online, the transcribed laughter may differ between languages based on how the sounds are interpreted (Nash, 2001). Petitjean and Morel (2017) studied 'hahaha' as a conversation management strategy through 43 Whatsapp conversations of French speakers. Their study reveals that transcribed laughter is systematically applied to manage turns, sequence closing and management turns. Besides the interactional functions of the transcribed laughter, Grundlingh suggests that laughter might index language and individual identity (2020).

Images are one of the multimodal affordances of online interaction. One of the common genres in the image format is memes. According to Shifman's definition (2013), memes are a set of digital items sharing content, form, and stance - which informs the tone and style of the utterance through positioning towards "the text, the

linguistic codes, the addressees, and other potential speakers” (p. 367) - and they were informed by the presence of each other, imitated, circulated or transformed by internet users in the image or video format. Drawing on Shifman’s definition, memes are intertextual as they can be transformed, reproduced, and circulated because they implicitly borrow from other texts and references while displaying a new message. Additionally, memes are interdiscursive as they involve various styles, genres, and discourses (Jørgensen & Phillips, 2002). Moreover, memes are often multilingual as they have an image/video macro and a text accompanying it. Even copying or imitating a meme ends up with re-entextualization and resemiotization through the incorporation of other images and/or texts (Varis & Blommaert, 2015 as cited in Aslan & Vásquez, 2018).

Another important affordance provided by the digital space is GIFs, short video clips with no sound (Jiang et al., 2018). GIFs are used to express emotions (Miltner & Highfield, 2017), and exploit their composing elements (movement, color, and repetition) to create sensations and affect (Ash, 2015). GIFs are also polysemic in that their message differs amongst their audiences, and their meanings are formed based on the context in which they are used. Additionally, GIFs are devised from excerpts of movies or TV shows, reflecting cultural knowledge of this source material (Eppink, 2014). Jiang et al. (2018) have explored that GIFs could convey complex ideas and emotions and they do not only refer to the surface meaning but shared knowledge such as a movie that both parties might have watched. However, the latter affordance of GIFs can limit who can participate in the conversation, and if the content is unfamiliar to the audience, it might result in a different interpretation of GIFs. Their study also delves into the polysemic aspects of GIFs, which are caused by their decontextualization. Being detached from their

original context leads to increasing possibilities in terms of the meaning assigned to the GIF (Miltner & Highfield, 2017).

Linking or referring to another site or platform similar to a high-tech footnote (Lane, 2017) is also one of the common online multimodal affordances. It can be practiced through an URL (Uniform Resource Locator, also known as a web address), words or images. Apart from creating intertextual links amongst online resources, Myers's work on blogs and wikis suggests that links provide extra information or evidence about the texts, give credit to other resources, invite for an action (such as donating money), explain what is not provided in the text, direct to another source supporting a different view and add wit (2010). Bait-and-switch pranks² such as *Rickrolling* and *Trololo* can be shown as examples of wit enabled through the integration of the links.

² Bait-and-switch Pranks, <https://knowyourmeme.com/memes/bait-and-switch-media>

CHAPTER 3

METHODOLOGY

This chapter of methodology aims to inform the reader about the research design and data collection process. I will start the chapter by explaining the process of engaging with the Facebook SIG as the research site and describe the group setting. In the following section, I will portray the members of the group by focusing on their general shared characteristics. The subsequent section will highlight the data collection process. Following it, I will try to provide a detailed account of my role as a researcher in the SIG. The last section will give a general description of ethical concerns regarding the study and how I have addressed them.

3.1 Engaging with the SIG

Due to the pandemic, online connections have become the desperate remedy for the need to socialize as they enable contact from a distance. This increasing trend has led me to study online interactions. In January, a former colleague of mine, an active Facebook user, invited me to some of the Facebook groups after I shared my intention of studying online interactions. One condition of becoming a member of these groups is to have similar interests with the group members. In the Facebook group which is the subject of this study, having a ‘geek’ interest, which according to the Dictionary means “having excessive enthusiasm or interest about a subject or an activity”³ is necessary because the SIG members are self-identified geeks based on the SIG’s name. Honestly answering the questions (see Appendix C) to join the SIG, I became a group member and observed the interactions of the groups for two

³ Geek, <https://www.dictionary.com/browse/geek>

months. After sending the request to join the Facebook group, four questions in Turkish popped up (see Appendix C), as is required in joining many of the FB SIGs. The first question asked me to fill in the blank with my ‘geek’ interests, which I answered by referring to my interests in languages and humanities. The second one asked about the music, movies, series, and books that I am into. I responded by sharing my long-lasting interest in rock and metal music. The last question was about the source from which I heard of the group, and I shared the name of my ex-colleague who has been an active member of the group and recommended me to check the groups. Below the questions, there was a statement approving that I read and accept to follow the group rules that were written in English. The group rules require to be kind and courteous, avoid bullying and hate speech, and respect privacy. After admins viewed answers, they let new members in the group.

Amongst the groups which I have become a member of, one of the most active groups attracted my attention. There I found many people with different interests and who speak Turkish but understanding them goes beyond using Turkish. Therefore, my first action was to conduct a pilot study, which would provide an insight into what makes their language so distinctive that understanding them requires being familiar with the resources they have made references to, and how their reactions would be towards the use of their posts and comments for a research project. Before collecting the data for the pilot study, I created a post on April 2 to introduce myself and see the group members’ reactions (see Figure 1).

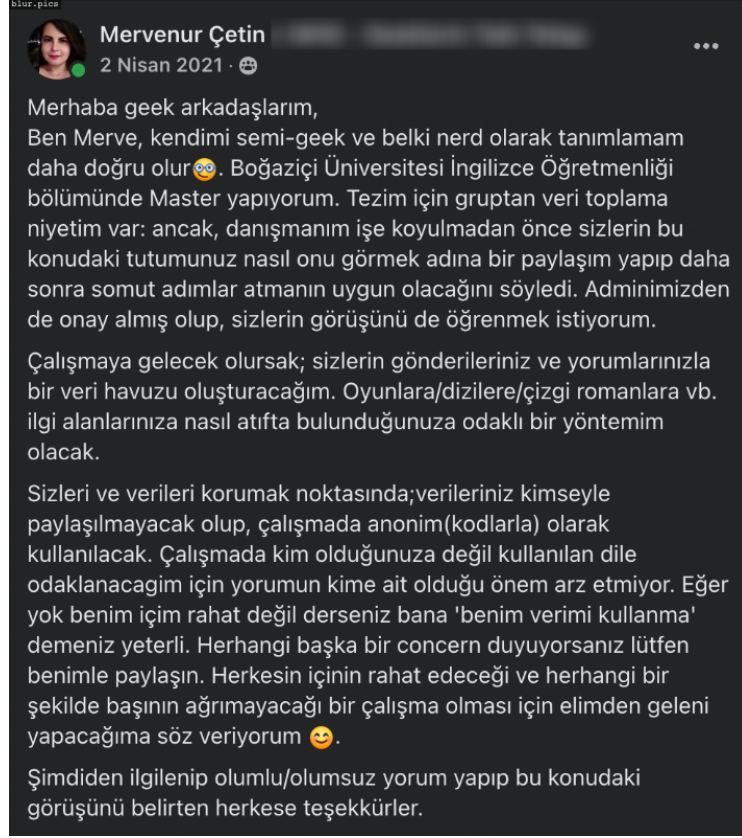


Figure 1. Introduction of the pilot study

Upon stating that I contacted with the group admins, I started the post first introducing myself and the study I would like to conduct. Then I mentioned the protection of the data and anonymous presentation of data. Additionally, I pointed out that if they do not want, their posts and comments will not be used. However, as it was a populated group with 7000 members then, I have sent direct messages to the members whose data would be included in the pilot study. For the pilot study, 108 members were contacted based on the rate of their activity in the group and the reactions their posts and comments receive. 58 members gave consent, and 11 members did not want their posts and comments to be included. Even though 39 members were sent direct messages, they have not answered because they have not received the messages due to privacy settings.

Table 1. Number of Posts and Comments in the Pilot Study

Date	Nr. Of Posts	Nr. of Comments
11.05.2021	7	188
12.05.2021	3	33
13.05.2021	8	181
14.05.2021	2	28
15.05.2021	8	58
16.05.2021	4	240
17.05.2021	4	25
Total=	36	753

Following the consent of the group members, I commenced collecting data for the pilot study. I started data collection on 18 April 2021 and recorded the data asynchronously. In other words, I recorded the posts and comments that had been posted between 11 and 17 April. On an Excel file, I used the first row to identify components of the posts such as username (the name of the commenter), comment, post/reply (the post initiating the interaction and comments reacting to the post or comment under the post), time (time of the post and comments), category (such as help, hot topic, movie, game, etc.) and date (the date of the post and comments might differ). At the end of the data collection period for the pilot study, I ended up with 753 comments and 36 posts that are eligible for analysis (see Table 1 above). I recategorized the posts into 9 groups (see Table 2 below) according to content based on admin-produced labels (Appendix D). However, I added some new categories such as ‘random’ and ‘help’ since there were some posts that were not labelled by the admins.

Table 2. Number of Posts for Each Category in the Pilot Study Data

Help	Hot Topic	Random	Movie	Game	Series	Cartoon	Meme	Technology
8	6	4	4	4	4	2	1	1

The pilot study enabled me to see the attitude of the group members, anticipate the quantity of data I can get and the content of the interactions in the group. Taking all these into account, I decided that the group was well suited for further study due to the positive attitude and the in-group interaction of its members. However, as I stated before, it is not their positive attitude towards this study, but also their idiosyncratic use of language that contains multiple intertextual references to their fields of interest has made the group interactions interesting to study. In the following section, I will describe the group in detail in order to situate the linguistic practices better.

3.2 The nexus of practice: the SIG

The group under study was founded in 2006 by a group of Turks, and it is made up of 7200 members with various interests ranging from comic books, technology, movies, games and music. In other words, the SIG is made up of millennials who have grown up with the access to these media. Additionally, the number of members is constantly changing as many new members are participating in the group. Thus, unlike a community of practice which is a group of people unified around a purpose and interacting regularly; the members form a nexus of practice through which they engage in various people, interests, discourses, ideas and actions in similar ways (Scollon, 2001). In other words, the group creates an online affinity space (Gee, 2004) where the members practice their geek ways of thinking, interacting to display and share their geek capital (Woo, 2018), and create affiliation with other geeks.

Apart from the unique interaction of the members, the reason behind the selection of this group is because it is active, interactive, heterogeneous, and rich in

data. In other words, the posts are mostly produced in Turkish on the page, and participants can contribute to multiple channels based on their interests. Still, there is a feed running all day every day. The group has also a history along with its extensions on Facebook and other sites such as a web page and a YouTube channel. Across these different media, the connection between the members has existed for a long time and carried to offline along with the ones starting offline and moving online to the Facebook group, as well. The focus of this study, however, will be limited to the Facebook group as the study aims to investigate how online linguacultural practices are constructed in Turkish.

The group's boundaries are drawn based on principles given in the *About* section (Appendix A) of the page. According to the principles, the interesting topics for the geek people such as movies, arts, series, technological developments, animes, cartoons, philosophy, religion, space, legos, (relatively less-polemical) topics on the agenda, pets, help and advice posts are welcome in the group. As for the restrictions, quarrelsomeness, racism, and discrimination are the reasons for being banned from the group. Even though the posts are labelled according to the aforementioned categories by admins through the use of '#' with the aim of collecting the posts on the same topic (see Appendix D), I have tagged each category manually since these tags might not be reliable as only some of the posts are labelled by the admins following the sharing of the post, which is also admitted by the admin. However, these tags for each category have helped me to come up with the ultimate categories of the posts for this study.

3.3 Participants

Before the actual study took its course, a pilot study was conducted in April 2021. The group administrator and 108 participants were contacted via Facebook Messenger and 58 of them, including the admins, gave their consent for the use of their data both for the pilot and the actual study. In the actual data collection process, after following certain participants based on their posts, I approached them one by one and asked for their consent to participate in this study. I selected participants based on the frequency of their posts and the responses their content (posts and comments) receives for the pilot study.

Participants were randomly selected from among those who are members of the SIG (specific interests group) under focus because during the period I observed the group the most active members were changing at different times. Additionally, the aim of the study is to discover Turkish linguistic practices in the Facebook group in general; thus, random selection is a measurement against the biased selection of the data to be recorded. Considering the profile of the members of the Facebook group, the population of the SIG is made up of people who have ‘geek’, non-work-related interests such as games, comics, movies, music, technology, etc. Apart from this unifying feature, diversity is another defining characteristic of the group. The members show differences in gender, race, ethnicity, age, religion, socioeconomic status, and sexual orientation. The number of participants was not predetermined as the study design concerns. The identity of the participants and their personal characteristics were not significant to this study, either.

3.4 Data collection

Starting with my group membership and the pilot study, the idiosyncratic practices of which I have gained an understanding have become the topic of research for this study. Upon gaining entry to the group through the consent of the gatekeepers (admins), I shared my designated study with the group members with a post. In other words, I received the first responses of the potential participants in terms of their consent before a pilot study to ascertain the phases mentioned above, and later I created a researcher website where the SIG members can contact me in order to maintain rapport and reciprocity (Musante, 2015) in the most unobtrusive way. Ensuing these, the immersion phase during which I delved into the Facebook SIG group, its members, rules and the content shared in it started for me.

To discover online linguistic practices within the scope of the surrounding cultural context, the present data comprises text and image-based output of the SIG members and their interaction, and the context surrounding them. For this purpose, posts and comments of the group members were collected for a three-month period covering June, July and August 2021 on an Excel file as a repository. In total, 434 posts and 7102 comments were recorded in the database after the posts and comments of the members who do not give consent for the study were removed. I entered the site and recorded posts and comments every Sunday on a regular basis. Every Sunday I created a new Excel document for collecting and recording data, and each file except the first week of July includes a 7-day data. The first data collection month was July and its first Sunday was on 4 July, therefore first Excel file covers 4 days. For each day a new tab on the Excel file was opened and these tabs were named with the date of the posts. Sunday is chosen as the data collection day as it is the last day of a specified week. In other words, rather than the start of July - the

month I started to collect data-, the first Sunday of July was the beginning of data collection and some weeks included days from two different months. Therefore, it was more practical to divide the data into three data sets such as Data Set 1, 2 and 3 (DS 1, DS 2 and DS 3) rather than the names of the months during which I collected data such as July, August and September.

	A	B	C	D	E	F	G	H
1	Username	Comment	Post	Post Owner	Category	Visual/Video/ Link		
2			6 Kasım'da g	Fatih	Hot Topic/Se	https://www.youtube.com/watch?v=4Ps6nV4wiCE		
3			Witcher'in 2.	Onur	Hot Topic/Se	https://www.youtube.com/watch?v=-PSGrPioRE		
4			Youtube payl	Yasin		https://www.youtube.com/watch?v=Yq2N-9EmedA		
5	Mehmet	Paylaşmaya gelmiştim. Çok karışık siny			Hot Topic/Series			
6	Yusuf	Mehmet Anime uyarlaması olmasındar						
7	Mehmet	Bende netflix'in yapıyor olmasının tedir						
8	Okan	Kadın oyuncunun söylediği laflar gelmiş						
9	Yusuf	Okan Ne demiş?						
10	Okan	O boyda O büyük göğüsleri sahip kadın						
11	Meriç	Tebrik ediyorum kadını. Gerçeği tam ola						
12	Yasin	- Memeler kıyafeti patlatacak gibi duru						
13	Akın	Okan boş yapmış, sorun oyuncu seçimin						
14	Okan	Yusuf bans mıydı bu anlamadım..						
15	Mehmet	Yahu adaptasyon bu kimse sana hakiki l				P737		
16	Okan	Akın bilmiyordü kardeşim ama incel de						
17	Yusuf	Okan Hayır. Incel bahsi senin yorumund						
18	Okan	Yusuf hah yanlış anladığım için özür dile						
19	Okan	Mehmet abi görsel bir benzerlik bekliyo						
20	Mehmet	Okan demek istediğini anlıyorum ama r						
21	Okan	Ya tabi gönül istiyor ki endişelendiği şey						
22	Meriç	Bölümler gözümde canlandı. Tam olmu			Hot Topic/Series			
23	Hira	giderek haypelaniyorum arkadaşlar 🤔						
24	Yusuf	Hah şu da gelmiş. Açıkçası ben her izlec				https://www.youtube.com/watch?v=-8m8xC8Gsw0		
25	Kerem	Klasik açılış ve müzik olarak tank? Dizi r						
26	Yusuf	Kerem Dizi soundtrackleri yine Yoko Kar						
27	Kerem	Yusuf Arkadaşlarla müzik meselesini ço						
28	Hira	Yusuf işte bu baya umut veriyö bana, çü						
29	Fatih	Fan made havası var gibi sanki. Bileme						
30	Yasin	Tam eski arşivden mkv'leri çıkarıp bir tu				P738		
31	Belkis	Death note da izlemedim bunu da izlen						
32	Mertcan	Benim için ortası yok, ya çok iyi olacak y						
33	Yasin	Faye Valentine karakterini öldürmüşler						
34			Sandman tra	Ozan		https://www.youtube.com/watch?v=VBXqrBl6pEo		
35	Can	Gaiman'ın başında olması çok fark ettir			Hot Topic/Series			
36	Can	(visual)				P739		
37	Erin	Heyecan yaptım, ufaktan bir hareketlen						
38	Selin	Resmen ağzımın suyu aktı						
39	Celiile	👉👉👉👉👉				https://media.tenor.co/images/01842751bbf17f3d782c395c9090e179/tenor.g		
40	Sezai	(visual)				https://media1.tenor.co/images/cc446678e7bf02aff66973e754507af/tenor.g		
41	Mert	(visual)						
			25.09.2021	24.09.2021	23.09.2021	22.09.2021	21.09.2021	20.09.2021
								19.09.2021

Figure 2. A screenshot from the Excel file

Instead of a qualitative analysis software such as NVivo or ATLAS.ti, manual coding on the Excel file is ideal for the study in terms of efficiency and the tools provided by Excel. Manual coding helps the organization of the 7102 comments divided into days and posts as the posts are units of analysis in the study. Additionally, the cells on Excel allow adding analytic memos, codes and categories in the data

analysis process, which I will drill down in the data analysis section. Besides the multicellular feature of Excel, it provides space to include links, visual and audio-visual data unlike many software that presumes data textual (John & Johnson, 2000). Most significantly, as Excel files are the output format of many software programs such as Python that can be used for linguistic analysis, an Excel repository has provided the use of the data without any loss.

Every Sunday a new Excel document was created and each new sheet on the Excel files represents a day. On each sheet, the cells in the first row describe the components of a post; username (username of the commenter), comment, post, owner of the post (the member who posted – initiated the interaction on the specific topic), category (researcher-produced categories that are based on the categorizations made by the page admins (see Appendix D), and visuals, videos and website links used in the comments. Unlike the table in the pilot study, these tables do not contain ‘reply’, ‘date’ and ‘time’ labels in the first row because the focus of this study is not based on the time when members are most engaged in the group nor who or what they are responding to. Additionally, one of the cells in the first row of each Excel sheet is named “Visuals/Video/Link” and allocated for multimodal data. However, codes were assigned for the screen recordings of the posts in which digital artefacts such as images, GIFs and/or emotions are embedded these visual elements cannot be transferred to an Excel document. The visual elements in the PNG and JPG format were coded (e.g P737 in Figure 2), and the links to GIFs and videos (Figure 2) were saved in the cells due to convenience reasons.

Following the first row that sorts the components of the posts, the rows filled with light green indicate the post entries (see Figure 2 above). They include information about the posts such as the content of the post and the post owner along

with the visuals, videos or links attached. Every column under the rows labelled as the components of a post informs the comments interacting with the posts' content except post, post owner and visual/video/link. Every post including the comments reacting to them is marked by thick outside borders since the posts make up the unit of analysis in this study.

The study of linguaculture necessitates deep investigation of the meaning-making process in the SIG group, thus the juxtaposition of the post, the members who posted, the members who commented and the visual, textual, and audio-visual components are important elements in meaning creation. That is why a column for each of the information is allocated on the Excel sheets kept for data collection (Figure 2). However, due to privacy and ethical concerns, the people who posted and commented were given pseudonyms. Additionally, posts were chosen as the unit of analysis while they launch interaction and all other types of activity (such as Reactions- a Facebook-specific function to show like, dislike, solidarity, anger, and nervousness through emojis) in the group as being the initiator and the root of the interaction, which also serves for the topical coherence in the dataset. Thus, along with the comment number, the number of posts is an important indicator in terms of the in-group interaction.

Upon completing the data collection period covering 90 days, a 3-month period, during which I visited the group every Sunday and recorded eligible posts and comments; I ended up with 434 posts and 7102 comments (see Table 3 below) on Excel documents. In the beginning of the pilot study I used admin-generated descriptive labels such as #game (431 posts), #news_popular (382 posts), #movie (325 posts), #popularandfun (306 posts), #help (222 posts), #random (219 posts), #tvshows (183 posts), #music (161 posts), #freekeys (72 posts), #comicbook (58

posts), #books (56 posts), #technology (49 posts), #space (25 posts), #boardgame (8 posts) and #youtube_twitch (4 posts) which identify and relate contents, named as “descriptive or hashtag coding” by Saldaña (2021, p. 152). During my observations starting in the pilot study, I realized that the admin-generated tags sometimes overlap and do not label every post. Thus, I contacted with the admins to learn if they label every post regularly and figured out that the admin stopped labelling the posts for a long time. That is why, I had to adapt these categories and end up with my own researcher-generated categories. Thanks to the short analytical memos that I had been keeping during the data collection period to discharge my impressions about the content and data quality, I have realized that the data diverge in two ways; up-to-date posts and randomly shared posts about the content, with the exception of #help label. To illustrate; a post asking for the members to share their favorite music covers (DS 1, D3 15.07.2022) and another post requesting group members’ opinions about the newly released Iron Maiden’s song (DS 1, D3 15.07.2022) were tagged under the same topic (#music) and the same applies to other topics, as well. For that reason, I recoded the data into three main categories: random, hot topics, and help & suggestion (Table 3). I conjoined “help” with “suggestion” as the two were often jointly co-occurring themes. Below in Figure 3, Eren describes two problems he faced when he reset Windows and asked for help and suggestion of the members about how to solve the problems. That is why, this post was categorized as ‘Help & Suggestion’.

[illegible]

Figure 3. A data sample in Help & Suggestion category

During data collection, my interaction was mostly with the data in terms of labelling and sorting it by categories. In other words, there was no linear relation between the data collection and analysis stages as they were intertwined with each other. The non-linear procedure enabled me to immerse into the data and index the data based on the aforementioned three categories: Hot Topic, Random, and Help & Suggestion based on the commonalities of the admin-generated tagged topics. Nevertheless, I did not discard data until the three-month data collection period was completed. The following section goes into more detail about the data selection progress.

3.5 Data selection

At the end of September 2021, the three-month data collection period was finalized. Excluding the comments and posts made by the members who did not give consent, I obtained a dataset of 7536 interactions in total, which is a combination of

434 posts and 7102 comments. In order to analyze the data thoroughly (Herring, 2004), disposing some of the data was imperative.

Table 3. Categories and Posts for Each Dataset

Data Sets	Posts	Posts per Category			Comments	Comments per Category		
		Random	Hot Topics	Help&Suggestions		Random	Hot Topics	Help&Suggestions
DS 1	167	53	73	47	2918	635	1450	736
DS 2	143	40	65	49	2076	702	729	743
DS 3	124	35	46	38	2108	667	482	681
Total:	434	128	184	134	7102	2004	2661	2160

To prevent selection bias, the data selection process started after the data collection and manual recording had been completed. Upon completing the data collection, I ended up with 434 posts and 7102 comments in total. Table 3 above, DS stands for datasets. The first data set (DS) stands for the 4 data collection sessions covering 31 days. DS 2 comprises 4 data collection sessions for 28 days. DS 3 is made up of 5 data collection sessions consisting of 32 days data. ‘Posts’ and ‘Comments’ columns display the total number of posts and comments made in each data set. Besides the total number of posts and comments for each researcher-generated category that emerges from the data was calculated for each dataset. As the study requires a close reading of the data, limiting data selection and analysis into one category where interaction and tension are bountiful is necessary. To connect the dots and see the big picture, the total number of posts and comments for the categories carries great importance because thanks to the numbers the most representative data and samples are identified for analysis. Therefore, interaction stands at the core of the data both quantitative and qualitative-wise. To exemplify, the category providing more interaction and tension as the idiosyncratic intertextual practices emerge more when incongruity between ideas and the users is the case,

which is what I have been looking for. Additionally, I aim to describe linguacultural practices in the Facebook group, which requires a close analysis of the data rather than a whole corpus with quantitative devices. As a result, I limited my analysis to the most frequent category I came up with after completing data collection. Besides frequency, the analytical memos I kept during data collection guided me about the posts with more intertextual references. Additionally, I have immersed myself into the group for months since January 2020, and I am familiar with the common interaction patterns in the posts such as intertextual references. As both the frequency of categories and the amount of the intertextual references in the posts, I applied magnitude coding for selecting data and as a first step towards the data analysis (Saldaña, 2021). Both posts (184 Hot Topic posts) and comments (2661 Hot Topic comments) categorized under Hot Topics were the most in number, in other words; Hot Topic can be interpreted to be the source of interaction among the group in quantity. Likewise, Hot Topics are the source of the relevant data in quality, as well because the actions, reactions and interactions under the posts of Hot Topic were hubs for tension, and they display co-occurrence of standard and non-standard linguistic practices (Bailey, 2012) using the conventions enabled by digital space. In other words, the data obtained in Hot Topic category was full of instances where frictions between centripetal and centrifugal forces occur (Bakhtin, 1981). While centripetal forces pull towards standard, homogenous and correct language use, centrifugal forces pull towards diverse, heteroglossic and decentralized language use (Blackledge & Creese, 2014). In other words, the posts under the category enabled the members to use their repertoire for the evaluation of the new developments and to establish intertextual connections using diverse resources that diverge from the standard use of language. The content addressing the “hot topics” on the members’

agenda within that specific time, such as the release of a well-known game, adaptation of a book into a movie, or local events were included in the data. The determining criterion was that the content was about recent topics on the agenda of the members.

In addition to data selection bias, the detection of intertextual references might be biased. Even though some intertextual references were marked throughout the text, the unmarked references might not always be identified. As Mason (2019) stated, unmarked references lead to a liminal space between texts which has two ends of misconceptions. One misconception might result from the fact that intertextual relations cannot be established because of the restricted repertoire of the reader. Another misconception might be that the readers assume a non-existing intertextual relation between the texts. Riffaterre (1990) proposes two strategies to overcome this problem. The first strategy is to detect historiographic relations by looking for any other hints to validate the intertextual reference. Another strategy is to search for correspondence between the features of the two texts. However, if there is a “dislocated reference” that is detached from its original context (Mason, 2019, p. 132). Applying these strategies, I also searched every instance that I anticipated the possibility of intertextual relations in order to conduct reliable data selection and analysis.

3.6 Data analysis

After magnitude coding, I removed 30 posts with no comments among the post based on researcher-generated descriptive categories, as they were ineligible for analysis. However, there were still many posts with 2-3 comments, and they did not provide sufficient interaction to analyze, which led to look for an average value to

further eliminate data. I calculated the mod, median and average of the data. The mode was found to be 2 comments per Hot Topic post, and it validates my observation about the insufficient number of interactions in some posts. As the data included Hot Topics posts with 232 comments maximum and 1 comment minimum, the mean of the comment count would not be reliable. Eventually, I calculated the median of the comments in Hot Topic category as the middle value of the data and the middle value was 10 comments per post. Thus, posts under 10 comments were disposed. 83 posts and 2420 comments under Hot Topic category were further utilized for data analysis.

Following the first cycle coding that I combined descriptive and magnitude coding, the selected data should be reorganized for further analysis. As patterns involve discourses (Herring, 2004), the identification of patterns is essential for further analysis. Therefore, I employed pattern coding as Saldaña's second cycle coding method (2021). Pattern coding is similar to a cluster analytical tool that organizes available codes into meaningful and condensed "meta-codes" (Saldaña, 2021, p. 354). With this study, I aim to zoom in the process of 'constructing' Turkish linguaculture with subordinate actions and interactions in the SIG group, which makes up large, compiled data. In order to analyze this vast amount of data, ending up with a small number of analyzable units that are compact and representative was necessary (Miles et al., 2020). Thanks to pattern coding, I have come up with the most routinely practiced language and created meanings in three categories; figurative language, multimodal and English-inserted practices.

3.7 Role of the researcher

As the research seeks to grasp meaning-making practices, the researcher becomes an instrument of collection and analysis in this process because they are the observers and interpreters of the cultural practices. In this piece of research, I adopted more of a fly-on-the-wall role with the purpose of acquiring authentic data. In Hine's terms, I 'lurked' in the Facebook community without responding to the content in the group with the purpose of becoming an invisible group member (2000). Therefore, the setting was uninterrupted, and my interpretations of the content would be intact without my participation in the practices. However, the group members were contacted at the beginning of the data collection process, and the interaction with the group members is limited to the messages for receiving consent for the use of their data. Apart from this limited contact, I collected the data on an Excel file manually tagging them based on the categories of hot topics about games, movies, cartoons, comics and politics. In other words, I interacted with the data through analytical memos and coding as a rule.

3.8 Ethics

In a limited access group where its members feel safe and share their authentic selves, the biggest issue could be the personal content that might threaten their public face. I try to address this problem by not sharing the group name and assigning random names to the participants instead of their original usernames. Apart from this, I did not anticipate any psychological, social, legal or physical risk and I did my best to ensure the security and confidentiality of the participants and all research materials. This included keeping the name of the Facebook group and its members anonymous. The data was stored on my personal computer only and was not to be shared with any third

party. Besides, as the group is a closed Facebook group; the traceability of the content is already limited.

While selecting participants randomly, their consent was asked. I informed each agreeing participant that they are free to withdraw their consent and specify the content that they do not want to be used. In addition to all these, I prepared a researcher page for the study (<https://mrvrctn.wixsite.com/thesisastateofmind>). The participants who were contacted in the early phase of the data collection process were provided with the link to the website. The website informs the participants about the design of the study, the web page of the Social Sciences of Boğazici University, and the contact information of the researcher for the purpose of keeping the participants up-to-date about the study and managing the research process transparently. I should also acknowledge here, however, that I do not plan to delete these recordings entirely even after my data analysis is complete. In the field of applied linguistics that centers on naturalistic interaction, it is commonly seen that recordings are kept for future use; for instance, to compare them with data collected ten years later and analyze language change. However, in order to ensure the security of the data, I keep the Excel files and screen recordings in a password-protected WinRAR format. In a nutshell, every effort was made by me to protect the anonymity, confidentiality and security of the data provided by the participants.

3.9 Data presentation

While presenting the data in the Analysis Chapters (Chapters 4,5 and 6), only two posts for close analysis of the dominant linguistic practices were chosen. The posts were selected based on the frequency and the diversity of the relevant practices. Considering the richness of the whole data with 184 posts and 2661 comments, it

was not convenient to include every post in this study. Even though a quantitative approach can be adopted while working on this big amount of data, the interactional meaning-making dimension is the focus of this study. Due to these dimensions of the thesis, the samples should be kept limited. Thus, each analytical chapter presents two sets of samples. One of the samples asks the members questions and the other one is just the sharing of content of interest as these two are the common posting patterns in the group.

Besides the inclusion of a limited number of posts, every comment is not included due to data presentation convenience, and the comments which do not exemplify figurative language, multimodal and English insertion practices, and whose omission will not create a meaning gap are discarded. In the right corner of the lines, a number is assigned to each comment based on the order in which they were posted chronologically. All comments are ordered from the first comment made to the post to the last one, except the comments which are quite similar in form and meaning as they were given as clusters.

All comments in the selected posts are provided with their translations. In order to maintain authenticity, the posts and comments are provided with the font of Arial – the original font used in Facebook- in size 10, while English translations of the comments were given below in the font of Courier size 8,5. Additionally, the comments and posts were maintained with no change or corrections; thus, grammar, spelling and other kinds of errors were kept as they are. The inserted visual data such as GIFs and photographs are provided with images. During the data collection, each image was assigned a number, these assigned numbers to the images were provided in the English translations of the comments. Additionally, the links were added as footnotes in the chapter.

CHAPTER 4

FIGURATIVE LANGUAGE

Starting with this chapter, I will present analyses in three chapters. This chapter aims to inform the reader about one of the most emergent patterns of the intertextual practices in the SIG; figurative language use as a part of in-group heteroglossia that intersects with language, culture, society, and individual expression (Sherzer, 2002) and is one of the dominant practices that create a space of intertextual practices. As the “historical body” (Nishida, 1958) – overall life-experiences- of the group members enable them to manipulate figurative language craftedly and renovate them to construct social practices in the digital context (Larsen & Raudaskoski, 2020), the close study of the idiosyncratic transidioma of figurative language as one of the dominant linguistic patterns is necessary to shed light on the dominant linguacultural practices specific to the SIG.

During the data collection process, the figurative language use for the intertextual references comes into prominence with 962 instances. As for the types of figurative language, idiom, metaphor, rhetorical questions, simile, allusion, hyperbole, satire and irony, dysphemism, innuendo and euphemism, metonymy, pun, and personification are found to be the most emerging types (see Figure 4 below).

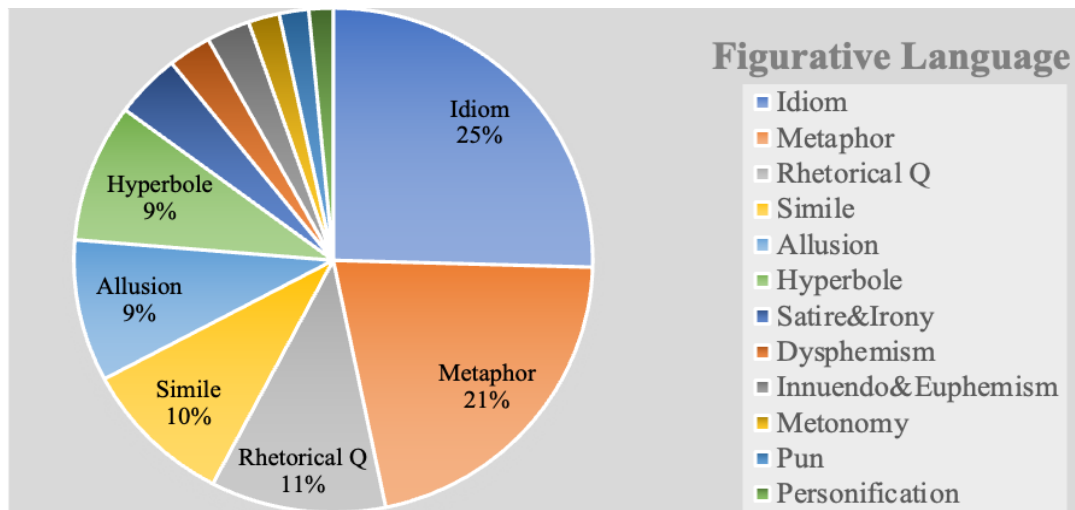


Figure 4. Common figurative language types in the dataset

The samples presented in this chapter, (Sample 1 and Sample 2) are selected with the purpose of presenting in-group figurative language use that displays multi-layered intertextual relations and complex heteroglossic practices shaped by the affordances of digital space, Turkish conventions, and the members' areas of interests. The common distinctive figurative language use that is shaped around the shared interests of the members contributes to in-group linguaculture by indexing members' multiliteracy. As a result, the emerging interactions draw invisible boundaries excluding the members who do not have access to these resources. At the end of this section, a detailed analysis of the available modalities referring to the types of emergent figurative language categories, their meanings, interactional functions, and social aspects is presented for an overall analysis of the dataset.

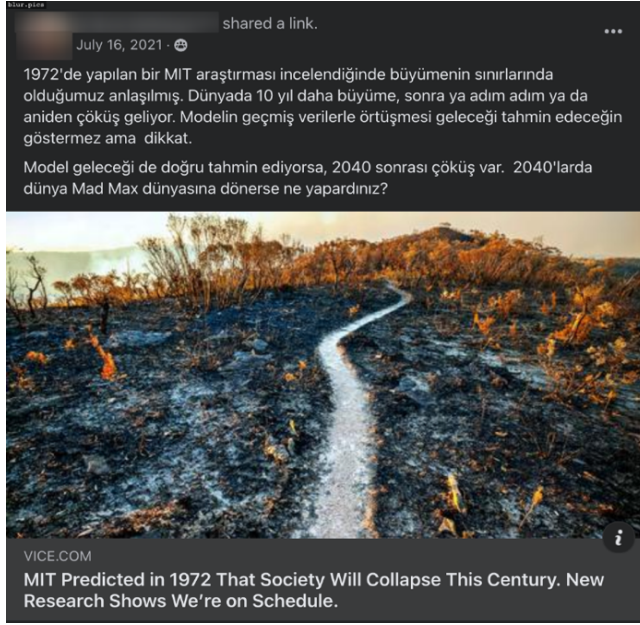
4.1 Sample 1: What if the world turned into Mad Max?

The example below is found under the label of Hot Topic as it is about an article broadcasted on vice.com, on 14 July⁴ and was on the agenda of the SIG members. The article is about a scientific study conducted at MIT which predicts the fall of the societal system in the 21st century due to economic growth. Görkem posts the article in the Facebook group to learn about what other members would do in case the model foresees the future. He compares the post-fall situation of the world and asks what the members would do if the world turned into Mad Max (allusion), a post-apocalyptic movie describing the events occurring after a big nuclear war that turns the earth into a desert-like barren planet. The intertextual comparison limits the participation of the members who are not familiar with the movie.

Movies are one of the prominent interests shared among the group members and include ten out of 78 posts and 292 out of 2370 comments on this Facebook group. The responses that the post receives include many intertextual references to the various resources as a part of their personal repertoire. Following the hot topic Facebook post, the interactions set in and integrate into a meaningful whole made up of 54 comments in total (see Appendix E).

⁴ MIT Predicted in 1972 That Society Will Collapse This Century. New Research Shows We're on Schedule.

https://www.vice.com/en/article/z3xw3x/new-research-vindicates-1972-mit-prediction-that-society-will-collapse-soon?fbclid=IwAR0iinaRTt6ojl4T9hP0-WIRONILTEAJg703k8N1lwwP7PW9_HpzjcTmY8M



Görkem: When an MIT study conducted in 1972 is examined, it has been shown that we are at the limits of growth. The World will improve for 10 more years, and then there come a gradual or sudden fall. However, be careful the fact the model coincides with the past doesn't it predict the future.

If the model foresees right, there is a collapse after 2040. What would you do if the World turned into Mad Max World?

Figure 5. The screenshot of the Sample 1

At the opening of the post, Mahir describes his lack of survival skills and claims he would die in this scenario relating it to natural selection which basically puts forward that only the stronger ones can stay alive. He proposes that natural selection wins over him as he does not have the necessary traits to survive (comment 1).

Mahir Ölürdüm. Hiç bir survive yeteneğim olmadığı gibi modern tıbbın 1
imkanlarına da muhtacım. Yani bir yönüyle doğal sekelsiyon
kazanır.
(I'd die. As I have no survival skills and I need the
means of modern medicine. To put it another way,
natural selection wins.)

‘Winning’ is a human attribute and Mahir ascribes it to natural selection. In other words, he applies personification to indicate that natural selection overrides in his case. He conjoins scientific discourse into the digital discourse through personification and integrates it into the present context. The personification emphasizes that natural selection has “the power to have an effect” on Mahir

(Dancygier & Sweetser, 2014, p. 64). By integrating the scientific discourse through the terms of natural selection and “survive” ability that also intertextually relates to the Darwinian theory, Mahir indexes his well-educatedness. Besides his education, the context of the digital allows the juxtaposition of various discourses. Besides his cultivatedness, the integration of the scientific terminology along with English words indexes a modern and urban identity.

In one of the following turns, Hülya responds to the post with a satirical tone. Her comment indicates that she is not happy with the current government (comment 4).

Hülya	sen hala dövlötömözö güvenmiyormusun güzel kardeşim. uzaya çıkıcaz daha dur buraların yeni anasını belledik. (Don't you trust in our government, bro? We will go space; we have just fucked here.)	4
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Indexing the mistrust in the government, Hülya responds to the post with a rhetorical question about trusting in the government in the case of a possible system collapse and she plays with the letters of the word ‘devletimize’ into ‘dövlötömözö’, which might imply this utterance does not belong to her and she has a critical stance towards that perspective. The play with the vowels might index the voice of the non-standard Turkish spoken by the general public in Turkey. She combines the voice of the public with a rhetorical question to suggest her satirical tone. The multivoiced rhetorical question serves for the complex in-group heteroglossia and creates intertextual relations between the already existing public discourse with voices supporting the government. Besides serving in-group heteroglossia, the comment instantiates a widespread online footing through the play with spelling as a means of integrating public discourse in Turkey. She maintains the critical stance and playfully mentions that we have already ruined the Earth and employs an idiomatic expression

‘anasını bellemek’. Through the juxtaposition of the public voice and satirical expression, Hülya dissociates herself from the general opinion. Indexing that she does not believe in the government, she also indicates her political views as a result of the space provided and maintained for the free expression of the ideas in the Facebook SIG.

Berke responds to the post (comment 8). He shares that he is already planning what to do if the scenario becomes real through two rhetorical questions.

Berke	ben zaten emekliliğimi kaynakların tükenip, dünyanın insanlar için yaşanmaz hale gelmesi üzerine kurdum, ne demek ne yaparsınız? Asıl yok olmazsa ne yaparım... (I already set my retirement plans on the consumption of all sources and the world's collapse. What do you mean what would you do if it happened? In fact, what would I do, if it didn't happen?)	8
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The first rhetorical question refers back to Ömer’s question that he has asked while sharing the post, which establishes an intertextual relation between the post and the comment by setting a dialogical relation between the post and comment. The rhetorical question is embedded into another question (what do you mean ...), which indexes a sarcastic tone as a response to Görkem’s question in the post and indicates that it is meaningless to ask what if the scenario happens. Subsequently, he adds another rhetorical question to emphasize (Oraby et al, 2007) his stance implying that he does not know what to do if the word does not collapse. The emergence of rhetorical questions might be attributed to the informal characteristic of the digital space (Oraby, 2017).

In comment 9, Ahu describes a garden house that she and her family have just bought, and provides details about the house to imply that the condition of the house is ideal for the scenario. Additionally, well-educated parents with medicine degree

also facilitate the survival in this case. However, she adds that in addition to the house, the acquisition of new skills such as shooting, and defense techniques is required not to be eliminated during survival. This comment starts another thread under the post.


- Ahu Şimdiden şehre baya yakın ama yeterli uzaklıkta bir noktada, dikilse iki üç aileye yetecek kadar toprağı, bolca verimli ağacı ve etrafta da aynı şekilde komşuları olan bir bahçe ve ev sahibi olduk. Su zorunda kalınırsa yer altından, enerji de güneş panellerinden olması planı var. Aslında deniz de yürüyerek 10dk ama deniz pis, balığı yenmez. Anam babam uzman doktor, biri cerrah basit tıbbi müdahale sorun olmaz. Biraz da atış ve fiziksel savunma çalışsak, kolay kolay elenmeyiz diye umuyorum..
Edit: Bu arada amaç apocalypseten kaçmak değil daha doğal, geçmişe sakın yaşama özlem duyulduğu için hayal edilen, içinde mutlu olunacak ve kendimize meyve, sebze, yeşillik yetiştirilecek bir bahçe istenmesi idi. Sonra olaylar gelişti.
(We have already bought a garden and a house at a location close to the city but at a sufficient distance, with enough land for two or three families if planted and lots of fertile trees and neighbors. If we must, we have the plan to have water from underground and energy from panels. Both of my parents are specialists; one of them is a surgeon so simple operations won't be problem. If we practice a little shooting and physical defense, we won't be eliminated easily.
Edit: Here the purpose was a garden that has been imagined for the missing of the old days and where fruits, plants and greens are grown for ourselves. Events have unfolded later.)
- Ömer Eğer bi maniniz yoksa çiçeğimi çikolatamı alıp geliyorum. 😊 12
(If you don't have any impediments, I will come with my chocolate and flowers.😊)
- Ahu Ömer manimiz var, başkasına söz verdik. 😊 size uzun dönemli 13
survivalınızda başarılar diliyorum.
(We have an impediment; we have a promise to someone else. 😊 I wish you luck with your long-term survival.)
- Ömer Elveda ay elveda feza. 14
(Farewell moon farewell universe)

Ömer replies to Ahu's comment with an innuendo to imply that he wants to marry her if there is no impediment (comment 9). Buying flowers and chocolates are gifts for Turkish traditional family meetings which are held to ask for the family's consent about marriage, and he uses this allegory to indicate his will to marry Ahu due to her ideal conditions in the face of a possible apocalyptic scenario. Through

allegory, he creates an intertextual relation to the marriage discourse through invoking the traditional family gatherings. Ahu responds to him and writes she and her family have promised someone else, thus she cannot marry him. At the end of her comment, she inserts ‘wish you luck with your long-term survival’, which intertextually relates to an e-mail received after an unsuccessful job interview. As a response, Ömer reacts with an allusion to an iconic line of Kılılanan Adam character by the caricaturist Ahmet Yılmaz and the same words are used on a button which an Ekşi Sözlük (Sour Dictionary) user⁵ should click on when they want to freeze or delete their account (comment 14). His comment instantiates the multilayered heteroglossic intertextual practices in the SIG in that it is intertextual and intergeneric due to its relation to Kılılanan Adam and a button on the Ekşi Sözlük platform. Although the meaning of disappointment in the comment is clear to a reader, the recognition of the multilayered references to the caricature or Ekşi Sözlük platform, and the humorous tone that he has created with the references is only available to the members who are familiar with them. The profile of Ahu’s parents, the description of the condition of her family’s house, and her skillful combination of the English word ‘survival’ with the e-mailing discourse index her well-educatedness. As for Ömer, he successfully integrates traditional Turkish marriage discourse and an iconic caricature phrase, which indicates that he is cognizant of the tradition and informed about caricatures and online platforms, in other words; he is well-rounded.

Similar to Ahu (comment 9), Selin responds the post and depicts where she lives. Upon her comment, a new thread starts about where she lives under the post.

⁵ A database similar to a collaborative hypertext dictionary that includes comments of its users on words and concepts (Gürel and Yakın, 2007)

Selin	Ben zaten dag basinda yasiyorum temporal yagmur ormani icinde. Insandan ziyade daha cok geyiktir, tavsandir, ayidir bunlarla iliskim. Aynen takilmaya devam. En fazla arazinin etrafina bi tikenli tel cekeriz ama yine kimse gelmez buralara 🤔 (I am already living in the middle of nowhere, in the temperate rain forest where my interaction is mostly with deers, rabbits, bears than humans. I'll keep hanging around. We will put a barbed wire around the land at the most, but again, no one comes here 😊)	21
Mert	Selin ve fakat ortamın sahaneliği? memleket nere, west virginia mi? 😊 (And, how great the ambience is? Where are you from, west virginia? 😊)	22
Selin	Mert western north carolina	23
Mert	Selin blue ridge mountains? 😊	24
Selin	Mert evet. Pisgah forest (yes. Pisgah forest)	25
Gizem	Selin ay ne guzel bir hayat 🥺 sakincasi yoksa biraz daha anlatir misin bize? Beton yiginlarına tikildik, bari senin pastoral hayatına ekmek banalım 🥺💕 (What a beautiful lie is that 🥺 if it's okay, would you tell us more? We are stuck in heaps of concrete, at least we can dip bread into your pastoral life 🥺💕)	26
Gizem	Percy bysshe shelley gibi daldim ama 🤔 (I dipped like Percy Bysshe shelley 🤔)	27
Selin	Gizem fotograf atayim 😊 burasi is yerime 15, evime 35 dk. Looking glass rock diye geciyor. 	28
Gizem	(Let me post a photo 😊 Here is 15 minutes to my workplace and 35 to my home. It is known as looking glass rock.(P104)) Selin google'a sublime yazınca bu manzara cikmalı. BU NE 🥺 BOYLE BIR SEY NASIL OLABILIR BU MANZARA BIR VIRUS OLABILIR MI ARKADASLAR?? 🥺 (This must show up when one googles the word sublime. WHAT ON EARTH IS THIS 🥺 IS THIS POSSIBLE IS THIS VIEW POSSIBLE TO BE A VIRUS GUYS? 🥺)	29
Gizem	Country roads allah askına take me home to the place where i belong, WEST VIRGINIA MOUNTAIN MAMA YA 🥺🥺 (Country road for God's sake take me home to the place where I belong WEST VIRGINIA MOUNTAIN MAMA YA 🥺🥺)	30
Selin	Gizem su anda olmasa da 4-5 seneye ufak bir komun kurmalik alanımız olacak. Bekleriz 😊 (Not now maybe but in 4-5 years we will have an area to establish a commune. You are most welcome)	31

- Gizem Selin nasıl takip edebilirim gelişmeleri? İletişimde kalalım lütfen 32
bu manzara benim hayalimi süslüyor. Ben de Thoreau gibi dağa kaçmak istiyorum 🥺
(How can I follow the developments? Let's keep in touch please this view is in my dreams. Like Thoreau I would like to escape to mountains)
- Selin Gizem ekle burdan konuşuruz 34
(Add me here and we can keep in touch from here)
- Gizem Selin Britney gibi herkesin önünde mental breakdown geçirmek 35
üzereyim. BU NASIL BİR GÜZELLİK!! Yakınlarımdaki doğanın en temiz, el değmemiş yerleri geçeköndü mahallesi gibi görünuyor artık 🥺
(Like Britney, I am about to have a mental breakdown in public. WHAT A BEAUTY IS THIS!! The most clean and intact places around me here now look like a slum 🥺)
- Selin Bir de tabi orta dünya burası o yüzden sarmasık çatalı diye 36
koyumuz falan da var 🥺🥺



(Also, as here is middle earth, we have a bay named as forks of ivy 🥺🥺 (P105))

While describing where she lives, Selin uses ‘at the top of the mountain’ a common metaphor in Turkish to imply that it is in a secluded area. In her description, she also uses the geography terminology “temporal yağmur ormanı”. And ‘takılmak’, a slang expression meaning ‘to hang around’ while mentioning that she interacts with deer, rabbits, and bears. The co-occurrence of a traditional metaphor and a contemporary slang integrates spoken discourse, and its combination with the intentional misspelling of ‘dikenli’ to allude to the vernacular pronunciation as “tikenli” (meaning ‘barbed’ in English) add a playful tone. Considering the

juxtaposition of the terminology, slang and vernacular Turkish, Selin's comment indexes her local identity of Turkish along with her urban cultivated identity. Following her comment, Mert reacts to the description of Selin's house with admiration. Their conversation continues about the location of Selin's house (comments 23, 24 and 25).

Gizem joins the thread with admiration for the location of the house and politely asks Selin to tell them more. Gizem describes the crowd of buildings where she lives with the metaphor of 'heaps of concrete', which indexes her discontent with the urbanization and continues with a Turkish collocation 'dipping bread' in a similar way to a metaphor which stands for having a taste of her life in the nature (comment 26). The fact that she describes an urban view and uses the metaphor associated with non-eliteness and lower classes might indicate that she views the urban life inferior to the pastoral life of Selin. In the continuation of the comment, Gizem chooses to use "pastoral" a loan word having its origins in Latin instead of its Turkish equivalent 'kırsal'. This might be attributed to the lyrical literary connotations of the loan word because 'kırsal' emphasizes the features of the place and the limited number of people living there. Therefore, the use of the loan word might imply Gizem's lyrical approach of admiration towards the place. In the same line, Gizem adds another comment evaluating her previous comment with a simile and compares it to the way Percy Bysshe Shelley, a romantic poet (comment 27). Through the simile, she escalates the tone of admiration and creates a marked intertextual relation between the romantic poet and herself in terms of their admiration of nature, which results in a heteroglossic instance transferring literary discourse into the digital space where post-apocalyptic scenario is discussed. The juxtaposition of intertextual reference to the poet and crafty description of the urban scene indicates her identity

in that she is cultivated to combine her resources to play with the form of the comment to index her identity.

Then Selin shares a photo of her house and provides some details about its location (comment 28). She integrates the image, explanations in Turkish, and the name of the place in English, which might index her multiliteracy in terms of the skillful use of her multimodal and multilingual resources. Seeing the photo, Gizem reacts and expresses her admiration with rhetorical questions in upper case letters (comment 29). The rhetorical question in upper case letters reinforces the way she expresses her admiration by combining the rhetorical questions in Turkish and CMC enabling the play with the written mode. She posts another comment (comment 30), and it alludes to the song “Take me home, country roads” by John Denver, a singer and songwriter who often includes natural elements such as mountains, rivers, sun, etc. in his songs. The allusion has been transformed through the insertion of the Turkish exclamation “Allah aşkına” (‘for God’s sake’), an expression indicating begging by which she again reinforces her expression of admiration that she hints through the lyrics with the exclamation. The fact that she is familiar with John Denver and integrates his song into the present context might result from her multiliteracy as it shows she understands a song in English and transfers her knowledge into the digital discourse. Also, the insertion of the Turkish exclamation just after the imperative as a formulaic expression again validates her knowledge of English. Along with the intertextual relation set with the song, this comment exemplifies intergeneric and inter-lingual heteroglossia in the SIG in that it contains lyrics of the song and Gizem’s own words as a response to the post, and it includes English and Turkish in the same comment. Through the use of rhetorical questions and allusion, she combines Turkish and English, which displays her identity as a

literate and cultivated persona. Comments 29 and 30 indicate that she has a good command of multiple languages, and she is informed about the globally known song.

Upon Gizem's enthusiasm, Selin tells in 4-5 years they might have an area for establishing a commune (comment 31). Following this, Gizem asks for keeping in touch, adding that it is her dream with the idiom 'hayalimi süslüyor' of which direct translation is 'ornamenting my dreams' (comment 32). Gizem adds her wish to escape to the mountains through a simile to Henry David Thoreau, a naturalist romantic writer who escaped to a woodland for two years in solitude (comment 32). Besides indexing her multiliteracy through the reference to Thoreau, a famous name in the Romantic movement canon, the simile also indexes her critical stance towards urban life that she has also expressed in comment 26. The manner in which she expresses her feelings sets an intertextual link with the two-year period during which Thoreau wrote *Walden*, the book about his days in nature and his reflections on modern civilization, which reinforces her negative stance on urbaneness. While expressing admiration and stance, the use of metaphor and simile index her sophisticated urban identity. In the following comment, Selin answers Gizem's question and tells Gizem to add her on Facebook (comment 34).

In comment 35, Gizem responds Selin with a simile to Britney Spear's mental breakdown in public in order to express her feelings and asks another rhetorical question to praise the beauty of the place. The simile draws an analogy between the overwhelming feelings of Britney Spears and her excessive enthusiasm, and it intermingles popular culture discourse with the online discourse to express the density of her feelings. She continues the comment and applies another simile while comparing where Selin lives to the cleanest and intact places near her through the application of a simile, 'like a slum'. Additionally, when she describes the cleanest

and most intact places around her, she applies the metaphor of ‘el değmemiş’, ‘not touched by a hand’ in English. Gizem’s consecutive comments make reference to literature, music, and popular culture by integrating the affordances of the digital space and flexing the features of written and spoken Turkish, and each comment escalates the tone of enthusiasm and admiration through her resources of cultural and linguistic repertoire. This results from her historical body and demonstrates how it transforms and is transformed by the discourses at play. In other words, it allows her to perform his multiliterate identity via creative linguistic practices. Additionally, the iteration of the various references in the comment might be a display of her geek identity. Referring to various resources of literature, music, and popular cultures in a creative way consecutively might imply a higher level of geekness, thus; higher status (McArthur, 2008).

After Gizem’s comment, Selin shares another photo where a road sign showing the entrance of a bay named as Forks of Ivy and adds an allusion to the fictional setting of the Ivy Bush in the Middle Earth where hobbits – fictional small creatures that are related to humans- created by John Ronald Reuel Tolkien due to the similarity between the names of the places (comment 36). Through this instance, an intertextual relation is established multimodally between Selin’s photo and Tolkien’s Middle Earth – including all art pieces about Middle Earth. This instance requires both knowledge of English to understand the road sign and the reference to the movie. The fact that Selin shares this displays that she has the knowledge to relate to them and uses the affordances of Facebook to share the image about it, and assumes that the majority of the members are able to identify it. Her association of the road sign with a place in Middle Earth might relate to her geek identity which results from enthusiasm for the well-known fantastic movie. Additionally, the

juxtaposition of the movie, the photo insertion and the translation of the name of the place indexes her multiliterate identity.

After Selin's comment the thread ends. Then Mert Efe responds to the original post again in comment 37. He describes what his acts will be like in case the world becomes Mad Max.

Mert Efe Deri ceket giyer, burnu kesik çiftlemlle arazide araba kullanırım. 37
Mad Max olacaksak şayet.
(If we are to be Mad Max, I'd wear a leather jacket
and drive off-road with my slit-nosed pairs.)

In comment 37, Mert Efe aligns with Gökem in that he maintains the allusion to Mad Max through the elements alluding to the movie such as slit-nosed pairs and leather jacket and describes what he would do if that scenario became reality, or the predictions of the study would prove right. The employed allusion refers to the movie through its components, which contributes to the in-group heteroglossia as it integrates another discourse and genre. The components of the movie indicate that he is informed about it, and this might be attributed to his geek identity which is commonly associated with a deep interest in post-apocalyptic movie and game scenarios.

As a response to the post, Arif approaches the scenario from a bigger scale by placing the Earth's current status in its potentially improved versions (comment 42).

Arif Daha type 1 medeniyet bile olmadık çöksek nolacak lfnepfm 42
(We haven't even managed to be type 1 civilization,
what would happen if we collapsed? lfnepfm)

Arif comments with a rhetorical question entailing that the collapse will not be a great loss. He justifies this as 'even' type 1 civilization, is not achieved. Type 1 civilization alludes to the scale (also known as Kardashev Scale) that was proposed

by the astrophysicist Nikolai Kardashev in 1964 and it categorizes civilizations technologically according to the amount of their energy consumption. The amount of energy consumed by today's civilization corresponds to the Type 1 level, which represents the civilizations with the lowest available energy use (Gray, 2020). As an answer to a possible post-apocalyptic scenario from the movie of *Mad Max*, the comment establishes an intertextual relation to a scientific theory and adds to in-group heteroglossia incorporating the scientific discourse. The juxtaposition of the comment made on the movie and the scientific theory rests on the neutral aspect of digital space that allows the integration of various discourses concurrently for novel practices and meaning potentials. As Arif has these resources that are associated with geek identity like many of the SIG members, the comment is a common idiosyncratic token of the group interaction.

In comment 43, Ekin responds to the original post and shares her dreams of being the medicine woman in the mentioned post-apocalyptic scenario, which initiates a thread under the post. Her comment provides a detailed description of the healer archetype by alluding to various post-apocalyptic narratives through the common features of the healer, which set intertextual relations among numerous post-apocalyptic narratives with the archetype and indexes her geek identity. The detailed description of the healer enhanced by the details assembled from many narratives with the insertion of the English origin words such as “creepy”, “craft” and “blacksmith” might be attributed to her being multiliterate. It exemplifies how the historical body constructs in-group practices.

Ekin	Şıfalı bitki yetiştirecek kadar su bulma imkanı olursa kasabanın kocakarı ilacı ile tedaviler yapan, fare köstebek dadanmasın diye üç beş tüyü kopuk kedi köpek de besleyen creepy , dürbün gözlüklü şifacı teyzesi olmayı denerim, tütsülenmiş et , iki koçan mısır, üç fasulye konservesi karşılığında ilkel diş tedavileri yapardım. Büyük ihtimalle optik sektörü çökeceği için gozlugumun kırık sapını craft iplerle bağlamaya veya mahalle blacksmithine lehimletmeye çalışırdım	43
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	(I will try to be the creepy woman of the neighbourhood with binocular glasses who threats with folk remedies if there is a chance to find enough water to grow medicinal plants and also feeds three to five furry cats and dogs with three so that moles do not haunt. Since the optics sector would collapse most probably, I would attach the broken handles of my glasses with craft ropes or try to braze it to the blacksmith of the neighbourhood.)	
Mert	Ekin cam mercek dokmeyi ogrenmek de guzel olabilir bak ise yarar 😊 (It could be nice to learn to cast a lense,too it would be useful 😊)	44
Ekin	Mert evet faydalı olur gerçekten , metal dökmüşlüğü var da cam hiç yapmadım (yes it would actually be beneficial, I have casted metal but not glass.)	45
Mert	bilimin gelismesinde ilk adimlardan bitanesi mikroskop ve teleskoplar...mercek cok kiymetli bisey oyle dusununce, aklima soktun simdi bu isi 😊 (One of the first steps of scientific advancements is microscopes and telescopes... Lens is a quite valuable thing if you think of it this way, you have implanted this in my mind now.😊)	46
Ekin	Mert öğrensene hakikaten hobi olarak mikroskop da yaparsin ama en az yarısı gözlük takan bir kuşaktan bahsediyoruz o postapocalyptic dönemde çok işe yarar mercek olayı 😊 (Mert why don't you learn it you can make a microscope as a hobby, but we are talking about a generation at least half of which wears glasses. This lens thing would really serve in the postapocalyptic period 😊)	47
Ekin	Mert  (GIF)	48
Leyla	Ekin aaaaa resmen benim hayallerim 😊 (aaa these are literally my dreams😊)	49

In comment 43, Ekin responds to the original post and shares her dreams of being the medicine woman in the mentioned post-apocalyptic scenario. Mert suggests her to learn to cast a lens and writes it would be useful by employing the idiom ‘işe yaramak’ (comment 44). Upon Ekin’s sharing of his experience with casting (comment 45), Mert says microscopes and telescopes are one of the first steps in scientific advancement and add that she impressed him, using the idiom of ‘aklına sokmak’. Ekin agrees with Mert in that casting lens would be useful and uses the same idiom, ‘işe yaramak’. Ekin shares a GIF where Sybill Trelawney, who is a

half-blood professor at Hogwarts, the school in Harry Potter, smiles with joy to indicate her own reaction to the dialogue she and Mert has. Therefore, it is an allusion to *Harry Potter* movie and the intertextual link set by the insertion of the GIF adds to the multigenericity of the comment through the inserted movie scene in the mode of GIF. In other words, the historical body enriched by the members' fields of interest and experience of using the affordances of digital space grows into a multigeneric multimodal heteroglossia that serves to create meanings. This rich heteroglossia under the thread indexes multiliteracy of both Ekin and Mert of different genres, modes, and languages. Additionally, the reference to *Harry Potter* stems from the geek identity of the members as the fantastic genre is quite popular among the geek community.

Another comment that instantiates the idiosyncratic figurative language is Melik's reply to the post (comment 51). He explains that his current lifestyle is convenient for surviving. He also describes his future actions for survival.

Melik	Net scavenger'im, her türlü şeyi toplar, her şeyden bir şey yaparım. Severim böyle işleri, zaten Post-Apocalyptic konsept sevdalıyım. Bedenimi bu durumlara karşı eğittim sayılır. Şu halde bile günde 1.5 öğün yiyorum, su ihtiyacımı da su dışında her şeyden karşılıyorum. Çay olur, kahve olur, gazoz ice tea olur. ❤️ Imma ready! 😊 (Obviously, I am a scavenger, I would gather everything and build something. I like this kind of stuff, already I am a post-apocalyptic concept. It can be counted as I have trained my body against these conditions. I meet my water need almost through everything. It can be either tea, or coffee, soda, or ice tea. ❤️ Imma ready! 😊)	51
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Melik uses the “scavenger” metaphor to describe his actions such as details about eating and drinking in this possible post-apocalyptic scenario in that he likes collecting items and building something else with them (comment 51). The metaphor itself serves in-group inter-lingual heteroglossia. Moreover, considering that Melik

mentions his interest in the post-apocalyptic concept, his choice of “scavenger” might relate to the Neo Scavenger⁶ game, which is about a post-apocalyptic scenario that requires scavenging for survival. The inclusion of the unmarked intertextual reference to the game serves for the unique heteroglossia of the SIG and it adds another layer of meaning that is only accessible to the members who recognize it. Melik’s choice of using an English word as a metaphor might relate to his conceptual fluency as it relates to the post-apocalyptic game. Additionally, it might be because he is informed that the Turkish equivalents of ‘leşçil’(carrion) and ‘çöpçü’(trashman) to the word does not convey the same meaning. Therefore, his sophisticated use might result from his multiliteracy of Turkish, English and the science fiction genre.

Following Melik’s comment, Beyza responds to the post (comment 53). Her comment addresses the political situation in the possible scenario playfully.

Beyza Uzay vatanda da milli irade kazanacağından içim rahat. 😊 53
(I am relieved as the national will would win in the
space home. 😊)

She ironically comments that she is relieved the national will would preserve in space, as well, and while commenting, she personifies the national will as she claims it would win. The personification and her overall utterance allude to the tweet⁷ of President Recep Tayyip Erdoğan; however, it does not align with his intentions and her tone is rather sarcastic. The comment is multivoiced in that it includes the voice of the president Erdoğan and Beyza’s own words through the use of “uzay vatan” (space home in English). As the tweet was shared by the Turkish

⁶ Neo Scavenger game, https://store.steampowered.com/app/248860/NEO_Scavenger/

⁷ “Bugün seçimi kazanan sadece Recep Tayyip Erdoğan değildir. Bugün bir kez daha milli irade ve demokrasi kazanmıştır.” (Today, not only Recep Tayyip Erdoğan has won the elections. Today national will and democracy have won again.), <https://twitter.com/rterdogan/status/498570376834994176>

president in the aftermath of the elections, the comment might serve in-group heteroglossia as it involves political discourse, as well. The use of the “uzay vatan” and “😏” smirking face emoji that depicts a half-smiling face might index the ironical tone of the utterance. The present discourse about the post-apocalyptic scenario and the emoji as a part of the multimodal affordance of the digital space transforms the President’s tweet. Their crafty juxtaposition to indicate the opposite of the original utterance might rest on Beyza’s literacy of Twitter, and the affordances of Facebook to manipulate the original utterance.

Overall, Sample 1 consists of 34 incidences of figurative language. In the post, 8 allusions, 7 idioms, 6 metaphors, 5 rhetorical questions, 3 similes and 1 irony have been detected. The frequency of incidences provides evidence for the multiplicity of the figures of language in the comments. In other words, while reacting to the potential apocalyptic scenario, the members integrate many instances of figurative language to express themselves. However, as this sample suggests, when they are integrating these, they transform these linguistic practices by playing with the form or the meaning in order to go with the present context. Therefore, figurative language is a significant means for them to create the intended meaning by making use of their own individual repertoires as a part of the historical body and the affordances of the digital space.

4.2 Sample 2: The spice must flow about Duneya

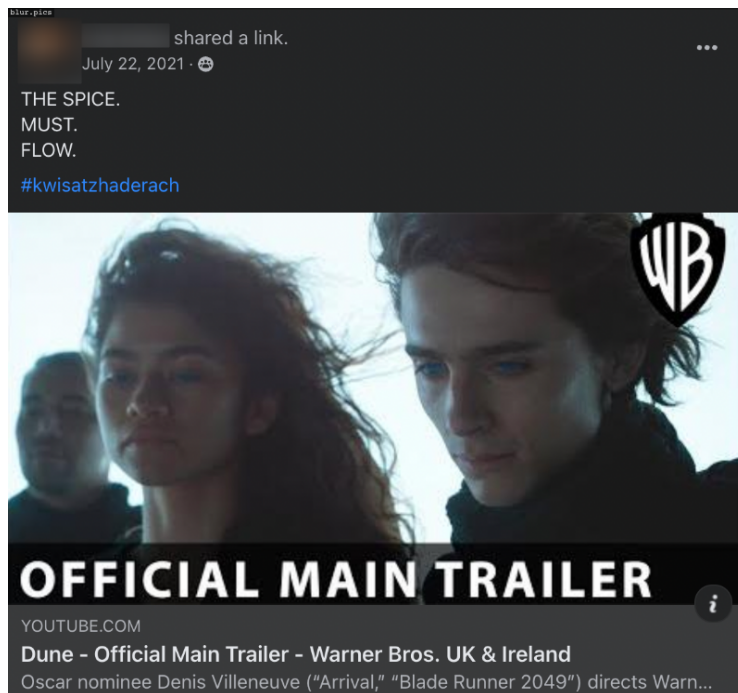


Figure 6. The screenshot of Sample 2

Sample 2 demonstrates a post about the newly released trailer of the movie, *Dune*, also known as *Dune: Planet Desert* – a science-fictional film about a post-apocalyptic desert planet based on the similarly named novel by Frank Herbert. The sample is grouped under the category of Hot Topics as it was on the agenda of the SIG members with various posts on the same topic and the number of comments the post itself received. Elif posts the YouTube video of the movie trailer, and her caption is an allusion to the former movie adaptation of the book by David Lynch. It signifies the availability of the Spice Melange, the important element in the *Dune* universe both according to the book and the movie by David Lynch. The way she uses capitals and puts a full stop at the end of each word signifies her enthusiasm for the movie. Additionally, she uses the hashtag “kwisatzhaderach” which alludes to the book itself in that it is a term meaning “shortening of the way” to describe the mystic

powers of the character Paul Atreides. Even though the phrase ‘kwizatz haderach’ is an allusion to the book and its movie adaptation, it has its roots in Jewish religious narratives.⁸ All of the captions and the links create intertextual relations between the book and its two movie adaptations, thus contributing to in-group intergeneric heteroglossia. Additionally, the use of these intertextual elements is transformed to go with the context and convey different but related meanings to the source text. Moreover, ‘kwizatz haderach’ as a movie-specific element also serves in-group multilingual (Hebrew), multidiscursive (religious discourse), and multigeneric (religious narratives) heteroglossia. Her deep interest in the movie is implied through her caption of the post, and it might be associated with her geek identity which can also be defined as great enthusiasm for the movie and thus vast knowledge about it.

The first comment is posted by Erkin. With his comment, he implies his knowledge about the book and/or movie through the reference to the movie. Also, he expresses his excitement and impatience that he feels due to the release of the trailer.

Erkin	Hypelanmamalıyım hype katilidir Geek'in. Çıldırmaq istiyorum mükemmel görünüyor (I shouldn't get hyped. Hype is the killer of a Geek. I want to go crazy. It looks great.)	1
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While expressing his excitement through an allusion to a famous line from the book, “Fear is the murder of the mind” by Paul Atreides, one of the characters, and transforms this phrase to go with the context. While transforming the original line, he translates it into Turkish, and replaces ‘fear’ with “hypelanmak” (to get hyped) and ‘mind’ with “Geek”. ‘Hype’ is quite a dominant English-origin word in the urban youth languages and its use complies with the intended overexcitement

⁸ Kwizatz Haderach, https://dune.fandom.com/wiki/Kwizatz_Haderach

message. As for ‘geek’, its use might be attributed to the self-identification of the members as geeks who have particular fields of interest and a vast amount of knowledge in these areas. This intertextual reference to the book and its previous movie adaptation results from the members’ personal interests and exemplifies in-group heteroglossia through a transidiomatic practice as the line is detached from the original movie discourse and integrated into the comments through transformations of its form and meaning with the insertions from the popular culture through the words in English, ‘hype’ and ‘geek’. Besides, overtly proclaiming his geek identity; Erkin’s comment indicates his multiliteracy with reference to the movie, popular culture components and integration of English. Through these practices, he also indexes sophisticated urbanity.

In comment 2, Meriç thanks Elif for sharing the post and informing him about the release of the trailer. He adds that he would not hear about the movie if Elif had not shared the post.

Meriç	Sen de olmasan Duneyadan haberim olmayacak. Teşekkürler... (I wouldn't know about the World if it weren't for you. Thanks...)	2
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While writing the comment, he applies a pun in the idiom ‘dünyadan haberi olmamak’ (to be ignorant about what is happening around) by mixing the Turkish word ‘dünya’ (world) as a component of the idiom and the name of the movie *Dune* due to the similarity of their pronunciation. The pun provides him to transform the form of the word into “Duneya” and the meaning of the idiom to express he would not be informed about any updates about the movie. In other words, the intertextual reference does not only serve in-group heteroglossia but uncovers the meaning potential of the transformation of the language and culture through manipulating the

interplay between form and meaning. Meriç's comment exemplifies how his interest in the movie and the literacy of Turkish and English serve to reveal the meaning potential of the computer-mediated discourse.

Implying that she has written this before, Gizem comments on the post. She expresses that she waits for the movie to be on Torrent, a network allowing exchanging files illegally (comment 5). When she mentions Torrent, she uses the verb 'düşmek' (fall). It is one of the light verbs that are generally combined with foreign-origin words.

In the continuation of the comment, Gizem adds that she looks forward to watching the movie without 'sand hussy Chani', which is an instance of dysphemism as describing the Chani Kynes character, she preferred using the word 'şirret', which is a word originating in the Arabic word 'şer' and it means 'the one who causes or brings trouble'⁹. She combines 'şirret'(hussy) with 'kum'(sand), which alludes to the characteristic of the *Dune*, the desert planet. The instance of dysphemism is unique because thanks to the intertextual reference to the Chani by overtly writing her name and the combination of 'sand' with 'hussy, Gizem conveys her stance towards the character. The way she performs this is through the intertextual reference to the *Dune*, the desert planet with a lot of sand where Chani lives, and adding hussy to express her dislike of the character contributes to the short and smart way of expressing her ideas by referring to the narrative of the movie. Additionally, dysphemism expresses that Gizem is familiar with the content of the movie and rather than directly expressing her dislike of Chani, dysphemism escalates the meaning while also involving elements from the movie.

⁹Şirret, <https://www.nisanyansozluk.com/kelime/sirret>

Gizem	Buraya da yazayım bari: bir an önce çıksın ki torrente dussun, kum sirreti chani'siz supercut versiyonunu ağız tadiyla izleyeyim (I will write it here, too: As soon as it falls into Torrent, I will watch the supercut version without sand hussy Chani with full enjoyment.)	5
Elif	Gizem kum şirreti o kadar iyi ki skdjjanajbsb kötü enerji abi 2 dk huzurla oturamazsın siyeğinde (Sand Hussy is so good skdjjanajbsb! Bad energy dude, you cannot sit inside her sietch in peace.)	6
Gizem	Elif irulan'ın hakkını kalitesiz sirretlere yedirmem, dune gordugum her yere tutkuyla basarım "kum sirreti chani"yi 🤔 (I won't let cheap hussies to be unfair to Irulan, I will write "Sand hussy Chani"🤔 everywhere I see Dune.)	7
Elif	Gizem hadi senle irulan cast'ı düşünelim ben hiç düşünmedim (Let's think about the cast of Irulan together, I haven't thought about it so far.)	8
Gizem	Elif öncelikle belirtmem lazım, jennifer lawrence, florence pugh, ya da anya taylor joy'i irulan yapacaklar diye odum kopuyor 😞 (I should point out first of all that I am scared to death in case they choose Jennifer Lawrence, Florence Pugh or Anya Taylor Joy 😞.)	9
Elif	Gizem allah korusun hepsinden. Anya yakışabilir ama ben çekemem. Lucy boynton diyorum 🤔 (God forbid from all of them. Anya might fit but I can't bear.I say Lucy Boynton🤔)	10
Gizem	Elif sophie rundle da güzel olabilir saçını kasını güzel yaparlarsa 🤔 (If they do her hair and eyebrow nicely, Sophie Rundle might suit, as well🤔)	11
Gizem	Elif spame baslıcam pandoranın kutusunu actın 🤔 zendaya çok küçük gösteriyor, timothee de zaten certified twink o yüzden çok kart durur ama elisabeth moss çok güzel canlandırirdi irulan'ın bene gesserit'e karşı çıkmasını 🤔 (I will start spamming now. You have opened pandora's box 🤔. Zendaya looks too young. Timothy is an certified twink already, that's why she looks weakened. But Elisabeth Moss would magnificiently act out how Irulan opposes to Ben Gesserit 🤔.)	12
Elif	Gizem moss fazla yaşlandı bence ya. Ben de zendaya ve timmy enerjisini pek sevmedim tbh. Zendaya ve tom holland bin kat daha iyi, belki o yüzden bilmiyorum chani olmuş ama aralarındaki enerji biraz şey. Gerçi kitapta da müthiş ikili değiller ama uf (I think Moss got too old. Tbh I don't like Zendaya's and Timothy's energy. Zendaya and Tom Holland are far better, maybe that's why, she is Chani but the energy between them is kind of... Ugh! Actually, they are not a good duo in the book, too.)	13
Gizem	Elif yani ben de asiri tutkulu, nikahlı karımı abuse edicem senin için spice gözlu chani'm tarzi inandırıcı bir ask yasayacaklarını göremiyorum 🤔 zendaya pek yakışmamış bu role bence, o yüzden de timothee'yle on-screen kimyaları biraz garip 🤔 umarım yanıltır bizi dicem ama 🤔 (I can't see that they will feel such a believable and passionate love that makes him say 'I will abuse my wife for you my spice-eyed Chani🤔. I think Zendaya doesn't suit the role, thus their on-screen chemistry with Timothee is a little bit weird 🤔. But I hope this is misleading 🤔.)	14

Elif	Gizem zendaya'nın kankacı kişiliğinden ötürü jacob elordi harici kimseyle kimyasını beğenmiyorum ben ya. Tom holland'la nasıl birlikte olabilirler nasıl beraber ps5 oynayan kankalar olmazlar anlamıyorum (I don't like Zendaya's chemistry with anyone except Jacob Elordi, due to her mate-fon personality. I can't still figure out how come she is with Tom Holland and how come they are not two mates playing ps5 together.)	15
Gizem	Elif tom holland da bence zendaya'nın "nerd ama seksiyim" demeye birazcik fazla kasan erkek hali. (I think Tom Holland is also straining to be Zendaya's "I am nerd but sexy" male version.)	16

With Gizem's comment (comment 5), a long thread under the post starts. Elif reacts to Gizem's comment and expresses that she likes the description as 'sand hussy' and further adds on that as she has bad energy, one cannot even sit in Chani's sietch, a name given to underground villages of Fremens, which is another hyperbolic allusion to a component of the book and the movie (comment 6). Through this comment, Elif expresses that she does not only agree with Gizem, but also escalates the tone of dislike towards Chani through the hyperbole.

Gizem responds to Elif's comment and explains that her motive is to vindicate Irulan, also known as Irulan Corrino - the princess of the Known Universe (comment 7). Additionally, instead of 'yazmak' (to write), Gizem uses the slang verb 'basmak'(press), which might be counted as a metaphor as it implies that she defends Irulan to the best of her ability. Similar to the dyphemism in comment 5, the slang word intensifies the meaning. Additionally, the choice of the slang might index the youth and urban identity that is informed of the street language.

Upon this comment, Elif invites Gizem to think about the cast for Irulan character (comment 8) and adds she has no thought about it until that time. In comment 9, Gizem states she is afraid a lot that they nominate Jennifer Lawrence, Florence Pugh, or Anya Taylor Joy as Irulan, and while doing this, she draws on the hyperbolic idiom of 'ödü kopmak' (scared to death), which intensifies the meaning

that she does not want these names to play Irulan. Elif responds that Anya might suit but she cannot bear it, and she nominates Lucy Boynton (comment 10). Gizem thinks Sophie Rundle might also suit if they arrange her hair and make-up nicely (comment 11). Gizem adds another comment again and introduces her criticizing comments by saying “spame baslicam” (I’ll start spamming) (comment 12). She uses ‘spam’ in a novel way to indicate she will start making negative comments about multiple people, and she translates the English idiom ‘pandoranın kutusunu açmak’ (to open Pandora’s box), which serves to group-specific heteroglossia in that it is used and transferred in the ongoing dialogue with its translation into Turkish. The fact that she applies an Internet-indigenous word and the translation of an English idiom might index her global identity along with her competence in both Turkish and English. She finds both Zendaya, the actor playing the role of Chani Kynes, and Timothee, the actor playing Paul Atreides, too young. When she talks about Timothee, she employs the English slang ‘twink’, a word used for young-looking homosexual or bisexual males and modifies it with the word ‘certified’. She uses the construction as a metaphor to comment on the outlook of Timothee Calamet. Being informed of the specific meaning of the English slang and craftly combining it with a metaphorical adjective in English, Gizem displays her global identity along with her literacy in English. Even though she finds Elizabeth Moss suitable for the role considering the scene where Irulan opposes Bene Gesserit, Gizem adds that Moss would look ‘weazened’ considering the “twinkness” of Timothee Calamet. This can be perceived as an instance of dysphemism because Gizem preferred ‘weazened’, the negatively connotating equivalent of old, which intensifies the oldness.

Agreeing Gizem’s point of view with regard to Timothee and Zendaya’s energy and the old age of Elizabeth Moss, Elif adds she likes Tom Holland and

Zendaya together with the words “bin kat daha iyi” the literal translation of which is ‘a thousand times better’, a hyperbole to express her idea more intensely (comment 13). Gizem maintains her opinion about the incompatibility of Zendaya and Timothee, and she comments on it by referring to the movie scenario (comment 14). For her, the main problem is Zendaya as she is not suitable for the role. For that reason, she explains the on-screen chemistry with Timothee is strange, which is a metaphor for their disparity. The way she combines the ‘chemistry’ metaphor with the English adjective “on-screen” is a creative heteroglossic expression juxtaposing the natural component of ‘chemistry’ and the technology-borne component ‘on-screen’. In other words, she indicates that their mismatch is like an objective phenomenon that exists outside of her subjective point of view.

In comment 15, Elif concurs on Zendaya’s incompatibility, and she aligns with Gizem by maintaining the metaphor of “chemistry”. She states that Zendaya’s chemistry is compatible with Jacob Elordi as she is fond of her friends. Additionally, she expresses surprise at Zendaya and Tom Holland's relationship, and further comments with an allegory to exemplify her expectation about their relationship as “being mates playing PS5 together”. The allegory serves as a portrayal of why they are a mismatch. Similar to Elif, Gizem comments on Tom Holland with an allegory and writes that he is trying to “be Zendaya’s “I am nerd but sexy” male version” (comment 16). The allegory establishes an intertextual relation with Elif’s previous comment as it aligns with the previous comment form-wise (allegory). Additionally, while commenting on Zendaya and Tom Holland through their off-screen personalities, she uses ‘nerd’, which is a popular expression in English, but it is transferred and commonly used in Turkish context, as well. Similar to other

comments under this thread, her comment indexes her geek identity along with her multiliteracy of the movie, English and popular culture.

Upon mentioning the off-screen relationship of Zendaya and Tom Holland, Elif asks Gizem's opinion about another couple, Kanye West (a famous rapper) and Irina Shayk (a professional model and actress), and it initiates another thread under the post (comment 17).

Elif	peki irina ve kanye hakkında ne düşünüyorsun Gizeeeeem (What are your thoughts about Irina and Kanye Gizeeeeeem?)	17
Gizem	Elif bradley cooper 10/10 degil ama ondan sonra irina kendine gelememi bence. Kadın ne kadar cop varsa hepsine yanlıyor da, kanye artık peak oldu. Adamin adi jaffar star'la bile anildi yani yazık 😞 kim iyi kacti kanye'den bence (Bradley Cooper is not 10/10 but after him, I think Irina cannot recover herself. She is hitting on all the mulls and Kanye has become peak now. Alas! His name is mentioned even with Jaffar Star 😞 Kim is good to run away from him in my opinion.)	18
Elif	Gizem ay ben bradley'den hiç hazzzzetmem çocuk yaptı ayrıldı iyi oldu. Erkekten yana yüzü gülmedi kadınının ona üzülüyorum (Aww! I have a downer on Bradley. She had baby and broke up. That's better. But, I am so sorry that she had no good chance with men.)	19
Gizem	Elif bradley çok ciyan bakışlı ama jason sudeikis ve kanye'ye yanlayınca irina da bana biraz vizyonsuz geldi 😞 chris pratt birden kafayı dinle siyirip pirlanta gibi anna faris'i birakinca tek sarisin himbo kalemiz bradley kaldı 😞 (Bradley has centipede eyes but Irina looked imprudent to me when she hit on Jason Sudeikis and Kanye 😞. When Chris Pratt has been consumed with religion and left diamond-like Anna Faris, I guess we have Bradley as our only remaining blonde himbo 😞.)	20
Elif	Gizem aşk olsun james mcavoy'umuz var bunların yanında pırıl pırıl göz alıyor.... (Shame on you! We have James Mcavoy, he looks stunning compared to them.)	21
Gizem	Elif himbo değil o, o dılf lütfen 😞 karsılaştırılamaz bile (Not a himbo, he is a dılf please 😞 Over and above he is incomparable.)	22
Elif	Gizem dılf mi..... (Dılf ?)	23
Gizem	Elif james dılf değil mi?! 😞 (Isn't James dılf 😞?!)	24
Elif	Gizem bradley'ye demedin dılf james'e gelince mi oldu..... (You didn't name Bradley dılf. When it comes to James, is he dılf)	25
Gizem	Elif bradley dılf olmayı hak etmiyor, o himbo. James bizim canımız ve dılfimiz. Nasıl bradley'i dılf sayabilirsin?! (Bradley doesn't deserve to be a dılf, he is a himbo. James is our beloved dılf. How can you count Bradley dılf?!)	26

Answering the question asked by Elif, Gizem shares her opinion and refers to Bradley Cooper, one of old boyfriends of Irina (comment 18). She uses ‘10/10’ as a metaphor to imply that he is perfect and addresses all criteria for a perfect boyfriend. In this comment, she transfers a mathematical expression that is also common in colloquial Turkish to express perfectness, which results in an escalated tone. According to Gizem, after her relationship with Bradley, Irina cannot recover, and she hits on “the mulls”. Her word choice of ‘çöp’(mulls) rather than ‘bad guys’ is a type of dysphemism (comment 18), which intensifies her dislike of Irina’s partners. Elif remarks that she does not like Bradley. She adds that she is happy because Irina broke up with him. She expresses her sadness as Irina has bad relationship experiences through the idiom of “ilişkiden yana yüzü gülmedi”, which is commonly used in everyday Turkish, as well (comment 19). Then Gizem reacts to Elif and applies a metaphor to describe eyes of Bradley as “centipede eyes”. She adds that Irina looked imprudent when she flirts with Jason Sudeikis and Kanye. Despite his “centipede eyes”, she claims that Bradley is the only blonde himbo. It is derived from the word bimbo – a slang used for beautiful and sexy women but not intelligent- and transformed into ‘himbo’, a slang used for handsome, polite, and not very smart men. She describes that by employing the metaphor of “kale” (castle) to emphasize that he is the only remaining blonde himbo after Chris Pratt has become obsessed with religion and left Anna Faris. The incongruous combination of the castle metaphor with himbo exemplifies the juxtaposition of the local Turkish metaphor with an English-based popular Internet slang, which contributes to the in-group heteroglossia by containing local and global elements through interlingual varieties. The skillful combination of both terms signifies her multiliteracy of popular culture and global digital slang along with Turkish. While mentioning Chris

Pratt, she employs the Turkish idiom ‘kafayı sıyırmak’ which means not being able to think logically. Also, she expresses her admiration of Anna Faris with a simile comparing her to a diamond (comment 20). Both the idiom and simile, which are commonplace expressions in spoken Turkish, escalate her emotions about Chris Pratt and Anne Faris.

Elif reproaches Gizem as she has forgotten about James Mcavoy and she compares James to others. While comparing, she uses the idiom of ‘göz almak’ (to look stunning) to express he stands out and is far better than others (comment 21), which escalates her tone. Then putting James into another category, Gizem writes that James cannot be compared as he is not a himbo but a dilt (the acronym of ‘daddy I like to fuck’), a slang word used for middle-aged handsome men with children (comment 22). Elif responds to Gizem with a rhetorical question to indicate that she doesn’t accept James as a dilt (comment 23). Besides indicating that she does not agree with Gizem, Elif initiates a duel with Gizem on James’s being a dilt or not. In the next comment, Gizem asks another rhetorical question to Elif about if James is a dilt or not to imply that she is surprised at Elif’s opinion of James’ not being a dilt (comment 24). Elif reproaches Gizem with a rhetorical question and criticizes her as he found James dilt but not Bradley (comment 25). Disagreeing with Elif, Gizem asserts that Bradley is not a dilt and persists that James is a dilt. In the continuation of her comment, she asks another rhetorical question to express her surprise about Elif’s thought of Bradley as a dilt. Starting with comment 23, Gizem and Elif have a verbal duel about whether James Mcavoy and Bradley Cooper are dilt or himbo. The duel is constructed and maintained through the use of rhetorical questions. By the means of rhetorical questions, they have a refined discussion about the celebrities. The thread displays how two multiliterate members with knowledge of English,

affordances of Facebook, and popular culture have constructed meaning through the combination of Internet indigenous slang and figurative language in a way to expand the meaning potential of the resources.

In comment 13, Selçuk reacts to the post. He shares that he is waiting for the movie's release in a perturbed way based on his experience of the *Dune* movie directed by David Lynch. While expressing this, he manipulates the movie-related content and the affordances of Turkish.

Selçuk	david lynch'ten ağzı yanan villeneuve'ü üfleyerek bekler. ayrıca "beklentiler sadece üzer. -hz gökhan özoğuz" (Once bitten by David Lynch, waits Villeneuve twice shy. Also, "Expectations only upset. -St. Gökhan Özoğuz".)	35
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Selçuk verbalizes his feeling through a Turkish proverb, 'Sütten ağzı yanan yoğurdu üfleyerek yer', the literal translation of which is the one who burns his mouth due to milk, eats yogurt by blowing (comment 35). However, he transforms the proverb with the aim of adapting it to the current context and replaces 'milk' with the *Dune* movie directed by David Lynch to refer to unpleasant experience and switches 'yoghurt' with Villeneuve, the director of the *Dune* movie that was to be out in 2021. Similar to the first comment by Erkin, the form and meaning of the Turkish proverb are played and transformed to go with the context in order to convey that he has experienced disappointment with Lynch's adaptation of the movie, so he is more cautious about the new adaptation. Additionally, he alludes to lyrics of the song Ben Böyleyim by Athena, a Turkish punk-rock band, with the quotation by Gökhan Özoğuz, the vocal of the band. Similar to the proverb, he plays with the lyrics genre and presents it as if it was a religious text by using the title "hz" (the abbreviation of 'hazreti' and equivalent of 'saint' in English), which might index that he finds the lyrics wise. The juxtaposition of religious and musical discourse instantiates an

interdiscursive practice serving in-group heteroglossia. This heteroglossic practice embodying incongruous texts creates a humorous tone. Also, the proverb and the quotation of the song lyrics are employed as indicators of his own stance towards the movie and his avoidance of being in high expectations about the movie. In order to index his stance, Selçuk makes use of local linguistic resources creatively. As a result, the incongruity resulting from the co-occurrence of the globally-known movie and the Turkish proverb lends itself to a creative and witty manner of expressing stance. Overall, his multilayered heteroglossic reference might intertextually rest on his areas of interest in music and movies. The creative way that he conveys the meanings might rest on the neutrality of digital discourse, and this might display his multiliteracy of the genres and languages as a geek.

Later Berke responds to the post by referring to the movie content and comparing the two scenes(comment 49). He compares two scenes from two different movies, *Star Wars* and *Dune*.

Berke	2:47 solucan kancalarını açtığı an > ağlak suratlı çakma sith'in rapier şeklindeki lightsaber'ı açtığı an (at 02.47 when the worm opens its wings is bigger than the moment when crying-face fake Sith opens lightsaber that looks like rapier.)	49
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One of the scenes is from the trailer and the other scene alludes to *Star Wars*. A “sith”, a term used for the members of the dark side, and “lightsaber”, a type of sword, are the terminology describing components of the *Star Wars* movie. While doing this he uses a metaphor, “crying-face” to describe the outlook of the fake sith. Thanks to the geek interest of Berke in science-fiction, he compares two science-fiction movies. The comparison of the two scenes contributes to the SIG’s heteroglossia as his comment playfully integrates components of the two movies about different scientific-fictional realms. Besides, the use of the greater than sign,

“>”, is a skilled way to express comparison, which integrates another component from the field of Mathematics. Through this crafty comparison filled with his personal impression about the sith, he expresses his liking of the trailer. The comment displays that the multiliteracy of Berke unveils the meaning potentials of the available resources (such as greater than sign, allusion, and metaphorical adjective).

Subsequent to Berke’s comment, Elif reacts to the post again. She inserts a meme in the image format with image macros and caption. The meme includes elements from two movies that are playfully embedded in each other (comment 50).

Elif



50

(P158)

The meme combines scenes with the captions from *13 Reasons Why*, a Netflix series, and a shot of Gurney Halleck from the *Dune* movie (comment 50).

The visual is an instance of the That Damn Smile¹⁰ meme, which is made up of four panels. Three of the images allude to the iconic *13 Reasons Why* scene where Hannah Baker sees her crush Justin Foley and utters the words in the caption. That one panel is exploitable for any content to overturn the actual scene. In the exploitable panel, the grumpy look of Gurney Halleck alludes to the movie scene¹¹ where Gurney says he is smiling after Leto asks Gurney to smile, and this creates incongruity with the other three panels that refer to a smile. The incongruity between the panels results in an ironic and humorous tone. Additionally, the word ‘trouble’ in the caption might be polysemous. Firstly, it might indicate the original scene at the onset of the meeting held at the Emperor’s request with the Atreides family in Caladan, where things start to go wrong for the Atreides house. Another meaning can be in a more positive sense to imply admiration towards the movie. In other words, through the online-specific genre of meme, diverse intertextual relations between different genres are established. As a result, these relations make up novel meanings that are related to the original sources (movies/series) but transformed so as to go with the present context to convey another message. The integration of the meme that involves various genres and transforms them into a new meaningful unit might relate to the multiliteracy and geek identity of Elif as it involves many genres, languages and modes.

Overall, Sample 2 includes 46 identified incidences of figurative language. Majority of them are metaphors and allusions that occur 11 and nine times successively. Six instances of rhetorical questions and idioms, and three instances of dysphemism and hyperbole were identified. Additionally, there are two irony and

¹⁰ That Damn Smile meme, <https://knowyourmeme.com/memes/that-damn-smile>

¹¹ “Smile Gurney” scene, <https://www.youtube.com/watch?v=WUW7HWn53IY>

satire examples along with one personification, euphemism, simile, pun, allegory, and proverb per category. This might imply that while the members comment on the movie trailer they tend to apply figurative language affluently. The numerous occurrences of figurative language relates to the fact that colloquial Turkish also applies figurative language and it is transferred to the digital space.

Considering the overall frequency of figurative language with 962 instances throughout the compiled interactions, it might be concluded that the implementation of figurative language plays an important role in terms of creating meaning through intertextual references. Additionally, figurative language is implemented in a range of ways which add up to 12 types of figurative speech (see Figure 4 above) that emerged in the data set and their forms and meaning are transformed due to the historical body of the SIG members and the affordances of the Facebook.

Among these 12 types, idioms emerge most often with the number of 235 instances. Although idioms are in fixed order and language-specific, the dataset proves that the fixed order can be disrupted, and the use of idioms can be expanded for new contexts. This innovative use of idioms can be attributed to many factors such as the communicative environment, the channel, and the speakers (Jacquemet, 2005). The communicative environment of the SIG can be characterized as multilingual and online because the Internet provides a space for people with various linguistic and cultural backgrounds. This leads to the adjacency of local and global, standard and non-standard, and monolingual-multilingual practices. Their co-occurrences end up with a heteroglossic repertoire of practices as these dichotomous pairs are combinations of centripetal and centrifugal forces and this creates the tensional context to actualize heteroglossic practices (Bakhtin, 1981). Another parameter is the channel of communication. The channel of the interactions is the

internet, and it provides a translocal space where texts and people are mobile enough to stay connected and carry on their linguistic and cultural practices (Jacquemet, 2005). Another important aspect for this study is the users, the speakers. As the users are self-identified geeks, they have fields of interests and deep knowledge about them. This creates a shared historical body among them. Being aware of this sharedness, the members play with the idioms in order to index the targeted meanings throughout the interactions. Jacquemet names these heteroglossic expansions of the idioms as ‘transidiomatic practices’ and they involve integration of local and global features in an innovative manner (Jacquemet, 2005, 2019). To exemplify, comment 2 in Sample 2 is a juxtaposition of pun and idiom. In this instance, the local idiom is transformed through a pun with a similarly sounding element that belongs to the global discourse of science-fiction.

Following idioms, metaphors are one of the mostly emerging categories with 197 instances (21%). Also, as these members have a social and cultural common ground, they are aware that the metaphors and what they have indexed can be understood by the other members (Mason, 2019). However, one of the things that make online metaphors distinct is the integration of Internet buzzwords as a metaphor to index intended meanings (see comment 14, sample 2). Additionally, metaphors can happen on the multilingual level, as well (see comment 51, sample 1).

The third most commonly emerging category of figurative language is rhetorical questions (101 instances, 11%). Although the common use of rhetorical questions is associated with political discourse, the in-group linguistic practices are also rich in their implementation. This might be attributed to the in-group interactions because they are generally about the topics that the members are knowledgeable and interested in or ask for the opinions of other members. Therefore,

similar to politics, discourse ensuring persuasion of the others is quite important. The members share their opinions and through the questions assume the responses they can receive. Relating to this, they are also applied as devices to initiate and maintain a cultivated verbal duel in their shared areas of interest. In other words, rhetorical questions are intertextual means of meaning creation in the group because they link utterances with forthcoming utterances (Bakhtin, 1981).

Similes are one of the highly emerging figurative language types in the dataset. There are 88 instances, and they make up 10% of the whole data. It marks the similarity between the two assets. In this sense, the emerging similes can be categorized into two. One type creates intertextual links (see comments 27, 32 and 35 in Sample 1) by bridging the two entities based on their shared assets. The other type of simile is applied to draw an analogy between two entities. Either way, similes are used innovatively by combining various discourses such as popular culture -digital discourse (comment 35 in Sample 1) and literature-digital discourse (comments 27 and 32 in Sample 1). These combinations might integrate two different components creating incongruity and index other meanings other than emphasizing the similarities.

Following simile, allusion is commonly applied by the group members. It makes up 9% percent of the whole figurative language with 84 instances. Due to the well-educated profile of the members, allusions are made to an array of various topics such as caricatures (see comment 14, sample 1), songs (comment 30 in sample 1 and comment 35 in sample 2), movies (comment 37 in sample 1, comment 46 and 48 in sample 2), politics (comment 53, sample 1), series (comment 50, sample 1) and science (comment 42, sample 1). The diversity of allusions might imply the shared cultural capital of the members (Barton & Lee, 2013). Besides the diverse topics,

how these allusions are employed does vary, as well. For instance, some allusions can be unmarked (see comment 1, Sample 2), and other allusions can be marked through language switches or lexical items (successively see comments 30 and 37, in Sample 1). Thanks to these allusions, intertextual links are created, and various genres are integrated into the texts in the SIG, which in turn builds the in-group-heteroglossia.

Another commonly used figurative language device in the data set is hyperbole. They make up 9% of all in-group figurative language use with 82 instances. The prominent occurrence of the hyperbole might result from its commonality in colloquial Turkish and their actualizations are quite similar to the offline interactions. Its numerous applications might relate to its pragmatic function of escalation and emotionalization as a means of receiving attention while expressing opinions or suppressing others' opinions in the case of a controversy (Musolff, 2021).

Besides these, satire and irony, dysphemism, innuendo and euphemism, metonymy, pun and personification are the most emergent figurative language devices. Their integration into the conversation of the SIG members creates a playful and witty manner. Due to their shared interests and deep-read multiliterate profile along with their self-identified geekness, grasping the meaning they create might be challenging for an outsider. This difficulty also results from creative transidiomatic mixings and innovative digital combinations (Jacquemet, 2019).

Overall, the present heteroglossia on the Facebook SIG describes the intricate interplay of linguistic practices. Besides adding diversity and reflecting the translocality of the digital space thanks to many users with different backgrounds, each instance of English in these Turkish dominant figurative interactions indexes

another meaning. To understand the meanings and participate in the interactions in the SIG, having the same linguistic capital constraints cultural capital through education and shared fields of interests. In other words, the creative figurative language practices of the group intersect with group members' educational, social and personal backgrounds.

In the following chapter, I will discuss the widely emerging heteroglossic practices and the intertextual relations that the SIG members have established through the available multimodal devices in terms of how they compose the in-group linguaculture as the core of meaning creation.

CHAPTER 5

MULTIMODAL PRACTICES

In this chapter, I aim to demonstrate the multimodal devices that are employed as digital conventions. I analyzed emojis, effects of laughers and cry, links of other webpages, images, GIFs, and symbols as they were the most emergent devices of multimodality. The total occurrence of multimodal resources is prominent with 998 instances. Many of these instances were made up of emojis, images, links, and effects of laughter and crying respectively. In the following part of this chapter, two samples are examined based on the seven identified devices. Similar to Sample 1 and 2, the sample posts included in this chapter are chosen based on the two dominant posting patterns (asking a question and sharing the post directly) along with the frequency and variability of the applied multimodal devices.

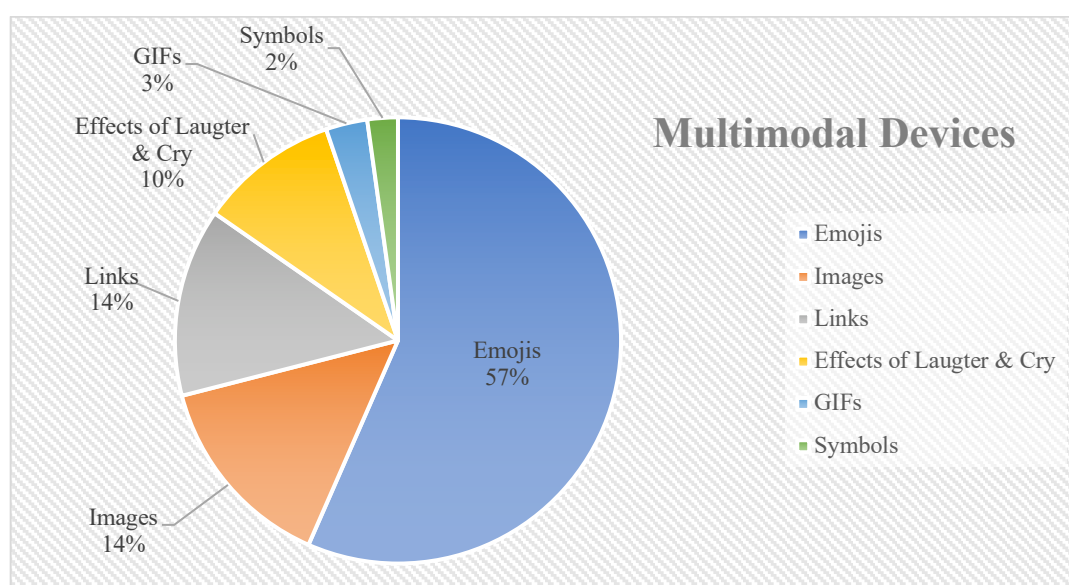


Figure 7. The distribution of the analyzed multimodal devices in the dataset

5.1 Sample 3: Science-fiction: meyd in Törkiy

Sample 3 is grouped under Hot Topic category as the post is about a newly released trailer of a locally produced science-fiction movie named as *DNA: Sonun Başlangıcı* (DNA: The Beginning of the End). Due to the number of responses (41 comments) the post has received from the members, it is identified as a popular topic for the SIG members. The trailer was released on YouTube on 13 September¹² and Ali shared it with the group the following day. The movie is about characters who are from different countries and years and who find themselves in the middle of a war in an ecosystem on the Moon. Ali shares the video to inform other members about the movie. However, his choice of quotation marks and questions mark indicate that he is hesitant about naming the movie as a science-fiction realm.

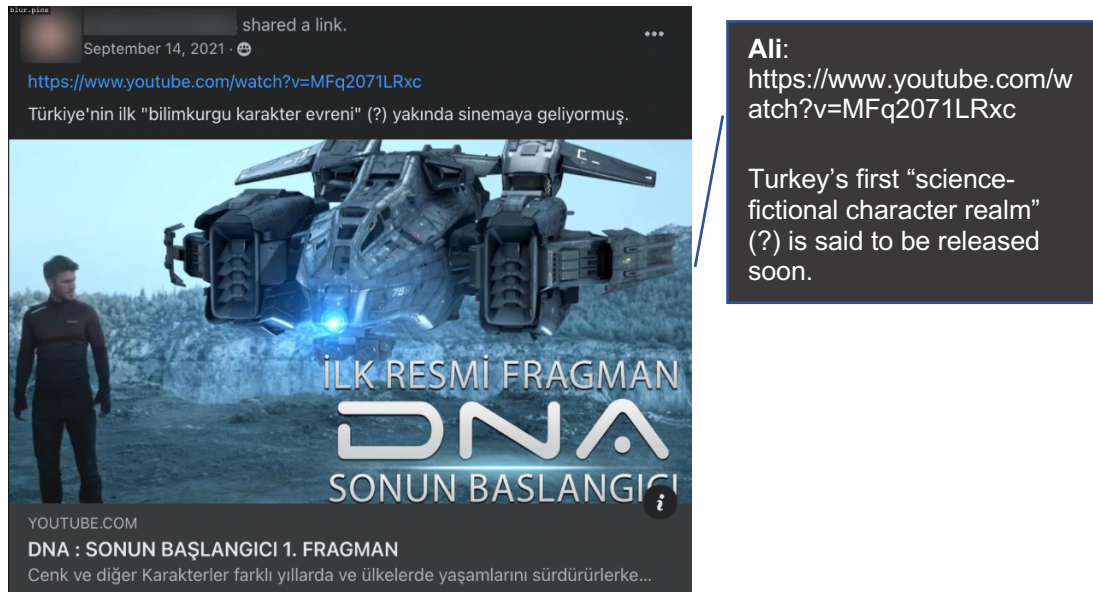


Figure 8. The screenshot of Sample 3

¹² DNA: SONUN BAŞLANGICI 1. FRAGMAN (DNA: The Beginning of the End Trailer 1), <https://www.youtube.com/watch?v=MFq2071LRxc>



(GIF)

Hale reacts to the post by inserting a GIF¹³ into her comment. The GIF is taken from the action-comedy movie *Shaft*, and it depicts a reaction of Samuel L. Jackson in the character of John Shaft. The link of the GIF directs the users to Tenor, a Google-owned GIF search engine (see Figure 9). On Tenor under the inserted GIF, the caption is “Oh really”. In other words, in comment 2, Hale expresses her reaction in a visual mode rather than in textual mode, which contributes to in-group multimodal heteroglossia. Additionally, GIF detached from its original context gains another meaning by interacting with the context of the post. Therefore, the dialogical aspect of the comment reveals that the intertextual relation between the comments and the movie is essential to construct meaning. Informed of the Tenor, Hale uses her digital literacy skills to convey her reaction creatively.

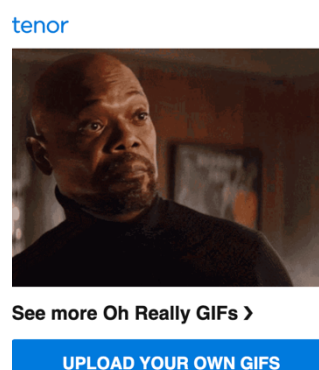


Figure 9. The Tenor page of the GIF

¹³ Oh Really GIF,
<https://media1.tenor.co/images/fe97d2091695d9aaccdf95c1002e9041/tenor.gif?itemid=18286648&fbclid=IwAR0JuNxYgEuO43cQV4QfcrobERcsafu5nLx37xIPwuK7KlKsHqKW7bLJSVg>

In the next comment, Burak responds to the same post and implies that he thinks he will not probably like the movie by describing what steps he will follow when he watches the trailer on the hidden tab (comment 5).

Burak	Sağ tık > Bağlantıyı gizli sekmede aç (Right click > open on hidden tab.)	5
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According to his description, he first starts with right-click. While moving to the next step, he uses “>”, the greater than sign that he possibly uses to indicate the next command he will give to the computer. This use of the greater sign might be associated with an arrow sign created with the combinations of signs hyphen-minus (->) or double minuses and hyphen (-->) because it might indicate direction towards the next step. After the bigger than sign, the next command is to “open on the hidden tab” and it might imply he does not want the engines to save that he has watched the trailer. In other words, these commands might be interpreted as he is not satisfied with the trailer and wants to hide that he has watched the trailer. The meaning is created through the combination of computer terminology such as “sağ tık” (right click) and “gizli sekme” (hidden tab) and the greater than sign. The integration of greater than sign serves in-group multimodal heteroglossia. The co-occurrence of computer terms and the sign might relate to Burak’s competence as a computer user and his literacy of social media because by using his competence, he conveys the intended meaning creatively by integrating terminology and the greater than sign.

In comment 6, Burak further adds and shares that he expected them to share the movie on YouTube as an SCP (the acronym for ‘Secure, Contain, Protect’, the name of a secret fictional organization who are responsible for detecting paranormal incidences. Its website contains stories in the horror, science-fiction, and fantasy genres).

Burak	"Çok Yakında Sinemalarda !" yazmışlar. NE? SCP kafasında youtube a falan koyarlar diye düşünmüştüm... (They have written "Soon in cinemas!". WHAT? Thinking it like SCP,I expected them to put on YouTube.)	6
Mert	Burak SCP kısa filmleriyle aynı kefeye koyduğun için seni kınıyorum 😊 (I am reprimanding you as you lump this with SCP short movies 😊)	7
Burak	Kami-sama da belanı versin bu hataya düştüğüm için 🙄 (Also Kami-sama damn me as I fell into this error 🙄.)	8

Mert replies to Burak's comment, and he criticizes Burak as he keeps SCP short movies and the trailer equal. At the end of his comment, he adds "😊", slightly smiling face¹⁴, as an expression of his friendly criticism (comment 7). Besides mitigating the critical tone of Mert's comment, emoji contributes to in-group multimodal heteroglossia. Then Burak responds to Mert's comment, and he curses himself as he did the mistake of comparing them. However, instead of the conventional use of 'Allah belanı versin' (God damn it!), he adds a playful tone and changes 'Allah' (God) with "kami-sama¹⁵", which means 'deity' in Japanese. The play with the form of the Turkish expression results in incongruity as the Japanese term creates incongruity as a foreign word in a local expression. Burak finishes his comment with the emoji of "🙄", grinning face with sweat which might express his discomfort due to his mistake¹⁶ (comment 8). Serving in-group multilingual heteroglossia, the integration of the Japanese word might result from personal interest of Burak because anime is one of the geek interests shared by the members. Thus, the SIG members who are interested in animes are likely to have knowledge of the Japanese language. As to the use of the grinning face with sweat emoji, its use

¹⁴ Slightly smiling face, <https://unicode.org/emoji/charts/full-emoji-list.html#1f642>

¹⁵ kami-sama, <https://www.lexico.com/definition/kami-sama>

¹⁶ Grinning face with sweat, <https://emojiguide.com/smileys-emotion/grinning-face-with-sweat/>

might display digital literacy of Burak in that he has combined it with the text to convey the meaning of discomfort.

In comment 10, Mert ironically writes that he has started his first CGI¹⁷ (the acronym of Computer-generated Imagery, an advanced technology used for the creation of characters in movies).

Mert

İlk bilimkurgu filmimin çekimlerine başladım, CGI örneği ektedir...

10



(I have started making my science fiction movie. CGI sample is in the attachment. (P730))

Evoking e-mailing language, Mert adds that a sample from his work is attached. The photograph that he adds is taken from a phone and depicts a simple visual filter that creates an illusion of a robot standing on a physical surface. The text

¹⁷ Computer-generated imagery (CGI),
<https://dictionary.cambridge.org/tr/s%C3%B6zl%C3%BCk/ingilizce/computer-generated-imagery>

claiming that the photo is a sample from Mert's science-fiction movie produced by using CGI technology, and the photo taken via a simple visual filter create incongruity. Through the incongruous juxtaposition of the text and image, he playfully unveils his criticisms about the low-quality CGI of the movie, which contributes to in-group multimodal heteroglossia. His knowledge of the visual technology used in the movie and his evaluation of its quality might be attributed to his geek identity because having an interest in science-fiction in technology is stereotypically accepted as a geeky interest (Tocci, 2009).

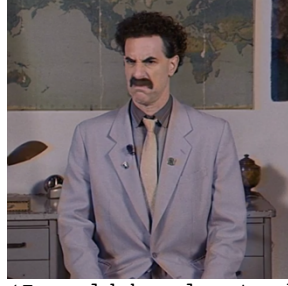
Later Mert makes another comment (comment 12). He maintains his dissatisfaction with the movie and escalates his critic tone further.

Mert	ya 1:40'taki pancodan almam lazim benim nerden bulurum? gerisi tirt 😏 (Actually, I would like to buy the pancho in 1:40, from where can I find it? The rest is not worth a straw 😏)	12
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He expresses that he does not like the trailer at all, and the pancho that one of the characters wears has raised his interest. He adds that except pancho, nothing else about the movie satisfies him, and he uses “😏”, unamused face¹⁸, which is similar to a facial gesture of giving side-eye. The emoji reinforces his expression of displeasure. By focusing on and appreciating an element irrelevant to its quality, Mert indicates his dissatisfaction.

Similar to Mert, Ekin adds a comment to express her displeasure about the trailer and she cannot bear to watch the trailer even for a minute. While expressing her thoughts in the comment, she makes use of both the text and visual.

¹⁸ Unamused face, <https://unicode.org/emoji/charts/full-emoji-list.html#1f612>



(I could barely stand for 1 minute. (GIF))

In her comment, Gizem inserts a GIF¹⁹ of Borat Sagdiyev, a fictional character created by Sacha Baron Cohen. The GIF shows Borat sour-faced and shaking his head to imply unwillingness and dislike. The link the GIF directs to Giphy, the source web page of the GIF which is a GIF database and search engine like Tenor. The GIF is captioned as “No Way smh” (see Figure 7 below) and it means shaking my head to indicate no way, which can be related to Ekin’s unwillingness to watch the whole trailer. The combination of the text with GIF escalates the meaning of displeasure. Additionally, the GIF serves in-group multimodal heteroglossia while establishing intertextual links with *Borat* and also with the Giphy website. The intertextual links and integration of the GIF demonstrate the digital literacy of Gizem, who is a user making use of multiple resources on social media.

¹⁹ No Way smh GIF, <https://giphy.com/gifs/primevideo-2020-borat-subsequent-movie-film-JtLrtaN4VPoKXJRKGB>

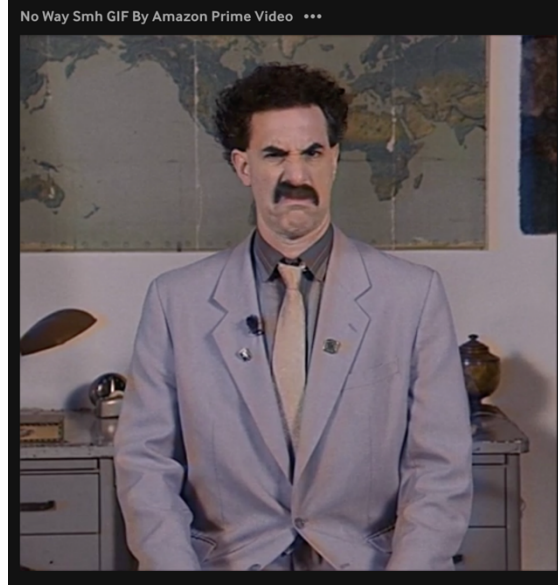


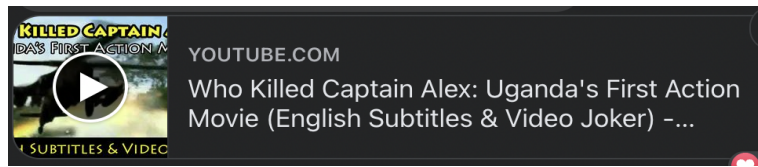
Figure 10. The captioned screenshot of the Borat GIF

In comment 15, Ömer responds to the post. His comment includes text and link of a YouTube video. In his comment, he aligns with other group members in that he is not satisfied with the trailer.

Ömer

Bunu izlemek daha iyi seçim olabilir 😊

15



(Watching this might be a better option 😊. (Link))

After expressing that watching the video in the link is a better idea, Ömer shares the YouTube link²⁰ of *Who Killed Captain Alex*, the first Ugandan action movie produced in 2010²¹. The movie is quite well-known by the internet meme and game groups as a low-quality movie with a very low budget. Suggesting another

²⁰ Who Killed Captain Alex: Uganda's First Action Movie (English Subtitles & Video Joker) – Wakaliwood,

<https://www.youtube.com/watch?v=KEoGrbKAYKE>

²¹ Who Killed Captain Alex, <https://knowyourmeme.com/memes/subcultures/who-killed-captain-alex>

low-quality movie as a better idea creates incongruity between the text and link. The incongruity results in an ironical and a playful tone. Upon movie suggestion, he finalizes his comment with “😄”, grinning face with big eyes. Even though this emoji is associated with happiness and smiling²², it might convey that he is amused, and adds a teasing tone in this instance considering the intermedial interaction between the text, link and emoji. In comment 15, Ömer does not only share his opinion, but also escalates the present criticisms of the trailer through incongruous elements. Besides creating incongruity, the link establishes intertextual relation with the movie. This might result from the geekness of Ömer as games and memes are considered typical geek interests.

Responding to the original post, Oğuz criticizes the acting performances and ironically questions the CGI quality by comparing it to CGI of Jurassic Park, the science-fiction, action, and thriller movie that was released 28 years ago (comment 18). His comments start a thread about the trailer and previous science-fiction movies.

Oğuz	oyunculuklar berbat ötesi de tek sorum var ya 28 yıl önce çıkan jurassic park seviyesindeki bir cgi'ı bile yapamıyoruz sanırım. (Acting is beyond terrible. But I have one question. I guess we cannot even make a CGI which is at the same level as the of Jurassic Park, released 28 years ago.)	18
Arif	Oğuz onun çoğu practicaldı bu arada 😄 (Meanwhile, most of it was practical 😄 .)	19
Oğuz	değil ya, baya belgesellerini falan da izledim de. mutfak sahnesindeki raptorlar, gallimimuslar, o rex avlanma sahnesi, uzaktan çekimler falan tamamen cgi. (No, it is not, I have watched its documentary, as well. The raptors in the kitchen scene, gallimimusses, that rex hunting scene, distance shooting etc., they are all CGI.)	20
Oğuz	biraz daha gel abi phantom menace da 99 mesela. yine daha gerçekçi, değişen bir şey yok asjdhhj (Come a little more bro. For example, Phantom Menace is 99. Still, it is more realistic. Nothing changes asjdhhj.)	21

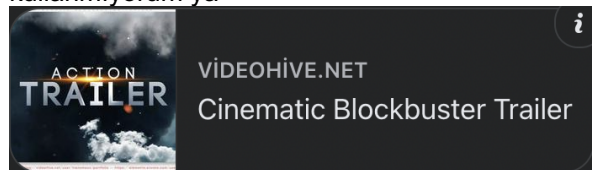
²² Grinning face with big eyes, <https://emojipedia.org/grinning-face-with-big-eyes/>

Arif answers Oğuz and claims that he is wrong as practical effects were used for Jurassic Park mostly. He uses the “😂”, face with tears of joy, at the end of the comment and it might be interpreted as that he finds Oğuz’s mistake or the failure of the movie’s visual technology funny (comment 19). However, Oğuz maintains his claim about the application of CGI in *Jurassic Park* and shows the documentary of the movie as a piece of evidence. At this point, the thread starts to appear like a verbal duel where both members have diverging ideas about the use of CGI in Jurassic Park. Oğuz writes another comment and compares the trailer to *Star Wars: Phantom Menace*, a 1999 production science-fiction movie. He restates that the CGI of the trailer is still worse. Giving another example among one of the cult geek movies, Oğuz recapitulates his point of view and finalizes his comments with “asjdhhj”, random laugh. The use of random laugh mitigates the disagreement and might indicate his playful and cynical attitude (comment 21). Both emoji and random laugh indicate the tone, manage the conversation and contribute to multimodal heteroglossia in the group. As for the intertextual relations set by the users, they function as tools to gain an advantage in verbal duelling and to assert a higher level of geekness through references to their geek interests.

In one of the following comments, Berke reacts to the post by saying that he does not use the color palette and after effect visual templates for YouTube (comment 26).

Berke

Ben bu renk paletini ve hazır after effect templatelerini YouTube da kullanmıyorum ya 26



(I don't use this color range and these ready-made after effect templates in YouTube. (Link))

Berke shares the link of a template named as a blockbuster trailer²³ to inform members about the visual template used in the trailer. He adds that he does not use them even for YouTube to criticize the trailer (comment 26). Similar to previous comments, Berke's comment also escalates the tone of criticism by showing the links as evidence to the rudimentariness of the movie's visuals. Besides escalating the criticism, the link serves multimodal heteroglossia in the SIG, and it is a display of Berke's geekness and literacy as this shows he is knowledgeable about the visual technologies.

Responding to the post, Özgün states that it is better not to produce the movie or just to share it on YouTube if the budget is limited (comment 30). Thus, he aligns with the previous comments in his displeasure about the movie.

Özgün Abi bütçe yoksa ya yapmayın, ya da "Amatör de olsa böyle bir şey 30
yaptık, YouTube'dan izleyebilirsiniz" deyin geçin.
SİNEMALARDA derken utanmıyorlar mı acaba? Ben yapımcı ya
da yönetmen olsam adımın yazmasına utanırım bunda 😊
(Dude, if there is not enough budget, do not do it, or
just say " We did something even though it is an amateur
work, you can watch it on YouTube". Aren't they ashamed
while saying IN CINEMAS? If I were a producer or a
director, I would feel embarrassed to see my name on
it 😊.)

Empathizing with the producer and the director, he shares his dissatisfaction and embarrassment with the movie. At the end of the comment, he adds “😊”, grinning face with big eyes²⁴, which shows happiness and smiling. However, in the comment, the smiley is added just after the reference to ‘embarrassment’, therefore, it can be interpreted as laughing mockingly. Therefore, the meaning is constituted

²³Blockbuster Trailer, <https://videohive.net/item/cinematic-blockbuster-trailer/32346323?fbclid=IwAR3WqRh5UoncG91WuEm1Hq8y29b-GgRiAay17FdiFwrOA2srnxzV3buvIfY>

²⁴ Grinning Face with Big Eyes, <https://emojipedia.org/grinning-face-with-big-eyes/>

through the interaction of the text and emoji, and various combinations might induce novel meanings.

Previously commenting on the post (comments 18, 20 and 21), Oğuz further adds a comment by solely inserting an image (comment 31).

Oğuz

31



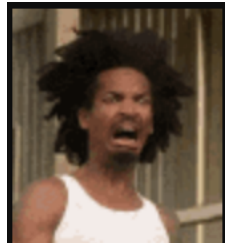
(P731)

Oğuz shares a photo of Rasim Öztekin as Bob Marley Faruk, a character from *G.O.R.A.*, a Turkish science-fiction and comedy movie. In the photo, Faruk has a confused and sour look, implying that he is quite unpleasant with what he has seen. Oğuz uses this scene to project his reaction to the trailer. Detached from its source movie, the scene is used as an expression of reactions. However, rather than any scene from another movie, integration of a scene from *G.O.R.A.* might be connected with the interest in science-fiction that is quite common among geeks.

Later, Derya reacts to the post, and she posts just a GIF in her comment (comment 36)

Derya

36



(GIF)

She posts a GIF²⁵ of Eddie Steepless acting the character Darnell Turnet of *My Name is Earl* comedy series. The GIF depicts a reaction of shock and strong disgust through the mimics of Darnell character. The scene has been used to describe irritating situations²⁶ as an image macro of some memes, as well. In comment 36, Derya uses Darnell's iconic reaction to express her strong dislike of the trailer. Her comment is quite similar to Hale's reaction in comment 2. Like Hale, Derya expresses her reaction in a visual mode, and this contributes multimodal heteroglossia of the group. Likewise, the GIF is detached from its original source. As a result of its decontextualization, it gains another meaning through recontextualization and its interaction with the post. Therefore, it established an intertextual relation between the comments and the series while constructing meaning, and Derya, as a digitally literate user, shows her reaction creatively.

In Sample 3, there are overall 15 multimodal devices. 6 emojis, 2 images, 3 GIFs, 3 links, and 1 effect of laughter. These instances of multimodal devices are employed to depict the members' reactions, reinforce the tone of the comments, or refer to other sources. The GIFs used in the comments are allusions to movies and series and are mostly used to depict the reactions of the members playfully by setting intertextual relations. Similar to GIFs, photographs create allusions to movies and games. However, emojis are mostly used to extend the tone of the comment or add playfulness. Most of these multimodal resources contribute to in-group heteroglossia and they gain meaning through their interaction with the other resources present.

²⁵ Darnell Turnet GIF,

<https://media.tenor.co/images/5a0ef1fe953cbe810307d75c8d2d7e4a/tenor.gif?fbclid=IwAR2b1siuRaWqjd3ddHIEJbGLUa0GizzhgSN0gUDIXybm99utheNnD7CUKYg>

²⁶ Disgusting Face Meme

<https://www.google.com/search?q=disgusting%20face%20meme&tbm=isch&tbs=ring:CcPhg8zx-oJQYYrCiRn3WIDqsgIMCgIABAAOgQIABAA&hl=tr&sa=X&ved=0CAIQrnZqFwoTCODIssiBqfcCFQAAAAAdAAAAABAH&biw=1440&bih=789>

5.2 Sample 4: Donating trees before or after the fires?

On July 29, 2021, a massive fire started in Marmaris, a district of Muğla province in Turkey, and it lasted for 9 days. Due to limited sources to extinguish the fires, the fire spread out a huge area of 13,650 hectares²⁷. This leads people to seek for the ways to suppress the fire with their own means if they live in closer areas or restore the burning forests if they do not have the access to the fire zones. Sample 4 is a post shared on the same day when the fires started, and it is about the idea of donating trees together to the fire zones. Besides being on the agenda of Turkey, the fires were one of the hot topics in the group with multiple posts including the sample with 136 comments in total. In the post, Demet shares her idea of collective donation with group members and asks the other members' opinions about it.

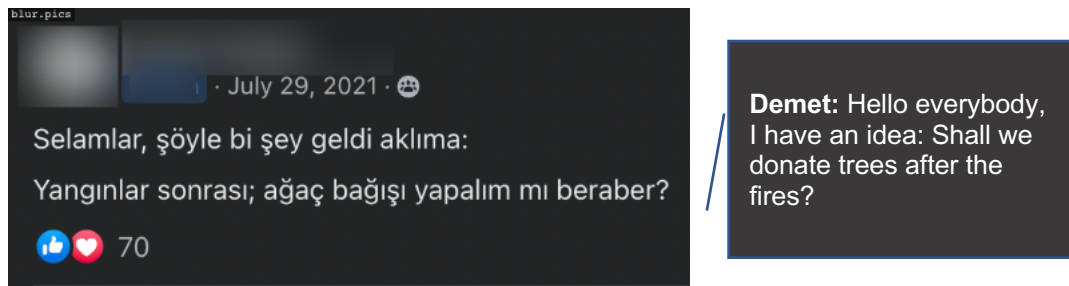


Figure 11. The screenshot of Sample 4

Belgin	Aşırı varım. Umarım yurtdisinden bağış yapabileceğim bir yol seçeriz (I am absolutely in. Hopefully, we will choose a way that I can donate from abroad.)	12
Serra	Belgin Ben senin yerine de yaparım (I will do it on your behalf, too.)	13
Belgin	Serra senin gönlüne sağlık. Yok yok hallederim elbet bi şekilde ^^ (Health to your heart. But I will find a way somehow ^^.)	14

²⁷ 'Turkey's Ministry of Agriculture and Forestry destroys the ecosystem in Marmaris', <https://m.bianet.org/english/environment/257389-turkey-s-ministry-of-agriculture-and-forestry-destroys-the-ecosystem-in-marmaris>

Serra	Belgin Karşılığı olamaz elbet ama sen, Işıl, Gülsüm hanım Duman'ın ilacı için ne çok yardım etmiştiniz bana.. Belki de o takviye sayesinde kaldı biraz daha benimle.. (I know it is not equivalent but you, Işıl and Gülsüm helped me a lot about medicine for Duman. Maybe he stayed longer with me thanks to this medicine.)	15
Belgin	Serra hiç bisi yaptım sayılmaz. Yaptıysak bile hiç birimizin karşılık bekleyerek yaptığını sanmam. Hesabı yapılacak şeyler değil bunlar gözünü seveyim 😊 (It doesn't count as if I did something big. Even if we did something, I don't think it was done with the expectation of returning the favor. These are not the things you should count, please 😊.)	16
Serra	Belgin Hesap değil ya, minnet❤️❤️ (It wasn't counting but feeling grateful ❤️❤️.)	17

Belgin appreciates the idea and states she would like to contribute from abroad (comment 12), which starts a thread between her and Serra. Serra reacts to Belgin's comment and proposes to donate in Belgin's stead (comment 13). Belgin expresses her gratitude for the goodhearted intention of Serra and says she will find a way to donate. At the end of her comment, she uses “^^” which can be described as the kaomoji, eastern emoticons mimicking the human facial expression and it might index bliss²⁸ in return for Serra's kindness (comment 14). Serra expresses her gratitude to Belgin, Işıl, and Gülsüm due to their help in finding medication for Serra's pet, Duman (comment 15). Belgin replies that it is not something big and she and the others expect nothing in return so she should not count these. She finalizes her comment with “😊”, the slightly smiling face emoji to display friendliness (comment 16). Serra corrects Belgin as what she does is not counting but feeling gratitude and inserts two black heart emojis (“❤️❤️”) to indicate that she has a friendly attitude (comment 17). At this point, her choice of black heart emoji can be related to the avoidance of regular red heart as it indexes love mostly. Additionally, the reason for Serra's gratitude is Serra's help in finding medicine for Duman, Serra's pet who is dead. Thus, she might prefer using black heart emojis as they

²⁸Blissful Emoticons, <https://slangit.com/emoticon/blissful>

might also index the loss of her pet apart from her friendly attitude. Under the thread, two emojis and one emoticon are used by Belgin and Serra. Besides indexing tonality and managing the conversation, the use of the emojis and emoticon contribute to multimodal heteroglossia in the group as they do not only integrate multiple modes but also integrate culturally diverse ways of using multiple resources.

Ela responds to the post with a comment including a plus sign and the digit “1” to imply she supports Demet’s idea of planting trees (comment 19). The same applies to the following comments of Cem (comment 25), Gönül (comment 37), Dila (comment 83) and Bilge (comment 93.)

Ela	+1	19
Cem	+1	25
Gönül	+1	37
Dila	+1	83
Bilge	+1	93

The use of mathematical symbols in the comment can be interpreted as ‘add one more person’. The plus sign stands for ‘to add’ and ‘1’ represents the number of people to agree with the idea of planting trees. Rather than textually stating this, expressing agreement this way is common in online platforms²⁹. Therefore, it can be concluded that many SIG members are conversant with this multimodal statement of approval.

Receiving positive reactions to her suggestion, Demet shares with the members that she is going to search about General Directorate of Forestry (GDF) for collective planting (comment 20). With this comment, a thread where the exchange of multiple links starts.

²⁹ +1, <https://www.urbandictionary.com/define.php?term=%2B1>

Demet	Orman genel müdürlüğünü araştırıp yazıcam. Gidip beraber dikelim. (I will search about GDF and write here. Let's go and plant together!)	20
Demet	Şurayı buldum: https://gelecegenefes.com (I have found this:)	21
Sezgin	Demetcim selam dün gece twitterda görmüştüm sen yazınca da paylaşayım dedim olur olmaz https://twitter.com/xxxxx/status/xxxxxxx (Dear Demet, hi. I saw this on Twitter last night. When you wrote, I wanted to share it here in any case .)	22
Demet	Sezgin teşekkürler sonradan ben de fark ettim. O yüzden alternatif bakıyorum hala. (Thanks, I have also realized that later. Thus, I am still looking for alternatives.)	23
Demet	Şöyle Twitter'a taşıdım: https://twitter.com/xxxx/status/xxxxxx (I have moved this to Twitter like this:)	24

Demet shares the link of Geleceğe Nefes (Breath into the Future) project, launched by GDF as an idea for the tree donation (comment 21). Sezgin reacts to Demet's comment with a Twitter link that directs to a Twitter user's status informing that Geleceğe Nefes project allows volunteers to adopt a tree not to plant trees (comment 22). Demet thanks Sezgin for informing her. She adds that she has already noticed this and is thus looking for other options (comment 23). Following that comment, she adds that she also moved the idea of planting trees together into Twitter and shares her tweet's link (comment 24). In this thread, links are used to inform members about the project and share activities on other social media platforms. Therefore, besides informing the members, the links also serve as tools for setting intertextual relation between various texts and platforms. Additionally, embedded links are multimodal means of referring to the posts in other platforms, and they contribute to in-group heteroglossia. The references to many links might indicate that the members are up-to-date about the developments and able to share their knowledge by using the necessary affordances.

Cenk comment states that he is in for the idea of planting trees together (comment 27). He concludes his comment with “👍”, thumbs up emoji. The emoji

mimics the hand gesture indicating approval and support of the suggested idea, and in this comment, the emoji predicates the same meaning and implies that Cenk supports the idea suggested by Demet.

Cenk	Varım 👍 (I am in 👍.)	27
Cennet	ben varım 🙋 (I am in 🙋.)	70
Altay	Ben de varım 🙋 (I am in, as well 🙋.)	74

In the following comments, Cennet (comment 70) and Altay (comment 74) express their support and willingness to take part in the collective tree planting in a similar fashion to Cenk. However, unlike Cem; Cennet and Altay insert “🙋³⁰”, raised hand emoji. In this instance, the insertion of the emoji indexes eagerness which is similar to raising hands gesture in a classroom to indicate being voluntary to answer. The similarity between the comments in different orders might indicate the intertextual relations amongst the comments as they are formulated through similar structures. Following the texts, the insertion of emojis further reinforces the meaning by enabling an extra visual representation of the textual message. Similar to the previous comments, the insertion of the emojis might index the literacy of the users about the use of online resources in addition to reinforcing the meaning multimodally.

In comment 31, Duru shares her and her husband’s plan to donate trees instead of distributing wedding candies (comment 28). Predicting an approximate number of 15-200 trees that they can donate; she asks where the group members have decided to donate.

³⁰ Raised Hand Emoji, <https://emojis.wiki/raised-hand/>

Duru	Biz nikah şekeri yerine 100 ağaç bağışlayalım diyorduk. Sayıyı 150-200 yaparız. Nereye bağışlıyoruz? (Instead of wedding candies, we have thought about donating 100 trees. We can make the number around 150-200. Where are we donating?)	28
Hülya	Duru biz de öyle yapmıştık. Hem davetiyeleri hem de hediyeleri. Tema(fidan başışı) ve tegv yapmıştık biz. (We donated, as well. Both invitation cards and gifts. We donated to TEMA (for planting trees) and TUGV.)	29
Samet	Çekül de var. (There is Çekül, as well.)	30
Duru	Tema düşünmüştük biz de ama diğerlerine de bakayım. Beraber dikme şansımız olsa daha şükela olur tabi orman yaparız :)) (We have thought about TEMA, but I will look for other options, too. But if there is a chance to plant together, this would be awesome, we would have a forest :)).)	31

In the following turn, Hülya answers that she and her husband donated to TEMA which is the abbreviation of Turkey Foundation for Combating Soil Erosion – an environmentalist non-governmental organization (NGO) aiming at reforestation and protection of nature, and TUGV – that is the acronym of Education Volunteers Foundation of Turkey – an NGO that aims to support basic education, at the wedding (comment 29). Samet adds another charity foundation, ÇEKÜL (the acronym for the Foundation for the Protection and Promotion of the Environment and Cultural Heritage is an environmentalist NGO for raising awareness about the protection of urban and rural areas (comment 30). Duru answers that they think of donating TEMA, but she will look for other foundations, too. She continues and tells it would be great to plant together and have a forest. After her final remarks in the comment, she completes it with “:))” emoticon (comment 31). A different version of the smiling face emoticon ‘:))’. In the original version, the colon represents eyes, and the parenthesis represents a smiling mouth. However, in this version, there are double parentheses, which might indicate a bigger smile to convey the positive attitude towards the collective forest idea. In this comment, Duru’s choice of using an emoticon might be attributed to many factors including the practicality of signs

making up the emoticon, her knowledge of the emoticons and their commonly assigned meanings. Considering the position of the emoticon, it might also be concluded that in this thread the emoticon is applied as a device to manage conversation both in terms of indexing tonality and the end of the thread.

As the conversation flows under the post, Demet maintains her research about planting trees together. She shares a link of an informative PDF file with the group members about planting trees (comment 32, also see Appendix K).


Demet	Şunu buldum: (I have found this:) https://istanbulobm.ogm.gov.tr/SiteAssets/Lists/Duyurular/EditForm/Ozel%20Ağaçlandırma%20Bilgi%20Notu.pdf (I have found this:) (link))	32
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The PDF is shared by Istanbul Forest Regional Directorate (IFRD) and contains useful information about private tree planting activities. At this point, the link serves as a reference to an information source about foresting activities. Therefore, the link can be said to establish a multimodal intertextual relation with the IFRD website, and it is used to give information. Additionally, the fact that Demet has shared multiple informative links might indicate her literacy of the digital space as she is knowledgeable about the available information sources and also proficient enough to share and discuss about their reliability.

In comment 38, Arzu reproaches the group members as they think about planting trees after the fires. Her comment receives many responses from the group members and thus initiates a new thread.

Arzu	İlla yangını mi bekliyorsunuz bunun için (Are you waiting for fire to do this?)	38
Serra	Arzu👩👩	39
Demet	Arzu hiç bişey yapmamamızı mı tercih edersin? (Do you prefer us doing nothing?)	40

Arzu	Demet yapın tabi ama bu krizleri neden bekliyorsunuz onu anlamadım? (You can do, for sure; but, I couldn't figure out why you are waiting for these crises?)	41
Arzu	Ya arkadaşlar istediiniz kadar hakaret edin zaten biz bu çevre konularında çalışanlar özellikle akp li cenahtan 20 senedir duyuyunuz bunları alışkınım yani. Sadece olay başına gelince sizin seviyenizdeki insanların aman da aman kasmaına üzüldüğüm ... Hakaretlerin gerisini alabilirim. Haklı olduğumu siz de biliyorsunuz içten içe. That's it (Come on guys, you can insult as much as you want. We, the ones working about these environmental issues, have been listening to these for 20 years from the AKP supporters anyway, I am used doing it. It is just, I feel sorry that you strain for fairness when it happens to you. I can listen to the rest of the insults. You secretly know that I am right. That's it.)	42
Alp	Arzu şu yazdığında haklı değilsin. Konu önemli olmasa etmeyin şunlara yardım denecek insanlardan oluyorsun bu tepki ile bilgin olsun. (You aren't right in this thing that you've written. If it wasn't an important topic you are being one of those to whom one can be told not to help for your information.)	43
İsmail	ha yani normalde bu mevzuyu düşünmemiş olup ağaç dikmeyi falan umursamayan insanlar, olan olaydan sonra da bunu yapma hakkına sahip değil diyosun, bir de bunu sanki normalmiş gibi savunuyosun. harikulade. yaptığın şeyin adı sjw'lik bile değil. yaptığın şey tam olarak insanların bir konuya parmak basma çabası üstünden egonu beslemeye çalışmak. bir gram faydan olmadığı gibi, köstek olup zarar veriyosun. haklı değil, iğrençsin. deal with it. (Then you mean that the people who haven't thought about planting trees do not have the right to do this after the incident. and you defend this as if it was normal. great! what you do is not even sjw. what you do exactly is boosting your ego through people's efforts to address the issue. you are not useful at all, and you harm by being a hindrance. you are not right, you are disgusting. deal with it.)	44
Müge	Demet Daha önce yapmadıklarını, bu durum sebebiyle insanları organize edip faaliyetlerini büyütmeceklerini nereden biliyorsunuz birincisi, ikincisi de hakikaten ne cins bir yorumdur bu. Yani bu öfke, bu hınç neden? Söylesenize kim üzdü sizi bu kadar kuzum dhndjdnd Gayet hoş bir fikir bu, daha önceden düşünmediler ise bile (ki bilmiyoruz yani yeni harekete geçip geçmediklerini, daha önce bağışta bulunup bulunmadıklarını, bunu tekrar altını çizerek söylüyorum) şu an düşünmüş ve harekete geçmek istiyorlar, niye trip atıyorsunuz ki böyle ben cidden anlayamadım. (First of all, how do you know that people will do what they haven't done before and enhance their activities through organizing people because of the situation. Secondly, what a weird comment is this! What is the cause of this anger and the malice? Can you tell who hurt you that much, honey? dhndjdnd This is a great idea even though they haven't thought of it before, but we don't know if they take action and donate - emphasizing this once again. They think about it now and want to act on it, why do you strike attitude? I couldn't really understand.)	45
Ahsen	Arzu öfffffffff bee (Pishhhhh!)	46
Kıymet	Arzu düzenli yardım yaptığınızı varsayıyorum, bu nedenle bir sorum olacak. Düzenli yardım yapan biri olarak bunun sürekliliğinin sağlanmasının zorlugunu iyi biliyor olmalısınız, bu	47

	<p>durumda insanlara boyle sacma sapan bir uslupla yaklasarak neyi amacliyorsunuz?</p> <p>(I assume you help regularly. Thus, I have a question. As a person who donates regularly, you know the importance of consistency. In this case, what are you aiming while you are approaching people in such a nonsensical way?)</p>	
Erkin	<p>sjw ler her yerde</p> <p>(Sjw's are everywhere.)</p>	48
Arzu	<p>Erkin aktroll ler de öyle</p> <p>(Likewise, aktrolls are, as well.)</p>	49
Erkin	<p>Arzu ben mi 🤔</p> <p>(Am I 🤔 ?)</p>	50
Arzu	<p>Kıymet harcadığınız kadar ağacı bir şekilde dikmelisiniz ağaç dikim yardım değildir. Yardımda kendinize yardımdır. Bunu yapmak için illa birine para vermeniz de gerekmez. Doğadaki her şeyi bedava tahrip edebildiğimiz gibi bedava yenileriz! Siz başkasına yardım olarak görüyorsanız başka gezegenden geliyor olmalısınız. Ne güzel 🌈. Zaten düzeltmek için parasını verelim bitsin çok uzaylıcı bir tavır. Onu da sevdim 😊 tavır da gayet normal bir sorgulama ve şaşırma ifadesi var. Üzerine alınanda sıkıntı olduğunu düşünüyorum. Zaten görevini yapan hakikaten zaten yapılıyor bunlar der gecer. Değil mi? Bence sonradan çevre kasana sıkıntılı tavır!</p> <p>(You should plant trees as much as you make use of, so planting trees is not some help. Help is helping yourself. To do this, you don't have to give money to someone. As we destroy nature for free, we can renew them for free, as well! If you perceive this as a help to someone else, then you must be from another planet. Very good 🌈. Giving money to fix this is an alien-like manner. I like that, too 😊. There is normal questioning and astonishment with my attitude. I think the problem is with the one who feels offended. The ones fulfilling their duties will already say that these are already being done and move on. Isn't that so? I think the problematic attitude is straining environmental sensitivity later!)</p>	51
Kıymet	<p>Arzu bir konuya ne kadar cok acidan yanlis bakilabilirse o kadar cok yerden yanlis bakmissiniz.</p> <p>Kusura bakmayin ama icinizde bahsettiklerinizin en ufak kirintisi olduguna inanmak cok guc. Dogadan aldiginiz sadece agac mi sizce gercekten?</p> <p>Soyle sonlandirayim, gercekten en mukemmel sizsiniz, aynen 😊</p> <p>(You have approached the issue in as many wrong respects as possible. Forgive me, but it is difficult to believe that there are even the smallest fragments of what you mentioned in you. Is it only a tree that you take from nature? Let me finish this way, you are the most perfect, yes 😊 .)</p>	52
Kıymet	<p>Gideyim de “yardim” yaptigim yerlerin destegini keseyim, zira bombos bir insanim 😊</p> <p>(I will go and stop donating to the foundation I “have helped” as I am an empty person 😊 .)</p>	53
Galip	 <p>(GIF)</p>	55

Oğuz

Arzu

56

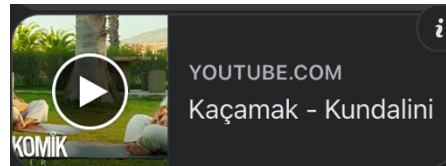


(SJW Protection and Survival Association

We are proud to present you this award for your outstanding SJW performance!

Sjw Cringeson
(P200))

Arzu



(link)

57

Gökhun

Arzu

63



(It hurts me deeply that you have an opinion.
(P201))

Subsequent to Arzu's comment, Serra tags Arzu and inserts “👩🏻👩🏻”

emoji, light skin toned woman face palming emoji – which is a variation of person

facepalming emoji³¹ (comment 39). The emoji imitates its real-life use in that it manifests frustration in response to Arzu's reproachful comment and the use of it twice implies the intensity of her feelings. However, the choice of the variation is notable here as it indexes gender and skin color. Therefore, in this instance, the use of emoji does not only display disappointment but woman identity of Serra with a fair skin.

Following Serra's comment, Demet asks a rhetorical question in a reproachful manner if Arzu prefers that no one should donate anything (comment 40). Then Arzu responds Demet by stating that she does not give meaning to why they have waited for a crisis to take an action (comment 41). Arzu restates that she is right and everybody knows it (comment 42). Then Alp warns her that she might mislead people not to donate (comment 43). Then İsmail responds to Arzu by saying she is not right (comment 44). While responding to Arzu (who comments she is right and finalizes her comment with "that's it"), İsmail uses a similar pattern to her previous comment in that he says she is not right and concludes his comment with an English expression "deal with it". Therefore, there is verbal duelling between them, and their opposing viewpoints and the common patterns between their comments are indicators of it.

Similar to Serra, Müge resents Arzu's comments and writes a long comment as a reaction. She emphasizes that Arzu is prejudiced in terms of the past donations of the members and the future scope of the abovementioned collective donation (comment 45). She rhetorically questions the cause of Arzu's fierce comment and refers to Yeşilcam³² movies by saying "kim üzdü sizi bu kadar kuzum" (Who hurt

³¹ Person Facepalming, <https://emojipedia.org/person-facepalming/>

³² It's the name of the street in Beyoğlu where film companies were located. It is translated into English as Green Pine and the previous pseudonym of Turkish film industry

you that much, honey?). At the end of her rhetorical question about Arzu's intentions, Müge uses a random laugh, "dhndjdnd", and it indexes her teasing attitude towards Arzu's comment. The juxtaposition of the intertextual reference and random laugh creates a witty and humorous effect. Therefore, it might be concluded that Müge skillfully makes use of Facebook's affordances to convey her intended message.

In comment 46, Ahsen responds to Arzu's comments with an expression to state her exasperation. Following her comment, Kıymet emphasizes that donations must be made on a regular basis and rhetorically asks what she aims with her unconstructive wording (comment 47). In the next comment, Erkin implicitly invokes Arzu by writing "sjw"³³ which is the acronym for 'social justice warrior' (comment 48). It is a globally known online slang referring to a person showing excessive sensitivity towards social justice, but their actual motive is not to raise awareness but to gain the appreciation of others. In the following turn, Arzu replies Erkin in a counteroffensive way and states that like sjws, aktrolls are everywhere, as well (comment 49). Likewise, Aktroll is a popular online Turkish slang used for the anonymous commenters who are funded by the AKP (Adalet ve Kalkınma Partisi - Justice and Development Party) in order to promote the political actions of the political party that has been in power in Turkey since 2002 (Saka, 2018). Erkin reacts to her asking if she refers to him as 'aktroll' and applies "😂", face with tears of joy emoji. The emoji is popularly used upon a funny joke; therefore, its combination with the question asked by Erkin might indicate that Erkin finds Arzu's aktroll attribution funny (comment 50). The use of face with tears of joy emoji in

³³ SJW, <https://slangit.com/meaning/sjw>

combination with the rhetorical question indexes his political view as a person who does not support AKP; thus, it is impossible for him to be an Aktroll.

In the 51st turn, Arzu responds to Kıymet's comment (see comment 47) where she directs a question to Arzu asking what her aim is by approaching people with a non-sensical attitude. Arzu points out that planting trees is not a help, and like the destruction of it, the renewal of nature is free. She finds the idea of planting trees as a help to someone else is bizarre, and if they approach planting trees as such, they must be aliens. To put it in another way, she criticizes the way Suzan and other members approach planting trees. As a metacomment, she adds that the alien-like behavior of the members is very good, and ends her comment with two emojis, “💖🌈” (comment 51). The first emoji is known as the sparkling heart emoji³⁴ and it denotes admiration. The other one is the rainbow emoji³⁵ and it has two common uses. One of them is positive feelings in general and about the world, and the other common use ascribes to LGBT flag. However, the cooccurrence of these positive images in a highly negative comment creates incongruity with the text of the comment, and in fact, escalates the sarcastic tone. In the continuation of the comment, she keeps on criticizing as spending money to fix the problem is also an alien-like attitude for her, and she makes another metacomment about this, as well. In her metacommentary, she says she likes this attitude through which she maintains sarcasm. Upon criticizing the general attitude of the members about the fires, she continues by remarking on her own attitude and uses the thinking face emoji³⁶, “🤔”, at the beginning. After the emoji, she justifies her puzzled and questioning reaction to the general approach.

³⁴ Sparkling heart emoji, <https://emojis.wiki/sparkling-heart/>

³⁵ Rainbow emoji, <https://hotemoji.com/rainbow-emoji.html>

³⁶ Thinking face emoji, <https://emojipedia.org/thinking-face/>

Therefore, the emoji might index her questioning stance toward the negative reaction of the group members to her comments. Then Kıymet responds to Arzu and proposes that Arzu's viewpoint is dubious in that she finds it difficult to believe in Arzu's claims (comment 52). She employs an introductory phrase ("Şöyle sonlandırayım" which means 'Let me finish this way' in English) to her last remarks in the comment, which is not usual in online conversations but common in spoken Turkish and adds sarcastically that Arzu is the most perfect. Thus, the introductory phrase marks the following statement. Besides it, she adds 'yes 😊' after the statement. In other words, she marks the sentence again. Considering the overmarked sentence and the tension between the members, the use of the slightly smiling face emoji "😊" next to "yes" implies an ironical tone. Therefore, besides using online affordances such as emojis, Kıymet transfers expressions that are quite common in colloquial Turkish to express her stance and escalate the tone. Just after this comment, Kıymet writes once again that she will stop helping and writes help in quotation marks to signal the previous comment of Arzu that criticizes the members' understanding of 'help'. Kıymet continues the comment telling that she will stop helping as she is an empty person and inserts "😄", grinning face emoji. While the grinning face emoji is a happy looking one and applied to index fun or joy, Kıymet uses the emoji to indicate the opposite meaning and include an ironical tone. As a result, the interaction of the text and emoji does not only express Kıymet's counter-argument against Arzu's ideas, but also reveals Kıymet's literacy of the digital as a competent user who can create meaning intermedially.

In comment 55, Galip inserts a GIF in reaction to Arzu's comments. The GIF depicts the upset reaction of De'aaron Fox, a basketball player from Sacramento Kings. Besides the gestures and mimics illustrated in the GIF, the captions given to

the GIF confirm that it is used to indicate feeling disappointed, being upset or saying stop (see Figure 12 below). These meanings are preserved in Galip's comment. Similar to Serra's comment with facepalming emoji (see comment 39 above), the GIF conveys that Galip is disappointed about Arzu's attitude. Being informed of the GIF, Galip's insertion of GIF has enabled him to express himself in another mode by creating an intertextual link with the original context of the GIF. This draws on the polysemic expansion of the GIF.

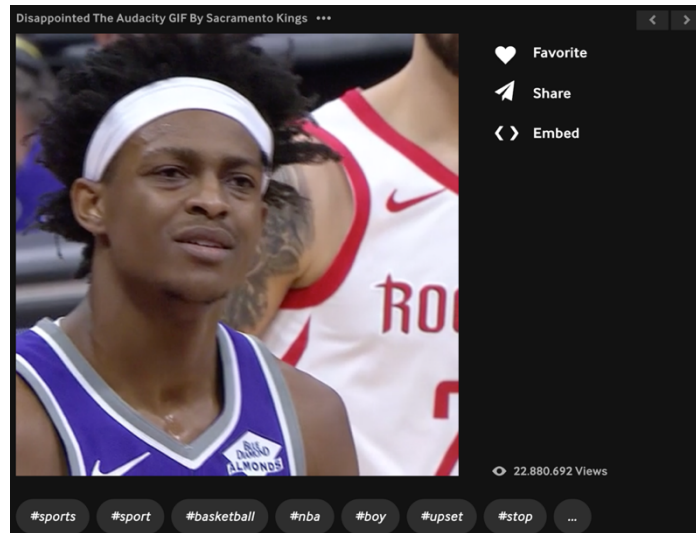


Figure 12. The captioned screenshot of De'aaron Fox

Oğuz tags Arzu and inserts a photo with a plate as the prize for performing well as a sjw (comment 56). His comment aligns with the previous comment by Erkin's (see comment 48) in that he maintains sjw to describe Arzu. The exaggerated act of preparing a plate as a prize for being a sjw creates incongruity, and the incongruous messages that the plate and the text on the plate escalates the sarcastic tone.

In her next turn, Arzu shares a YouTube link³⁷ of a scene from Kaçamak, the first of *Karakomik Filmler* by the Turkish comedian Cem Yılmaz (comment 57). In the scene, five men are practicing Kundalini Yoga. One of them is asking them to fiercely hit the brick over their genitalia, one man follows his directions, another man is in a meditative state and the two others are talking about the plans for the night. Through the video, she might mean to index the absurdity of the interactions under the post by referring to the scene. Considering, the last two comments that are written by Galip and Oğuz, the intertextual link established by the movie scene might index that Galip and Oğuz are not talking logically like the five men trying to do yoga, but still thinking about their genitalia. These consecutive comments that integrate various multimedia (the text, GIF and link) might instantiate multimodal duelling between the members. In other words, this displays how verbal duels are transformed through the digital affordances which are used by the digitally competent SIG members.

Then Gökhun shares a photo consisting of a circle full of pink roses and there is a sentence, “It hurts me deeply that you have an opinion.” in the center of the circle (comment 63). Like Oğuz’s comment 56, the incongruity with the flower crown and the deprecation sentence creates an escalated sarcastic tone to reflect the attitude of Gökhun towards Arzu’s comments. Even though, Gökhun’s comment is not written just after Arzu’s comment; it can still be considered as a part of the duel between the members. The insertion of a multimodal resource similar to Galip’s and Oğuz’s comments, and criticism towards Arzu display a similar pattern. Therefore, it can be concluded that besides being multimodal, the duel between the members is

³⁷ Kaçamak: Kundalini, https://www.youtube.com/watch?v=u4ZcDqY_vaA

also asynchronous. This instantiates that duelling is transformed in the digital, and thanks to online affordances, it can become asynchronous, as well.

Referring to the comment 75 (that is about the use of fire zones for other purposes and the self-restoration ability of Mediterranean forests made by Oğuz), Samet adds the human-planted areas are less durable against erosion due to planting itself and planting of incompatible trees with the land (comment 78).

- Orkun Ağaçlandırmadan ziyade sonrasında bu yanan arazilerin başka şeyler için kullanılması önüne geçmek lazım. Akdeniz iklimindeki ormanlar yüz binlerce yıldır sürekli yanıp kendisini onarabiliyor. Hatta ağaçların yapısı bile böyle. Dıştan bakıldığında küle dönmüş gibi gözükse ağaçlar yeniden filizleniyor. Fidan bağıışı ile oluşturulan ormanlar biyoçeşitlilik açısından zayıf kalıyor. İsveç mesela, topraklarının yüzde 70'i orman ama biyoçeşitlilik yok. Biz orman oranı olarak ilk 100'de bile değiliz ama ormanlarımız doğal olduğu için tüm Avrupa kadar biyoçeşitlilik var. Enerjimizi yeni fidanlardan ziyade sonrasında bu arazilere sahip çıkmak için kullanmamız gerektiğini düşünüyorum. Üzerinde hiç ağaç olmayan alanların ağaçlandırılması mantıklı ama yanmış bir ormana müdahale etmek çok sıkıntılı.
(Rather than afforestation, the use of these fields for other purposes should be prevented. Mediterranean forests can burn and repair themselves for centuries. Actually, this is the nature of these trees. The trees looking burned outside can sprout again. The forests created by the donation of seedlings remain weak in terms of biodiversity. For example, 70% of Sweden's land is made up of forests but there is no biodiversity. We are not even in the first 100 countries in terms of forests, but there is biodiversity as vast as Europe since our forests are natural. I think we should use our energy to take care of the forests rather than planting seedlings. Planting trees in the fields with no trees on them is logical, but it is quite problematic to interfere with a burnt forest.) 75
- Samet Demet ek olarak, şu anda kaynak veremesem de, insan dikimi ağaçlardan oluşan ormanlık alanların, doğal ormanlık alanlara göre toprağı erozyona karşı daha az koruyabildiğı - dikilen ağacın doğal olarak o bölgede yetişmemiş olması ve/veya yanlış toprağı yanlış ağaç dikimi yapmak bu durumun sebebi- gibi bir gerçek de var biyoçeşitlilik konusunda zayıf kalmasının yanı sıra. Ha, bu demek değildir ki yangın sonrasında ilgili bölge doğaya geri kazandırılacak biçimde rehabilite edilmesin. Ki bu otel yangını muhabbetlerinden önce 90larda özellikle tarım alanı oluşturmak için yangın çıkaran ruh hastaları vardı. Gerçi şu anda o bile olumlu betona kıyasla 😊 olumlu bulduğum şeye bak yahu! 😊
(Additionally, even if I cannot provide the source right now, besides weak biodiversity, there is another fact that human-planted forests protect the land against erosion less than natural forest areas do - which might result from the fact that the planted tree hasn't been cultivated in that area, or the planting of the wrong type of plants was planted in the wrong type of land. However, this doesn't mean that the area cannot be rehabilitated to restore nature. Even before the fires were set for hotels, there were maniacs starting fire to create agricultural fields in the 90s. Though, it is even better than concrete 😊. Look what we find positive 😊!) 78

In his comment, Samet reminds that some forests were set fire in the 90's to create agricultural fields and compares that with the current use of fire zones to build hotels. In terms of his comparison, he states that the use of fire zones as agricultural areas is better and inserts “😞”, the slightly frowning face emoji³⁸, which might convey his concern and sadness about the issue. He considers even setting the forests on fire for agricultural purposes is better than for hotel construction in those areas and concludes with a metacommentary about the comparison between these two uses of fire zones (comment 78). With his metacomment, he reveals the gravity of the situation and finishes by inserting “😭”, the crying face emoji³⁹ depicting a sad face with a teardrop on the cheek. The emoji is used to express sadness and disappointment and this incident exemplifies the application of the emoji for the same function. For the comment, the use of both emojis serves to intensify the feeling of sadness about deforestation for the purpose of agriculture or construction. In other words, he uses the multimodal affordances of Facebook to depict his emotions.

While the users keep discussing how they should organize collective tree planting, Evrim posts a comment to indicate that she supports this idea a lot (comment 89).

Evrim +plzzz

89

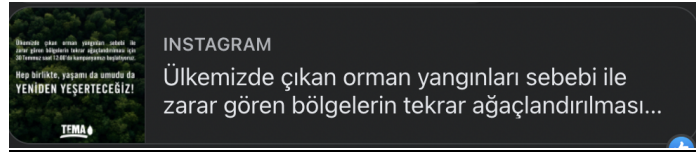
³⁸ Slightly frowning face emoji, <https://emojipedia.org/slightly-frowning-face/>

³⁹ Crying face emoji, <https://hotemoji.com/tear-emoji.html>

Evrin remarks on the idea of planting trees together and uses plus sign and ‘plzz’. Like the earlier comments made by Ela, Cem, Gönül, Dile and Bilge (see comments 19, 25, 37, 83 and 93), she means “add me please”. In the comment “+” stands for ‘add’, and “plzz” invokes the pronunciation of the consonants of ‘please’. In her comment, she uses the mathematical plus sign to imply that she wants to participate in the collective tree planting activity. Also, she plays with the English word ‘please’, and writes the consonants of the word based on its pronunciation, which is quite common in informal online communications. In other words, through her insertion of the plus sign and the pronunciation of the consonants of the English word, she creates the intended meaning by manipulating the multimodal and multilingual affordances available to her.

While many threads flow through the post, Demet keeps on researching about planting trees together. In comment 91, she shares an Instagram link⁴⁰ of a post by the official TEMA Instagram.

Demet



(link)

91

The link informs that the launch of the planting tree campaign is on 30 July. It is similar to the previous links shared (see comments 21, 22, 24 and 32) because the intertextual relation with the Instagram post is established with the aim of providing information.

⁴⁰ Instagram post about the planting trees campaign by TEMA, https://www.instagram.com/p/CR7Vp0DowZq/?utm_medium=copy_link&fbclid=IwAR28hGAUwM-6T_p6oDvbwZ8z1OT2IyN6m2Ac7GCQ_wsnFji02o4SC2kD2o

Later Samet comments on the feasibility of Demet's idea and suggests cooperating with TEMA or ÇEKÜL (comment 102). He shares that when they married, they created a forest through donations to TEMA, ÇEKÜL and LÖSEV⁴¹.

Samet 102 Tema ve çekül ile konuşulabilir, hep beraber etkinlik yapılabilir. İşi iyi bilen bir STK olursa, nereye ne tür ağaç dikilmesi gerektiğini bileceğinden, daha mantıklı bir rehabilitasyon çalışması olur. Evlenirken hem çekül hem tema hem de lösev (bu alakasız ama bağış yapmak isteyenler için dedim) bağış yaparak ufak bir orman oluşturduk 😊 çocuk sahibi olan arkadaşlarım da yine tema, çekül ve tekrar alakasız olacak ama, Darüşşafaka'ya bağış yaptı. Ek olarak yine alakasız olacak ama her ay hayvanlarla ilgili de bireysel ya da STK bağışları yapıyorum. Bu bağışları sadece ben de yapmıyorum, ailem, arkadaşlarım ve iş yerimiz olarak yapıyoruz. İlla ki siz de yapıyorsunuzdur. Yani yangınla, dövülerek, tecavüze uğrayarak ve öldürülerek, hastalık kaparak, kirlenerek... bir varlığın yok olmasını beklemeyen insanlar da var. Bu zamana kadar böyle olmayan arkadaşlar varsa da onları da aramıza davet etmek daha doğru olur diye düşünüyorum, çünkü insanlara güvenim çok azalsa da, nihayetinde "kahrolası" bir sevgi pıtırıcıyım 😊 ("kahrolası" derken bkz: yiğit özgür) (TEMA and ÇEKÜL can be contacted, and we can hold organizations together. If there is an NGO that knows the job well, it would be a more sensible rehabilitation work since the foundation would know where and what kind of trees should be planted. When we married, we created a small forest by donating to ÇEKÜL, TEMA and LÖSEV (this sounds irrelevant, but I am telling this in case there is anyone who wants to donate) 😊. Again, it will be out of topic but my friends with children donated to TEMA, ÇEKÜL and Darüşşafaka. Also, it can be irrelevant but every month I donate animals individually to NGOs. It is not only me, my family, my friends, and my workplace. In any case, you do this, too. In other words, there are people who don't wait for the disappearance of any existence due to fires or by being beaten, abused, or killed or being infected or polluted. If there are people who are not this way until now, inviting them among us would be more right. Even though my trust in people has decreased, still I am a "damn" love patty. ("damn" meaning see yiğit özgür) (P202))



Damn you! As you damned your own mother, too!!!

⁴¹ It stands for Lösemili Çocuklar Sağlık ve Eğitim Vakfı- Health and Education Foundation for Children with Leukemia.

While sharing this, Samet applies “😄”, the grinning face with big eyes emoji to communicate his enthusiasm and happiness due to their donations. To refute Arzu’s assumptions about the members in terms of donating after the fire (see the thread that starts with comment 38 above), he explains that he makes donations regularly, and inviting people to donate regularly is more reasonable. However, he adds that his trust in people has diminished dramatically, but he is still hopeful about the people as he is like a “love patty”. He continues this hopeful comment with “😞”, the slightly frowning face emoji which might index his concerns about the possibility of disappointment despite his hopeful approach to the issue. Additionally, he overtly makes his reference to Yiğit Özgür, a famous Turkish caricaturist and inserts a photo of the caricature he refers to. The inserted caricature mocks with the censored translation of ‘fuck’, thus it might imply that here his choice of the word “kahrolası” (‘damn’ in English) is a censored one and it indexes his discontent because of still being hopeful. In his comment, Samet expresses his emotions by using multimodal sources (the emojis and caricatures). However, with the caricatures, he does not only set an intertextual link with the caricature, but he reveals the layered meanings behind his word choice of “kahrolası”. This multilayered meaning that he has created adds a sophisticated and humourous tone to his comment.

After Samet’s comment, Coşkun adds an informative comment about the Mediterranean forest’s ability to restore itself and external interference can harm the ecosystem and it starts a thread (comment 103).

Coşkun	<p>Şimdi şöyle bişey var; Akdeniz örtüsünde yanan alana müdahale edilmez, bu bitkiler yandıktan sonra ilk yağmurlarda yeniden fışkırmaya programlı; bütün kökler hazır. Her tür dış müdahale bütün eko sistemi bozar. Yetişmiş kökleri olan bitki örtüsü toprağın kazılması ve boylu fidanların altında kalır. Çam kozalakları on yangında uzun mesafelere fırlamasının bile bir sebebi var. Ama tabii siz bilirsiniz gene de önce bir sistem biyoloğuna danışmak gerek.</p> <p>(There is actually a fact; in Mediterranean vegetation, a burning field is not interfered with; these plants are programmed to spurt out after the first rain following the fire; all roots are ready. Any intervention disrupts the system. Vegetation with grown roots remains under the digging of the soil and tall seedlings. There's a reason why the pinecones flew long distances in that fire. But of course, you know, you still need to consult a systems biologist first.)</p>	103
Coşkun	<p>Ya yazılmış galiba zaten yukarıda</p> <p>Doç. Dr. Tavşanoğlu: Ağaç dikme seferberliği ekolojik felaket getirir</p> <p>İzmir Karabağlar'da günlerce süren orman yangınının ardından ağaç dikme seferberliği başlatıldı. Ancak Akdeniz'deki bitkilerin yıllar içerisinde yangına uyarlanacak şekilde evrimleştiğini belirten Doç. Dr. Çağatay Tavşanoğlu, ağaç dikme seferberliğinin ekolojik dengeye büyük zarar vereceği görüşünde. Kızılçam dışında zeytin ve sandal gibi bazı ağaç ve çalılıkların yangınların ardından hayatta kaldığını belirten Tavşanoğlu "Seferberlik katılımcıları mutlu, bakanlık insanların tepkisi azaldığı için mutlu, yani kazan-kazan durumu sanırım. Bu durumda tek kaybeden doğa oluyor" dedi.</p> <p>(It is maybe written above. (P203))</p>	104
Kerim	<p>Coşkun Normalde hic sevmiyorum goruslerini ama asiri dogru konusmussun bu sefer.</p> <p>(Normally, I don't like your ideas but this time you have said truthfully.)</p>	105
Coşkun	<p>Kerim Eyv, Çok kabullenilebilir biri olmadığımı biliyorum. 🙏</p> <p>(Thanks, I know that I am not an easily acceptable person. 🙏)</p>	106
Belen	<p>Kerim dhdhdhdh ya bu çok doğru ben de ay ne yorum yaptı gene kim bilir kesin sinirlerim zıplayacak diye okudum ama öyle olmadı. Doğru açıklamanın hakkını vermek lazım</p> <p>(dhdhdhdh so true. I read thinking now god knows what he has written to piss me off, but it wasn't the case. It is necessary to give the right of the correct explanation.)</p>	107
Muhsin	<p>Coşkun bu durumda dikim yapılacaksa daha önce orman vasfı olmayan, yangından etkilenmemiş alanlara mı yapmak gerekir? Belki bölge doğasına uygun tohum topları hem yangın bölgesi hem de diğer bölgeler için daha mantıklı olabilir</p> <p>(In this case, if planting is to be done, should it be done in areas that were not forest-like and unaffected by fire? Maybe seed balls suitable for the nature of the region may make more sense for both the fire zone and other zones.)</p>	109

In the next comment, Coşkun realizes it has been already mentioned and shares a screenshot of Prof. Cihat Tavşanoğlu's⁴² statements about the issue (comment 104) on a website. Similar to the previous comments on which links are inserted (see comments 21, 22, 24, 32 and 91), the multimodal resource in Coşkun's comment serves as an information source about the topic. Following Coşkun's comment, Kerim writes that he does not normally like Coşkun's ideas, but this time it is different (comment 105). In the next turn, Coşkun thanks Kerim and makes a self-criticism by saying he accepts that he is not an easily acceptable person. At the end of his comment, he inserts folded hands emoji⁴³, “🙏”. Depending on the context, the folded hands emoji has three main uses; to express gratitude, to symbolize praying and represent a high-five. At the end of the comment by Coşkun, it might convey the meaning of feeling gratitude or saying, ‘thank you’. Belen joins the thread and states that she agrees with Kerim as she writes that she was expecting to get angry due to Coşkun's remarks, as well (comment 107). At the beginning of her comment, she uses a random laugh, “dhdhdhdh”. Due to the random laugh, it might be concluded that she finds it funny to be in the same opinion as Kerim, and thanks to the laugh she mitigates her negative expectations about Coşkun's comments.

Referring to Coşkun's comment in the 102nd turn, Muhsin concludes that it is better to plant trees in the areas that are not like forests and are unaffected by the fires. He continues his comment by proposing the use of seed balls (comment 109). Ferhan responds to Muhsin and adds that the director of TEMA talks in the same direction (comment 110). In quotation marks, he writes about the between-the-lines message that he receives from the speech of the director. After finishing the

⁴² Prof. Cihat Tavşanoğlu is an ecology professor at Hacettepe University.

⁴³ Folded hands emoji, <https://emojipedia.org/folded-hands/>

quotation, he uses “:.)” emoticon, which looks like a happy face with a teardrop. In other words, it contains both a happy face and a teardrop. The application of this paradoxical emoticon might index that he finds the director’s statement tragicomic. Thanks to the integration of the emoticon, Ferhan achieves to index his reaction to people’s pressure to plant trees in the fire zones besides presenting evidence to Muhsin’s conclusion from Dr. Tavşanoğlu’s explanation. Coşkun’s sharing of the image to inform, Kerim and Belen’s critical approach towards the information along with their conclusions, and Ferhan’s contribution by referring to the word of TEMA’s president display the members’ high level of literacy.

Under the post, planting trees is still discussed, and some members share links of the sources about the issue. Like Coşkun’s comment (see comment 104), there are many others that contain a link to the sources about planting trees. These sources are made up of tweets of local and foreign scientists, an online newspaper article, Instagram posts and a Trendyol⁴⁴ link. While some of them are informative sources about planting trees such as comments 111, 114 and 129, the others are the links to the platforms informing about the planting tree campaigns.

Gökay yardım bağış gibi şeyleri duraksatmadan şu floodu da okuyalım. 111



(Let's read this flood without pausing things like charity donations. (link))

Sevinç Yukarıda Twitter flood'ı da eklenmiş ama şu yazıyı da buraya iliştmek istiyorum. 114



(Its twitter flood was added above but I'd like to attach this here. (link))

⁴⁴ It is an online shopping platform.

- Gökcan  117
(link)
- Nisan  122
trendyol aracılığı ile haytap çok güzel bir kampanya başlattı; 50 tl vererek destek olabiliyorsunuz. gelen mesajı olduğu gibi yapııştırıyorum; Ülkemizin farklı bölgelerinde meydana gelen yangın felaketini derin bir üzüntüyle takip ediyoruz. Yanan ormanlarımızın can bulması ve zarar gören tüm canlıların kurtarılması için tüm Haytap gönüllülerinin lojistik ve malzemelerin karşılanması için tüm desteğimizle yanlarındayız. HAYTAP, Dijital Destek Kartlarını platformumuzda satışa sunarak gelirini yardım çalışmalarına gönderiyoruz. Sen de profilinde paylaşarak yaptığımız çalışmalarımıza destek olabilir, daha fazla kişiye ulaşılmasını sağlayabilirsin.
Dijital destek kartı link:
- Altay  129
(link)

Gökay shares an informative twitter flood⁴⁵ by Prof. Tavşanoğlu and throughout the flood, Prof. Tavşanoğlu explains how tree planting campaigns are ecologically destructive (comment 111). Likewise, Sevinç shares a newspaper article⁴⁶ by Cihat Tavşanoğlu that expresses the same ideas as the tweet flood suggests (comment 114). The intertextual links with the tweet flood and newspaper

⁴⁵The Twitter flood by Prof. Tavşanoğlu,
https://twitter.com/ctavsanoglu/status/1164607915703095304?s=21&fbclid=IwAR3jOk8_YrhjtCpLea cpeAimBOPM_0eYjCho2P65ZfFDcZCKG6RFQiPpU8c

⁴⁶ The Newspaper Article “Doç. Dr. Tavşanoğlu: Ağaç dikme seferberliği ekolojik felaket getirir”,
<https://www.gazeteduvar.com.tr/gundem/2019/08/26/doc-tavsanoglu-agac-dikme-seferberligi-ekolojik-felaket-getirir>

article are inserted with the aim of giving information about whether it is an effective method to plant trees in the fire zones.

As the discussion about the collective planting of trees continues, Gökcan shares the Instagram link of a post⁴⁷ shared by TEMA about the planting trees campaign (comment 117). The post he shares in the group includes details about the donations to the same project that has been also shared by Demet in the comment 91. Another planting tree campaign shared by the group members is Başka Ev Yok (There is No Other Home) project by Haytap, an animal rights organization, and the project is conducted in cooperation with Trendyol. Nisan informs the members about the project by adding the details of the project through a link⁴⁸.

Supporting the claims made by Prof. Tavşanoğlu, Altay shares a link of a tweet⁴⁹ shared by Dr. Josep Pep Canadell, an Australian scientist whose field of interest includes terrestrial ecology (comment 129). The tweet includes a video about the regrowth of the trees in Murrumbidgee National Park that are affected by the Black Summer fires in one and a half year. This link can be viewed as evidence to Dr. Tavşanoğlu's above-mentioned tweets and a newspaper article. Considering the hyperlinks and other multimodal sources that direct the readers to various information resources, it can be concluded that the members are able to research and assess the information sources in the search for the 'truth' about tree donations and the ways to donate. On the whole, the practices of researching, linking, and

⁴⁷The Instagram Post by TEMA,

https://www.instagram.com/p/CR8nxeCNe7e/?utm_source=ig_web_copy_link&fbclid=IwAR3bmSDvRb3yXg7u-PsXz8DrVSSfl8Uw7WvIBkYEpIzDI-oBx35QdpXLU3Q

⁴⁸Başka Ev Yok (There is No Other Home) Project, <https://www.trendyol.com/haytap/baska-ev-yok-destek-karti-p-128251308?merchantId=381609&filterOverPriceListings=false&fbclid=IwAR2puqns-GM38PsU7usKe46BLFkOCuuZthU28jhRlqVEnL17LIfXkoxCYFg>

⁴⁹The tweet by Dr. Josep Pep Canadell,

<https://twitter.com/pepcanadell/status/1417273278901624850?s=20&fbclid=IwAR2rkqdhFwKDN0kwvrSnVKPN-m46N5RLegmyw9dCRqfACiO9TCUk-HKuhso>

distinguishing the reliability of the information resources display the digital literacy (Jones, 2021) of the SIG members.

While some of the members are busy with sharing sources about the possible risks of planting campaigns, Muhsin repeats his idea of seed balls and justifies why it is a good idea (comment 119). He tells it is easier, more fun, and more suitable for nature and permission is not necessary.

Muhsin	Yangın bölgesine ağaç dikmenin bölge ekosistemine zararları yukarıda yazılmış. Bunun yerine tohum topu olayına mı girsek? Hem yapması ve dağıtması eğlenceli, hem de doğa ile daha uyumlu. Üstelik izin alma derdi de yok. Topları atıp kaçabiliriz 😊 (The harms of planting trees in the fire zone are already written above. Should we get into the seed ball thing instead? It is fun both to make and distribute, and it is more in harmony with nature. Moreover, there is no need to worry about getting permission. We can throw the balls and escape 😊.)	119
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Considering Muhsin's wording, the language he uses alludes to the texts used in the advertisement genre. However, at the end of his comment by using 'we' language, he adds they can escape after throwing the balls and inserts “😊”, beaming face with smiling eyes⁵⁰. The emoji is used as the indication of a warm, silly, or amused feeling. In this comment, the insertion of this emoji might index mischievousness and the feeling of amusement due to throwing seed balls in combination with silly happiness brought by this action.

Different from the general discussion about planting trees, Murat shares the link of a tweet consisting of the explanations of Deniz Ataç, the chairman of the TEMA foundation, on a radio program (comment 121).

⁵⁰ Beaming face with smiling eyes, <https://emojipedia.org/beaming-face-with-smiling-eyes/>

Murat <https://twitter.com/tuyocu/status/1421061848523317255?fbclid=IwAR1naxWKdbrPSVMFkvd4dqKgnkav1Ja4RBOSWBHyCgOICewJ5o5tlbFomZE> 121
"s: sunucu - t: tema yönetim kurulu başkanı deniz ataç
s: tema'nın şu anda yaptığı diğer fidan bağışları gibi olacak değil mi?
t: evet, ama bunun şöyle bir farkı var. buradaki fon, orman genel müdürlüğünün ilgili bölge müdürlüğüne aktarılıyor. yani şu anda hangi bölgedeyse yangın, oraya aktarılıyor. normalde hatıra ormanlarında koordinata kadar veririz ve üç yıl izleriz, fakat burada ogm'nin insiyatifinde yanan alanlar. ama biz tabii ki alanı izliyoruz, genel bilgileri veriyoruz."
böyle bir bilgi var.
((link) p: presenter t: TEMA's chairman of the board Deniz Ataç
p: will the current seedling donations be similar to the previous ones?
t: yes, but this one has a difference; the fund is transferred to the relevant regional directorate of the forestry general directorate. that is, which region the fire is in, where the money is transferred. normally, we give the location up to the coordinates in the memory forests and follow them for three years, but here are the burnt areas at the initiative of the forest general directorate. but of course, we monitor the area, we give general information.")

Talat quotes an excerpt from the dialogue between the presenter and TEMA's chairman, Deniz Ataç. Her statements support Talat's claim (comment 7, see Appendix H) in that the interlocutor is always GDF (General Directorate of Forestry). Therefore, the tweet link shared by Murat is to inform about the tree donation process of TEMA. Talat's comment sheds light on another aspect of TEMA's working in addition to other comments previously made by Demet (comment 91) and Gökcan (comment 117).

In comment 124, Yağız responds to the post and remarks on the comments written under it. While making remarks on the comments, he uses "+" and "-" signs. The use of the signs is different from their mathematical functions, or their denotations of extra or lacking respectively.

Yağız Yukarıda ağaç dikimiyle ilgili olan bazı +/- bilgiler paylaşılmış. Doğanın kendini toparlaması bir zaman alacak bence de. Ancak şu an asıl yardıma ihtiyacı olanların orada yaşayan insanlar olduğunu düşünüyorum.
(Some +/- information about tree planting has been shared above. I think it will take some time for nature to recover. But I think it's the people living there who really need help right now.) 124

In the comment “+” sign index corrects, and “-” indicates incorrect.

Following his evaluative remarks about the comments in general, he shares his own stance as the recovery of the forests requires some time. The last remark in his response provides another perspective as he proposes that people living in fire zones do need help. Considering its position as one of the last comments, he reflects on the whole post and presents his own opinion based on the pros and cons of the shared information. In his comment, the way Yağız integrates multimodal sources (the mathematical symbols) is an example of a transidiomatic practice as he detaches the symbols from their original context and integrates them into a new context with novel meaning potentialities.

In one of the later comments, Oğuz reacts to the idea of planting trees collectively suggested by Demet. He states he agrees only if he himself or one group member plants the trees. Otherwise, he is unwilling to support financially.

Oğuz	Kendi elimle ya da buradan biri dikecekse varım. Yoksa kimseye para pul yollamam 😊 (If I'm going to plant it with my own hands or if someone from here will do it, I'm in. Otherwise, I will not send any money to anyone 😊.)	134
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Upon sharing his unwillingness, he applies “😊”, slightly smiling face emoji. Even though the common use of the emoji is to convey positive sentiments, after Oğuz’s statement about his unwillingness resulting from his mistrust in other people and foundations, it might index a passive-aggressive tone towards the idea of donating to the campaigns organized by the foundations. Besides this meaning, the emoji also functions as a tool of managing the conversation as it mitigates the sharpness of his opposing view.

In sum, Sample 4 is made up of 136 comments and includes 44 multimodal devices in total. 21 emojis, five images, one GIF, 15 links, and two laughter effects. These instances of multimodal devices are employed to depict their reactions, reinforce the tone of the comments, or refer to another source. Similar to Sample 3, the GIF used alludes to the reactions of people in different texts or contexts, and it is applied to depict the reaction of the member playfully. However, the use of emojis is similar to Sample 3 in that they are often applied to extend the tone of the comment or add playfulness. As for images, they are inserted to inform and index sarcasm.

Throughout the whole data set, 998 instances of multimodal devices are identified. Among these, six most occurring device types are found. With 57% and 564 instances, emojis come into prominence. As they are unique devices to the online texts, understanding emojis and their functions is essential to explore online meaning making practices. Even though they were designed to express emotions, their use expands this through their interplay with the texts (Carmen & Lee, 2013; Al-Rashdi, 2018). The insertion of emojis is often indexical (Dresner & Herring, 2010), and their meanings are shaped during text-image interactions. For instance, comment 51 demonstrates the ironical uses of the sparkling heart and rainbow emoji. In other words, emojis and their functions are shaped by the people that use them (Rui & Zhou, 2017). Additionally, thanks to recent advancements, variations of some emojis are available and via these variations, indexing gender (Sugiyama, 2015) and skin color are possible.

One of the most commonly emerging multimodal devices is image. In the whole data set, 114 images are inserted into the comments, and it constitutes 14% of the detected multimodal devices. Similar to emojis, images gain novel meanings throughout the interaction. As some of them are detached from their own original

context (see comment 31 Sample 3) to express feelings or tonality (see comment 102 sample 4). In some cases, rather than sharing the link of a specific content, the screenshots of other platforms are added (see comment 104 Sample 4 above). Apart from the text in the comment, the images can interact with the incongruous adjunct texts that they carry and index sarcasm (see comment 10, Sample 3 and comment 46 sample 4). Images can be the format of Internet-inborn genres such as memes.

Memes create meaning through the interplay of the adjunct text, the image macro and the addressee (Shifman, 2013). Mostly, meme contents originate in other genres, discourses and styles, and they are intertextual (Jørgensen & Phillips, 2002).

Additionally, as memes incorporate various modes and their use expands in different discourses; they are heteroglossic, as well. All these affordances have formed a dynamic of communication that integrates various semiotic modes to create meaning.

The third most occurring multimodal device is link. There are 136 links in the whole data set, which accounts for the 14% of the analyzed multimodal devices.

Links are employed for directing to another platform with the purpose of informing (e.g., comment 32, sample 4). As hyperlinks that are added to the words are not one of the affordances that Facebook has (see comment 121, sample 4), links are added to the posts and sometimes they turn into hyperlinks anchored through images (see comment 111, sample 4). The many instances of links in the posts might be attributed to the fact that members are active on many platforms. This contributes to the heteroglossic characteristic of the SIG as it is in another mode in a text or an image and creates links to other genres (see comment 121, sample 4 which directs to Twitter) and discourses (see comment 114, sample 4 that links to an online newspaper article) in other platforms. Most important of all, links are the tools for

intertextual connections among online texts because they bridge two different texts while creating the meaning.

Effects of laughter and cry are the most emerging multimodal tools after links. They make up 10% of the multimodal devices in the data set, and there are 101 instances of laughter and cry effects. In the presented samples, the Turkish-specific type of laughter, also known as random laugh, is illustrated. In Sample 4, comment 107 uses “Dhdhdhdh” and comment 21 in Sample 3 applies “asjdhhj” to create laughter effect. While a universal form of laughter ‘hahaha’ is applied 13 times in the data set, there are 199 instances of the random laugh in the whole data set. This might result from practical reasons because any consecutive random movement on the keyboard can be counted as random laughter. These effects serve for means to manage the conversations (Petitjean & Morel, 2017) as a mark to end the turn (comment 107, sample 4) and as a strategy to soften one's demeanor (comment 21, Sample 3). Therefore, the use of random laughers is intertextual as it indexes the previous turns. In addition, they are implemented with the anticipation of the incoming turn.

Another emergent multimodal device during the group interaction is GIF. In the compiled data, 33 instances of GIFs are identified, and they constitute 3% of the applied multimodal devices. The GIFs are detached from the other sources such as movies (comment 2 Sample 3), series (comment 36, sample 3) and the video recording of a basketball game (comment 55, Sample 3). That is why, the multiple occurrences of GIFs might be attributed to the cultural capital of the members as they are interested and knowledgeable in various fields (Eppink, 2014). Because GIFs are detached from their original context, they end up having multiple meanings (Miltner & Highfield, 2017). Therefore, they gain meaning through their interactions with the

other present modes in the contexts they are used. Regarding that they are in visual mode, and they are taken out from other texts, their implementation gains a heteroglossic feature to the context they are used while establishing intertextual relations among the texts. Thanks to these intertextual references established via GIFs, it can be concluded that the insertions of GIFs can be a display of users' knowledge (Miltner & Highfield, 2017) as a subcultural geek capital (Woo, 2018).

The last of the most emergent multimodal devices are symbols. Throughout the dataset, symbols are employed 24 times and it accounts for the 2% of the identified emerging multimodal devices. There are 7 instances of symbols in the presented samples, and they demonstrate how these symbols create meaning during in-group interactions. The first implemented symbols are '+', the plus sign with 6 instances. Its in-situ use through the comments alludes to its mathematical function and it indexes the willingness to participate the activity (see comments 19, 25, 37, 83, 89 and 93 in Sample 4). Another emerging symbol is ">" the bigger than sign. It is also used to index the next command in the coding language. Originating in the discourses of mathematics and coding, the implementation of symbols in the comments contributes to the in-group heteroglossia. Additionally, the use of both symbols in a new context establishes intertextual relations among the contexts. Similar to the other modes that are identified in the data set, they gain meaning through their interaction with the text.

To sum up, the use of other modes in the Facebook community demonstrates that the users combine various modes innovatively and create meaning multimodally (Barton & Lee, 2013). The employment of diverse modes results in new context-specific meanings in the SIG. However, these meanings are not accessible to every Turkish speaker. Understanding intertextual links is essential; in other words, shared

cultural capital plays an important role in terms of recognizing intertextual relations. As a result, the implementation of multimodal devices indicates that linguaculture is at play in the process of the meaning creation process.

Besides multimodal devices, the multilingual repertoires of the members create the linguaculture of the SIG. Therefore, in the following chapter, I will discuss the widely emerging multilingual heteroglossic practices in the Facebook group, and how they have established intertextual relations with regard to how they compose the in-group linguaculture as the core of meaning creation.

CHAPTER 6

ENGLISH-INSERTED PRACTICES

Internet provides a translocal space that is globally accessible to people from various cultures in different regions. Apart from global access to Internet, the composition of digital space is multilingual (Androutsopoulos, 2011b). The wide accessibility enables not only the gathering of individuals with unique backgrounds but also the combination of various languages and other modes of communication (Blommaert, 2010). Depending on their interests, internet users follow games, movies, singers and bands; in other words, their interests mostly comprise accepted worldwide, and the content they follow is mostly produced in English. Therefore, the emergence of English in their online interactions is quite common. Moreover, switching to English is quite common in this SIG repertoire as English is associated with a more contemporary and youthful urban language (Boyd, 2006; Thurlow & Mroczek, 2012). Additionally, I have approached the use of English is not contingent on English-origin cognates (like ‘televizyon’) but the lexical elements said and written in their English form.

In this chapter, the multilingual practices of the group members in which English is applied are analyzed in prominently emerging multilingual practices. I based my analysis on the use of English within and between the comments along with the insertion of English through the attachments. Although the study does not adopt code-switching paradigm as its analytical framework, the multilingual and highly educated user profile of the SIG members’ switches to English as a communicative strategy, and the code-switching terminology is applied to refer to the multilingual practices of the SIG members due to its convenience in the analysis.

Additionally, I have analyzed the attached links and GIFs if they contain any instances of English use because not only their visual content, but also their textual content shapes the meaning in context. According to the analysis, 832 instances of multilingual practices are identified (See Figure 13 below).

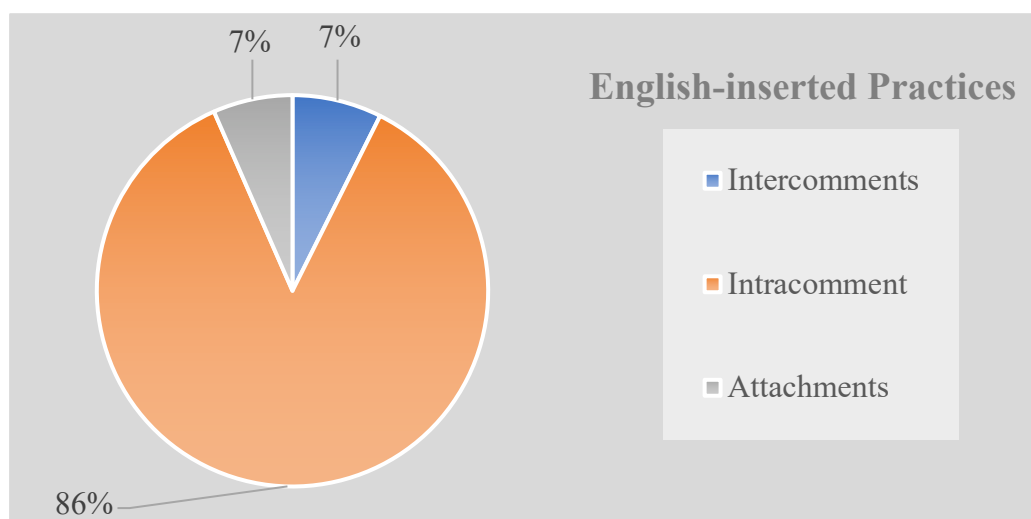


Figure 13. The distribution of the English-inserted practices in the dataset

In the following section of this chapter, two samples formulated with the two most common posting patterns are examined based on these categories of multilingual practices. Additionally, the sample posts analyzed in this chapter are chosen based on the number and diversity of the switches into English in that they represent the data set well through the English-inserted practices present in the post.

6.1 Sample 5: Cancel culture or anti-discrimination policy?

Sample 5 is a post about the firing of Daniel Klein, one of the lead designers of Apex Legends (a popular game with many positive reviews on gaming platforms such as Steam, Metacritic, and IGN) from his job at Respawn Entertainment due to the racist and sexist comments he uttered in his posts and public conversations. Ömer

shares the link⁵¹ of the news about Daniel Klein's dismissal and emphasizes that he is fired because of the comments he made in 2007. With a rhetorical question, he asks if it is true to fire people and lynch them on social media because of the comments they made 15 years ago. In other words, he provides another perspective on the case and indicates that he is quite critical of this decision. Considering the success of Apex Legends and the past discriminating comments made by Daniel Klein 15 years ago, the case creates controversy. The rhetorical question posed to the members of the Facebook group provokes the members to react to the case, and the post receives 30 comments.

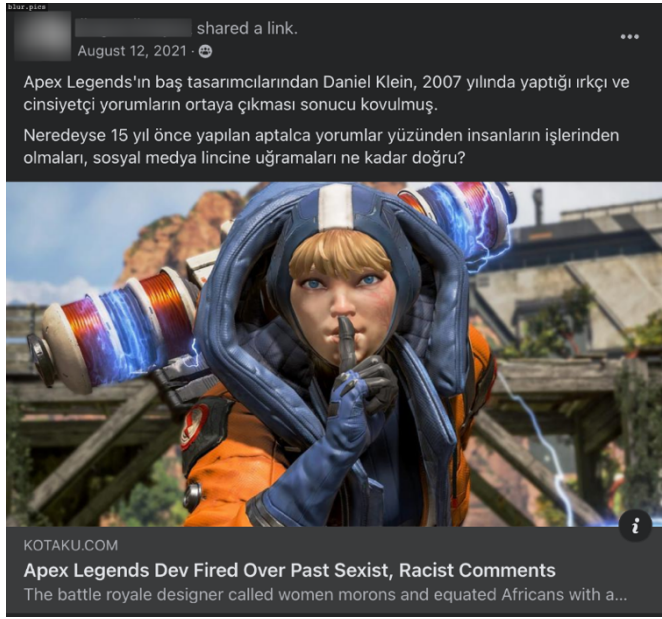


Figure 14. The screenshot of Sample 5

⁵¹ Apex Legends Dev Fired Over Past Sexist, Racist Comments, <https://kotaku.com/apex-legends-dev-fired-over-past-sexist-racist-comment-1847469006>

Kaan Bu mesele artık cadı avına dönmeye başladı; insanların 18-20 yaşında kim bilir ne kafada yaptığı yorumları 15 yıl sonra önüne çıkartıp onları bundan dolayı işinden, cartından curtundan etmek, katran ve tüye bulayıp köylerden sürmek saçmalığın daniskasıdır, rövanşistliktir, aptallıktır. 1

Bu arada arkadaşın Twitter profilini inceledim. Pronounları mevcut bio'sunda. Biz zamanında "bu ateş sizi de yakacak" dediğimizde tınlayan olmamıştı. Ben demiştim demeyi sevmem ama...

(This topic has started to turn into a witch hunt; it is the scourge of nonsense, revanchism and stupid to fire them, debar from the stuff and expel them from their village by covering them with tar and feathers.

Meanwhile, I checked the guy's Twitter profile. His pronouns are present in his bio. Nobody cared when we warned that 'this fire will burn you, too'. I don't like to say, 'I told you so', but...)

Kaan reacts to the controversial case by likening it to a witch hunt, and similar to Ömer, he finds it unreasonable (comment 1). He adds that he checked the Twitter profile of Daniel Klein and saw that he has added his pronouns to his Twitter bio, which might refer to the dominant global discourse about gender pronouns starting with the question, "What are your pronouns?". While he mentions the pronouns, he switches to English. This might be attributed to his metalinguistic awareness in that Turkish pronouns do not index femininity/masculinity, but English pronouns do. Additionally, the switch to English might result from that the pronouns he prefers, he/him, are in English. Even though there is no need to declare pronouns in Turkish as the pronouns do not index gender, the fact that Kaan is informed of the global trend about declaring pronouns might index the modern and global identity of him.

Besides pronouns, the word "bio" is employed instead of 'kişisel bilgiler' in Turkish. The bio section is an important part of one's profile where users introduce themselves in many social media platforms. Additionally, it can be translated into Turkish as 'kişisel bilgiler' as in Twitter or its loaned equivalent 'biyografi' can be used as in Facebook. Considering that he has knowledge of English, it might be

concluded that the short version ‘bio’ can be preferred due to the commonality of bio or biography in the online platforms.

After Kaan’s reaction, Coşkun adds two consecutive comments (comment 2 and comment 3). The former responds to the question posed in the post by Ömer, and the second one reacts to the tweet that Daniel has pinned on his Twitter profile.

- Coşkun Cancel culture oyununu oynayan herkes bu sonu tadacak. Sonra son kalan kapıyı kapatıp çıkacak. (Everyone playing the game of cancel culture will taste this end. Then the last one staying will close the door and leave.) 2
- Coşkun Play stupid games, win stupid prizes 😏 3



The first comment by Coşkun is quite similar to Ömer’s and Kaan’s responses to the dismissal of Daniel Klein as he states that this cancel culture⁵² game will end one day and until then, it will affect everyone who has played it. While expressing this, he does not use the Turkish equivalent of cancel culture and inserts the English concept, which refers to the set of behaviors - especially common in

⁵²Cancel culture, <https://dictionary.cambridge.org/tr/s%C3%B6zl%C3%BCk/ingilizce/cancel-culture>

social media - of completely rejecting to support someone after they have said or done something offensive. He does not use the concept equivalent of the term, ‘iptal kültürü’ as it is not common to use. Additionally, while cancel culture can be implemented to prevent discriminating acts; ‘iptal kültürü’ is used interchangeably with ‘linç kültürü’, and the latter negatively connotes social ostracism. Therefore, “cancel culture” is a more comprehensive term to include regulating and ostracizing implementations of the concept and it better addresses the controversy expressed in the post by Ömer, which might explain the choice of switching to English in Coşkun’s comment (comment 2). Besides these differences in terms of the connotation in English and Turkish, ‘cancel culture’ is something brought by the social media, and therefore, approaching it as an Internet-indigenous concept is also possible.

The next comment by Coşkun is only in English and he uses a proverb to state past actions result in current negative consequences. Then he inserts the screenshot of Daniel Klein’s Twitter profile where he has pinned a past tweet of him asking for his followers to send him a direct message if he follows somebody having abused them. In other words, he has manifested a behavior typical to cancel culture that he is going to be a victim of later. Comment 3 is an exemplification of his previous comment, and both comments align in terms of the game metaphor. Thus, the playfully expanded use of an English proverb in comment 3 can be attributed to the aim of sustaining the game metaphor and giving the message through it. In other words, he makes use of multimodal and multilingual resources at his disposal to express his ideas. His knowledge of the dominant global discourse and his ability of using English to express his ideas with a proverb display his global identity. Besides

his multiliteracies in the global discourse and English, he employs his digital literacy skills to attach the Screenshot of Daniel's Instagram profile.

As the conversation flows under the post, Devrim shares a YouTube video⁵³ created by the comedian Lewis Spears after Kevin Hart, an American comedian, gave up on presenting 91st Oscar Awards Ceremony in 2018 following the reveal of his social media posts attacking homosexual people and the public demand on his apology to the homosexual people. Then he posted a tweet apologizing to the LGBT community for his past comments.

Devrim Konu üzerine şahane bi skeç var aslında Kevin Hart'ın Oscar geyiği üzerineydi ama bunca yıl sonrasında bile alakalı olmayı sürdürüyor. 5



(There is a great sketch about the topic indeed, and it was about the Oscar yap of Kevin Hart, but it still keeps on being relevant. (link))

The video includes a sketch about the firing of a graphic designer named Kevin because of his past tweets, and Lewis handles the incident in a sarcastic way. Relating it to the firing of Daniel Klein, Devrim adds that the sketch is still valid and shares the link of the video in English. In this comment, the use of YouTube content in English might result from Devrim's personal repertoire which includes both the world-renowned incident about Kevin Hart and the popular sketch by Lewis Spears. Relating the video and Daniel Kleins' firing in terms of cancel culture, Devrim reveals the multilayered intertextual relations he set with the three events. The YouTube link through which he establishes the intertextual relations is a source in

⁵³ What Firing A Comedian For Old Jokes Is Like, <https://www.youtube.com/watch?v=gbhsGE2CHI0>

English. In other words, besides being multilayered, the intertextual link is set by the means of multilingual resources that Devrim deploys. As a result, it is Devrim's multiliteracy that enables him to constitute the designed meaning creatively by employing the affordances.

Different from the previous comments, Ahmet approaches the incident to uncover the agenda behind the firing of Daniel Klein (comment 7). He associates this with a Public Relations (PR) strategy that is applied when there is an abuse/discrimination scandal arises in one company. Upon this, other companies fire staff in order to prove that they are different. For him, this strategy is a "PR stunt" (a marketing strategy including fake actions to increase the publicity of the brand/company) that will not work as it did not work in the past.

Ahmet	Bu tür kovulmaların tek sebebi kriz esnasında PR kasmak. Her seferinde aynı şey oluyor; bir şirkette taciz/ırkçılık skandalı patladığında diğer şirketler "bakın biz öyle değiliz biz çok iyiyiz" diye kendilerine bir günah keçisi seçip feda ediyor. Bu tür PR stunt'lar daha önce de işe yaramadı, şu an da yaramayacak. (The only reason for these types of dismissals is straining PR during a crisis. The exact same thing happens every time; when a harassment/racism scandal erupts in one company, other companies choose and sacrifice a scapegoat for themselves, saying, "Look, we're not like that, we're very good." This type of PR stunts didn't work before, so it won't work this time either.)	7
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In his comment, Ahmet prefers to use "PR" abbreviation instead of 'Halkla İlişkiler' in Turkish and combines it with a slang verb 'kasmak' (to strain in English), which might be related to the common use of PR (Public Relations) instead of 'Halkla İlişkiler' in Turkish. Moreover, there is no commonly used abbreviation for 'halkla ilişkiler' in Turkish and it is more efficient to use PR, the abbreviation. The abbreviation 'PR' is combined with a slang light verb 'kasmak' in order to be integrated into sentence functionally. In addition to "PR", Ahmet also uses "PR stunt" to describe the dismissal of Daniel Klein, which can result from the fact that

there is no exact Turkish equivalent of it. Ahmet's critical judgment about the dismissal of Daniel and reading of the company's agenda relates to his literacy. As he has the knowledge of the PR strategies and evaluates this controversial event based on it, he deals with the issue by thinking critically.

Following Ahmet's comment, Rana refers to the information in the link shared by Ömer for the post with a quotation (comment 8), and she emphasizes that he was 27 when he wrote the discriminative comments. After the offensive quotation by Daniel Klein, she adds he has never felt regret about his previous remarks until he is fired in order to express that she does not believe in his sadness upon the past remarks.

Rana	<p>Yazdığında 27 yaşında eeşşşek kadar herifmiş. African neighbors as if they were animals, saying, "If you feed them, they'll come back and shit all over the place." Herif bu yazdıklarından işten atılana kadar pişman olmamış. Şimdi de ühühühüü ağlıyormuş siktirsin pezevenk (He was 27 when he wrote – as old as a donkey. African neighbors as if they were animals, saying, "If you feed them, they'll come back and shit all over the place." The guy has not even regretted what he wrote until he was fired. Now he is 'ühühühüü crying. Fuck this pimp.)</p>	8
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In comment 8, Rana emphasizes that 27 is an age when one knows what is what by using a Turkish idiom to emphasize this. She copies and pastes some parts of the online article shared in the post by Ömer and the excerpt also contains his racist remarks in the quotation. As the online article is written in English, she does not change the language and pastes the content directly to indicate that it is taken from another source, and the words do not belong to her. The fact that Rana quotes the words from the shared link in the post displays that she has advanced English proficiency. Besides having English proficiency, she uses English as quoting strategy in her comment. Therefore, the use of English involves other's voices apart from indexing her proficiency in English and her digital literacy.

In another turn, Rana posts a comment again and shares Daniel's justification for his previous sexist and racist remarks. Then she reacts to his justifications with swear words in a way to imply that she is not satisfied with them and still finds that it is right to fire him (comment 12).

Rana	<p>"I said racist and sexist things, not because I deeply believed any of them, but because I knew I could get a reaction out of people. That does not excuse anything I said; the impact of my words was the same regardless of what I believed."</p> <p>ahahahahha götüm siktir git. iyi olmuş olum manyak mısınız</p> <p>("I said racist and sexist things, not because I deeply believed any of them, but because I knew I could get a reaction out of people. That does not excuse anything I said, the impact of my words was the same regardless of what I believed."</p> <p>ahahahaha my ass. Fuck off. It's good man are you crazy.)</p>	12
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In her comment, Rana includes a long quotation in English and provides her reaction to it in Turkish. Therefore, it can be interpreted that the combination of English and quotation marks indicate she reports remarks of Daniel in its original form – similar to comment 8 above- while her own remarks are in Turkish (comment 12). Unlike her previous comment (see comment 8), she integrates quotation marks to indicate that she is quoting. Her non-sequential comments might relate to the asynchronosity of the comments, but the latter comment escalates her heated attitude by providing further evidence of the racist and sexist utterances of Daniel and using more swear words due to his remarks.

After Rana, Levent posts a comment and reproaches Daniel due to his immature posts. He questions if Daniel ever feels ashamed of sharing these posts (comment 13).

Levent	<p>Nerdeyse 30 yaşında adam şöyle şeyler postlamaya utanmamış mı ya</p> <p>14 yaşında bi edgelord gibi...</p> <p>(Was that guy who is almost 30 years old not ashamed of posting these types of stuff like an edgelord of 14 years old...)</p>	13
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Even though his comment is made up of Turkish words, he reproaches Daniel by comparing him to a 14-year-old “edgelord”⁵⁴. It is an Internet-indigenous term that started to be commonly used on 4chan and Reddit around 2017 for the internet users who deliberately express opinions in a sharp tone that is likely to shock or offend people for receiving attention. As there is no Turkish word that corresponds to “edgelord”, and regardless of the first language of the users, it is an Internet-inborn concept; therefore, he might have preferred to insert the word in English. Besides the conceptual fluency related to the digital discourse, the insertion of the ‘edgelord’ escalates his criticism of Daniel by emphasizing his age as Rana does (see comment 8).

In the following turns, Devran adds a comment in which he emphasizes that Daniel was 27 when he wrote sexist and racist comments. Her comment is similar to Rana’s (comment 8) and Levent’s (comment 13) comment as she points out his mature age, as well.

Devran	<p>In one, Klein is seen referring to XX chromosomes (a biological designation traditionally used to indicate the female sex) as the “moron chromosomes.” Another shows him speaking about his African neighbors as if they were animals, saying, “If you feed them, they’ll come back and shit all over the place.” (Bunlari yazdiginda 27 yasindaymis)</p> <p>(In one, Klein is seen referring to XX chromosomes (a biological designation traditionally used to indicate the female sex) as the “moron chromosomes.” Another shows him speaking about his African neighbors as if they were animals, saying, “If you feed them, they’ll come back and shit all over the place.”</p> <p>(He was 27 when he wrote these.))</p>	17
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Devran uses the combination of Turkish and English in comment 17. In a similar fashion to Rana, she comments on the post and inserts an excerpt from the site shared by Özgür in the post. The excerpt is again English; and except English,

⁵⁴ Edgelord, <https://dictionary.cambridge.org/tr/s%C3%B6zl%C3%BCk/ingilizce/edgelord>

there is no sign to index that these are not her words, but rather taken from the online article (comment 17). Similar to comment 12 above, English is used to indicate that these words do not belong to the commenter but to the author of the article and Daniel Klein. However, unlike comment 12, this comment does not include quotation marks except Daniel's utterances because the switch between languages already marks that the English excerpt is from the article.

Aligning with the previous comments, Hakan responds to the post and expresses that firing Daniel is an appropriate decision because there is no time-out for misogyny, racism and homophobia and it does not matter the longevity of the time that passed (comment 19).

Hakan 19
İrkçilikta, homofobide, mysogynyde zaman aşımı aramam kardeş. Dark humor yüzünden işinden olmak başka bişey, 27 yaşında dümdüz hardcore ırkçı ve kadın düşmanı olduğunun ortaya çıkması sonrası işinden olmak başka bişey. İkindide tabii ki olursun, hatta toplumdan da dışlanırsın ve sonuna kadar da hak edersin. İstersen 30 sene geçsin üstünden.
(Bro, there is no time-out for racism, homophobia, and misogyny. Losing your job because of dark humor is one thing, losing your job after it is revealed that you are a hardcore racist and misogynist is another. In the latter scenario, you will for sure lose your job, even be excluded from the society, and deserve all of this. If doesn't matter if 30 years passed on it.)

While he is making his point, Hakan employs English for some words. As an example, he uses “misogyny” rather than ‘kadın düşmanlığı’ in Turkish. One reason for this choice might be related to the discriminative aspect of misogyny and its accepted systematicity both accepted by the academia and popular culture while ‘kadın düşmanlığı’ is a general term to express negative attitude targeting women. Then he compares being fired because of “dark humor” to being “hardcore” racist and misogynist. For him, one deserves to be fired and even excluded from society in the former scenario. Like “misogyny”, “dark humor” is a popular culture discourse,

and its Turkish equivalent ‘kara mizah’ does not mean the same thing. While dark humor includes offensive jokes both in art and everyday life, ‘kara mizah’ is a sub-category of satire and mocks with serious incidents such as disasters and illnesses. Following “dark humour”, he also uses “hardcore” in English to describe the extreme degree of racism and sexism as the cause of dismissal. This might be attributed to the frequent use of the word as a slang globally as a part of online culture besides its multiple meanings and uses from daily life to art. As a result, his use of English origin words might relate to his literacy of pop culture and the digital. Additionally, their insertion into the comments that are mainly in Turkish might index the modern and urban identity that Hakan constructs due to the knowledge of pop culture and the slang might be the insignia of these traits.

Unlike the other users reacting to the post, Hasan finds Daniel’s dismissal extreme, and proposes the idea of rehabilitation of the criminals in order to refute the arguments of the members that claim firing him is the right decision (comment 24).

Hasan	<p>İyi olmuş diyen arkadaşlar, suçuların rehabilitasyonu hakkında ne düşünüyor? Geçmişinde tecavüz suçundan hüküm giymiş birinin bu öğrenildiğinde çalıştığı tüm işlerden kovulması ve sonsuza kadar işsiz kalıp sokaklarda aç ölmesi gerektiğini mi düşünüyorsunuz? Ya da hırsız birinin sonsuza kadar evlenip çocuk yapamaması veya geçinmek için sürekli hırsızlık yapması gerektiğini mi? (Geçinemez çünkü iş bulamazsa). Muazzam bir fikir hürriyeti ya bu arada. 25 yaşındaki görüşünden dolayı assınlar abi o da öyle düşünmeseymiş sonuçta. hepimiz anamızdan aydın doğuyoruz zaten aynen. Herkesin anne babası sjw herkesin ailesi müthiş kadın hakları savunucu ve süper cinsiyet eşitlikçi falan ülkemizde. Bir gün babanız işten geliyor diyor ki işten atıldım çünkü annenize cinsiyetçi davranmışım evliliğin ilk on yılında hepiniz gider işvereni tebrik edersiniz eminim.</p> <p>(The friends who think it is true, what do they think about the rehabilitation of the criminals? Do they think that someone who has been convicted of rape in the past should be fired from all their jobs and starved to death on the streets when this is found out? Or a thief should marry and not have children forever, or steal all the time for a living? (Because he can't get on if he can't find a job.) By the way, it is such a splendid freedom of thought. They should hang him because of his opinions when he was 25; he wouldn't think so, after all. We are all born enlightened from our mothers. Everybody's parents are sjw, everyone's family is great amazing women's rights advocates and super gender egalitarians in our country. One day your father comes from work and says he is fired as he was sexist to your mother in the first ten years of the marriage. Sure, you will go and congratulate the employer.)</p>	24
Coşkun	<p>Hasan O kadar derin bir düşünce sistemleri olduğunu ya da konu üzerine aralarında tartıştıklarını sanmıyorum ya 😊 Aralarından whatsapp gruplarında Suriyelilerle afغانlar hakkında yazdıklarıyla, erkekler x,y,z'dir diyenleri elesen geriye doğal sayı kalmaz. Eskiden okul da mokuлда felsefe, mantık filan okuturlardı, münazara takımları filan olurdu da mı kalktı?</p> <p>(I don't think they have such a deep idea system or discuss on the issue among themselves 😊. If you eliminate the ones who write about Afghans and Syrians in a negative manner or write those men are this and that, there won't be many people left. they used to teach philosophy, logic, and what have you at school in the past, there would be debating teams, or something are they all gone now.)</p>	25
Rana	<p>Evit tecavüz suçundan hüküm giymiş birinin aç kalıp ölmesi gerektiğini düşünüyorum 🙄</p> <p>(Yes, I think someone convicted of rape should starve to death 🙄.)</p>	26
Rana	<p>Hırsızlık tecavüz ırkçılık ve cinsiyetçilikle aynı noktada değerlendirilecek bir şey değil bu arada. Birisi doğrudan birinin yaşam hakkı beden bütünlüğü ile ilgili diğeri mal para. İnsanın yaşam hakkıyla ilgili temel suçlarda i don't believe in rehabilitation beybi.</p> <p>(By the way, theft is not something that can be evaluated at the same point as rape, racism, and sexism. One is directly related to one's right to life and bodily integrity, and the other is about property and money. on basic crimes related to human right to life I don't believe in rehabilitation baby.)</p>	27

He asks a rhetorical question about possible scenarios of a person who was previously convicted of rape should be unemployed and starve in the streets, and a thief who must steal for a lifetime to survive as he cannot find a job. He suggests the execution of Daniel due to his ideas when he was 25 in order to sarcastically state that these sanctions are too heavy. He finalizes his comment with another scenario about the readers' father losing his job because of his sexist attitude to his wife in the first ten years of their marriage. Reminding the possibility of the last scenario, he makes another sarcastic comment that ironically states everyone's parents are women's rights advocates, super gender egalitarians and sjws (social justice warriors – for the definition please see Ch. 6). The overgeneralizations, the exaggerated expressions such as “super” and his use of the abbreviation of the English concept of ‘social justice warriors’ escalate his sarcastic tone. Besides the overgeneralizations and exaggerations he makes, the use of the English origin “sjw” might be because he is familiar with the term's frequent use as part of the online popular culture and uses here on purpose to indicate his critic stance by referring to the negative connotations of sjw.

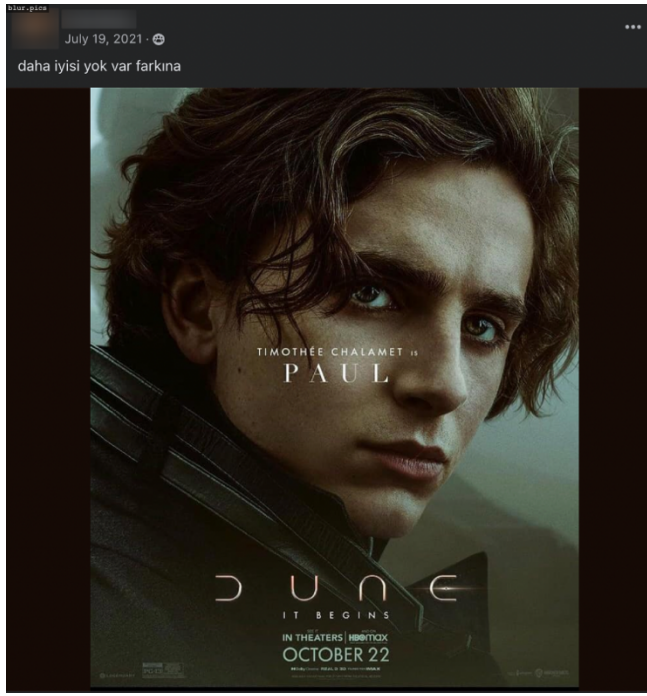
Upon Hasan's comment that contradicts with the dominant reaction that proposes the rehabilitation programs for the criminals (comment 24), a new thread under the post has been initiated. Responding to Hasan, Coşkun states that they do not have a deep idea system on the topic (comment 26). He adds that if they are to keep a record of WhatsApp conversations of the employees, then there will be no one left. He writes WhatsApp as “watsapp” and the distinctive spelling of it resonates with the Turkish pronunciation of the application. In other words, Coşkun has transformed the app's name through employing its pronunciation in Turkish.

Subsequent to Coşkun's comment, Rana opposes Hasan in that theft is quite different from rape, racism, and sexism because theft is about money and property while the other one threatens the right of living and bodily integrity. She adds that for the crimes about basic human rights, and she does not believe in rehabilitation in the case of human rights violation. While she writes this, she inserts a full sentence in English and says, "i don't believe in rehabilitation beybi". The use of English for this phrase might be interpreted as tagging the sentence or marking her ideas in another language as the final remarks. Additionally, "beybi" is spelled similarly to the pronunciation of "baby" and likewise "watsapp", it resonates with the Turkish pronunciation and spelling. This hybrid use of the English words "watsapp" and "beybi" can index the playful and witty tone of the members commenting. Except these hybrid uses, the use of English for the whole comment is a recapitulation of her ideas in her comments (comments 8, 12 and 26). However, rather than repeating, she restates her ideas by using English as a source at her disposal. To put it another way, the non-sequential comments made by Rana indicate that she is a proficient user of English, and being informed of the online conventions, she manipulates English as a communicative resource in her repertoire. Like a verbal duel, Hasan, Coşkun and Rana make use of their diverse resources to refute the others and convince the members who read their comments. However, unlike traditional Turkish verbal duels, rather than the rhyme, the number and diversity of the resources at each party's disposal are the traits enabling them to gain an advantage. This might relate to their geek identity which suggests that they are into having deep knowledge from various resources. As a result, their crafty use of the resources at their disposal indexes their level of geekness. Thus, it is quite common to establish intertextual links by using multimodal and multilingual resources.

Sample 5 provides the group members a space where they express their opinions about the controversial firing of Daniel Klein and extend it to cancel culture as a collective attitude towards discrimination and collective power imposed as a lynch over the less dominant ideologies. The incongruity caused by “cancel culture” results in the playful language practices by the members. As cancel culture is a popular culture terminology adopted by the internet users, there are instances of Internet buzzwords in English as indigenous terms (three instances) that are brought about the popular culture along with the English lexis (seven instances). Additionally, Across-comment English use indicates that the phrases are quoted by another resource in many comments (six instances). However, there is one instance of sentence-level English use in a Turkish-dominant comment, where English is used to express personal opinions, and this can be attributed to the aim of marking the personal opinion (comment 27). Similarly, transliteration is employed once (“watsapp”, see comment 27).

6.2 Sample 6: The clowned, the royal and the ‘daddy’

As a well-known science-fiction movie, Dune has been posted many times in the group and has received many comments including Sample 6. In the post about Dune, Elif shares one of the posters on which Timothee Chalamet, who has the leading role as Paul, and gives her compliments on the movie by writing it is the best. The members react to the release of the posters, and comment on the cast of the movie. They employ playful language using English to state their ideas and express their enthusiasm about the forthcoming movie throughout the 42 comments posted.

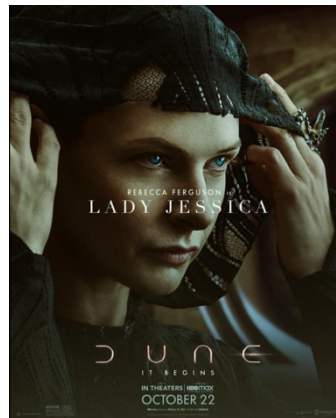


Elif: There is nothing better, realize it!

Figure 15. The screenshot of Sample 6

Elif writes the first comment to her own post. She inserts another poster of *Dune*, on which Rebecca Ferguson is portrayed as Lady Jessica character (comment 1). Even though she only posts the poster with no caption, it receives a reaction by Levent, and this comment initiates a thread about the actress Rebecca Ferguson.

Elif



1

Levent

(P181)
Rebecca ferguson inanılmaz royal duran bir kadın ya
(Rebecca Ferguson is a woman looking incredibly royal man.)

2

Elif

Levent SUPREME

3



(I watched this mediocrity for her(P182))

In response to Elif’s comment, Levent shares his admiration of Rebecca Ferguson and refers to her outlook. He describes her as ‘a woman looking incredibly royal’ (comment 2). He uses “royal”, an English adjective, to describe Rebecca Ferguson. With his choice of the adjective, he expresses his admiration for the noble look of the actress. Then Elif replies to Levent’s comment and writes “SUPREME” with capital letters (comment 3). The Turkish equivalent of supreme is ‘en yüce’ or ‘en üstün, but Elif has used the English word instead of its Turkish correspondent. This might result from its expressive function to convey the meaning of complimenting besides its multiple meanings of supreme that index highest rank or the feature of being the best. Apart from the meaning potential of the word ‘supreme’, it is used as a response to Levent’s comment and written with capital letters. In other words, it escalates the ‘nobleness’ to ‘supremacy’, thus expresses admiration for Rebecca Ferguson. In the following turn, Levent shares the poster of *The White Queen*, a historical drama series about the love between King Edward IV and the commoner Elizabeth Woodville during the years of War of Roses (1445-485). He adds that he finds the series mediocre, but he watched it as Rebecca Ferguson has the leading role. The poster is in English as the language of the series is

in English, as well. He establishes the intertextual link through the acting of Rebecca Ferguson, by which he restates his admiration of the actress. Additionally, due to his fondness of Rebecca Ferguson, he watches the series no matter if it is mediocre or not. This relates to his geek identity because the deep enthusiasm towards the areas and people of interest is a geek trait. Therefore, being interested in Rebecca Ferguson, Levent watches any movie or series in which she acts.

In the 5th comment, Melik responds to the post by writing that he has shared a post about the same topic, and it is more comprehensive than Elif's post. However, he decides to delete his post as Elif has shared it before him.

Melik	Pardon ya görmemişim repost etmişim sileyim, ama benimki daha kapsamlıydı abfjs (Sorry, I didn't see and reposted it. I'll delete my post, but mine was more comprehensive abfjs.)	5
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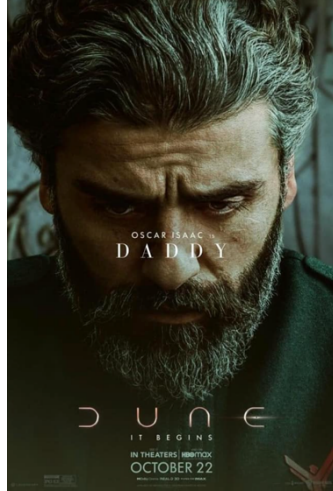
Melik explains that he has not seen Elif's post, and he has reposted it by mistake. He inserts the verb 'repost' and combines it with the Turkish light verb 'etmek'. In other words, he integrates 'repost' as a concept independent of its part of speech and combines it with the light verb to function in a Turkish sentence. This might be the result of the tendency to use online indigenous term 'repost', rather than its translation in Turkish because as a concept 'repost' belongs to online discourse, and it can be integrated into a sentence in Turkish by exploiting the resources of Turkish such as light verb constructions.

After Melik's comment, Elif adds another poster that shows the actor Oscar Isaac who plays the role of Leto as the father of Paul. He is presented on the poster as "daddy" instead of father, as "daddy" is an address form used by the children for their father, and it might indicate that the poster locates Paul at the center of the events. Her comment about the word choice, "daddy", initiates another thread under

the post where the group members discuss the casting of Oscar Isaac in Leto Atrides role.

Elif

9



(P183)

Selma

Elif etkilendim
(I am impressed.)

10

Elif

Selma for sure.....

11

Oğuz

"Daddy" n'alaka ya 😏
(What's the deal with "daddy" 😏?)

12

Elif

Oğuz çünkü öyle fksnajt
(Because is why fksnajt.)

13

Oğuz

Elif bu adamın Duncan olması lazımdı, ben bunu bilir bunu
söylerim 😏
(This guy should have been Duncan, That's what I always
say 😏.)

14

Elif

Oğuz yok artık hiç kafamda böyle bi tip canlanmamıştı. Momoa
daha yakın
(Come on. I didn't depict him that way. Momoa is closer
to the type I have in my mind.)

15

Kenan

Elif ben tam olarak böyle hayal etmişim
(This is exactly what I have imagined.)

16

Eylül

Elif yanıyoruuuummmmmmmmm
(I'm burniinnng.)

17

Tuğba

Elif "daddy"

18



("daddy" (GIF))

Hakan

They knew EXACTLY what they were doing with this.

19

Gizem

Elif ay daddy indeed 😏
(Oh gosh! Daddy, indeed. 😏)

20

Mert

Daddy, dearest 😏

21

In response to Elif's post, Selma writes that she is impressed (comment 10).

Elif tags Selma and writes "for sure" to imply that it is not unexpected to be

impressed by the poster (comment 11). Following the English phrase, “for sure”, Elif adds an ellipsis made up of six dots. The ellipsis implies the feeling of admiration, and the multiple dots escalate it. Apart from the punctuation, the insertion of the English phrase might indicate the members’ literacy of English. As the SIG members do not hesitate to add comments in English during a dialogue, it might be concluded that the SIG members are proficient in English, and they are aware of the fact that using English will not create communication breakdowns.

Oğuz questions the word choice on the poster and asks why it is “daddy” (comment 12). The use of “daddy” in quotation marks reveals the dialogical relation between the comment and the poster. Through the word “daddy”, Oğuz questions the motivation behind the word choice of the poster. Elif responds to him but does not answer his question, which might be because she does not want to explain the reason as she might find the reason unimportant (comment 13). Then Oğuz suggests that Oscar Isaac should have played the role of Duncan and his comment initiates a sub-thread about the casting of the film (comment 14). After Oğuz’s suggestion of Oscar Isaac as Duncan, Elif opposes him and says she has depicted Jason Momoa in the role of Duncan and confirms the cast decision of Momoa in the role of Duncan Idaho, a sword master, commander, and the mentor of Paul Atreides character (comment 15). Agreeing with Elif, Kenan writes that how they have imagined about the cast of Duncan is quite similar (comment 16). With Elif’s comment, this sub-thread is closed.

In the next comment, Eylül responds to Elif’s comment where she has shared Oscar Isaac as the “daddy” (see comment 9 above). Eylül expresses her admiration for the casting of “daddy” with the repeating vowel of “u” (comment 17) while writing ‘yanıyorum’ (‘I am burning’ in English). Like Oğuz (see comment 12),

Tuğba reacts to comment 9 and copies “daddy” in quotation to refer to the poster. Then she inserts a GIF. The GIF⁵⁵ is a scene from *Inside Amy Schumer* series with the English subtitles “Yes, please”. The first instance of using English is the insertion of “daddy” and it might indicate that a reference to the movie poster in comment 9. However, with the GIF which depicts the desire to want more of something whimsically through the facial expression and the subtitles, it can be interpreted that Eylül uses the word “daddy” not only to refer to the poster but also to its connotation that is used for old and attractive men. As for the use of English in the subtitles of the GIF, it might result from the original language of the series it is excerpted from. The combination of the quoted English word and the English subtitles of GIF index alignment with the linguistic felicity of the poster’s caption, and their combination intensifies the sense of adoration in the comment. The juxtaposition of multilingual and multimodal elements in Tuğba’s comment is exploited to constitute a multilayered and complex meaning. Therefore, it can be concluded that Tuğba employs her multiliteracy skills in a complex way to convey the designed meaning.

As a response to the thread about Oscar Isaac as Leto, Hakan writes a comment in English, and he states that the producers know and make the right decisions about the movie. This includes the casting of Leto Atreides and the use of “daddy” on the poster (comment 19). Due to the limited contextual clues, his choice of English might be merely attributed to his personal choice besides his awareness of the members’ English proficiency.

Aligning with the previous comments by Tuğba and Hakan, Gizem emphasizes that “daddy” is a good choice to use on the poster. In this comment, the

⁵⁵ YES, PLEASE,

<https://media.tenor.co/images/f21547a5f1a2e230c5650418fa456f20/tenor.gif?fbclid=IwAR0UfLrEak5EabPH0gPN0wdn-nmm8Ho2xqD03ECmJ4TEXXG0RsGWBLGXlHk>

combination of Turkish exclamation “ay”, “daddy indeed” in English and the woozy face emoji cocreate the meaning of adoration. The first component “ay” is used to express sudden joy, surprise and pain of joy in Turkish. The other component in English is “daddy indeed”, which is used to express that Gizem agrees with the previous commenters about Oscar’s being ‘daddy’. The last component is “😵”, the woozy face emoji⁵⁶ the possible meanings of which might index drunkenness or infatuation. Considering the combination of these components in the context of the post, her reaction can be interpreted to convey the meaning of a great adoration towards Oscar Isaac as the Leto character (comment 20). The juxtaposition of these elements instantiates how Gizem employs her multilingual (Turkish and English) and multimodal resources (text and emoji) to create meaning.

In the next turn, Mert comments in a similar fashion to Gizem. He combines the English words, “daddy, dearest” with the “😋”, drooling face emoji (that might convey the meaning of sexual desire or tiredness)⁵⁷. In other words, she maintains the forefronting of the connotation of “daddy” by combining it with “dearest” to indicate love and the drooling face emoji to imply desire (comment 21). In a Turkish-dominant online conversation, he employs English, a linguistic resource at his disposal, and he combines it with an emoji in another mode. The mixing of these resources serves as a tool to convey the designed complex multi-layered meaning.

While the other members keep commenting on the casting, Emir shares that seeing Timothee Chalamet reminds him of Gina Linetti pronouncing his name and saying “shimmy ya shimmy ye” (comment 25).

⁵⁶ Woozy Face emoji, <https://emojipedia.org/woozy-face/>

⁵⁷ Drooling Face emoji, <https://emojipedia.org/drooling-face/>

Emir Timothee Chalamet görünce aklıma Gina Linetti'nin sesiyle shimmy ya shimmy ye diye devam edişi geliyor sadece. 25
(When I see Timothee Chalamet, I remember how Gina Linetti continues it with shimmy ya shimmy ye after pronouncing his name.)

In this comment, Emir opts to use English for “shimmy ya shimmy ye” and this most likely seems to be a mocking of Gina Linetti pronouncing⁵⁸ ‘Timothee Chalamet’ because it rhymes with “shimmy ya shimmy ye”. As the focus is the sound and translation might disrupt the rhyme, Emir applies English in way that excerpts what Gine Linetti says (comment 25). To put it another way, through the English phrase, Emir sets an intertextual reference to a scene from *Brooklyn Nine-Nine*, a popular comedy series on Netflix. Considering that it might be interesting for the members as the members have a vast repertoire of TV series and movies, he shares a comment irrelevant to the casting but related to the pronunciation of Timothee Chalamet’s name.

Meanwhile, the other users comment more on the movie and the casting. In comment 33, Elif shares another poster of Sharon Duncan-Brewster in the role of Liet Kynes and uses “🙄”, face with rolling eyes emoji⁵⁹. The emoji imitates the gesture and it expresses the disapproval of Liet’s casting (comment 33). Subsequent to Elif’s comment, Gizem responds to it and a dialogical thread is initiated with it.

Elif



33

⁵⁸The video of Gina Linetti, ‘Timothee Chalamet shimmy ya shimmy yay’, <https://www.youtube.com/watch?v=sP6cLTM8pBU>

⁵⁹ Face with Rolling Eyes emoji, <https://emojipedia.org/face-with-rolling-eyes/>



	(🤔 P185)	
Gizem	Elif liet chani'nin annesi mi olacak simdi babasi yerine? (Will Liet be the mother of Chani instead of her father then?)	34
Elif	Gizem kalıtsal özellikleri bile duyumsamışlar pes djsndn ay bilmiyorum ya gerek var mıydı buna (They even sensed hereditary traits, that beats all djsndn. Gosh, I don't know if that is necessary.)	35
Gizem	Elif filmi ben yönetsem bu kadar pislik yapamazdım bu aileye 🤔 (If I were to direct the movie, I couldn't deal that much of dirt to this family 🤔.)	36
Gizem	Elif chani clowndı, filmde ailecek the whole circus olmuslar 🤔 (Chani was a clown, but in the movie, they become the whole circus.)	37
Elif	Gizem villeneuve'ü kayıralım lütfen küçük esprilerle geçiştirelim dksndj (Please favour Villeneuve and let's laugh this off with small jokes dksndj)	38
Gizem	Elif ovdum kendisini yalnız 😊 ellerine saglik, tebrik ederim, ben bu kadar clownlayamazdım bu aileyi, kendisine minnetlerimi sunuyorum (But I praised him 😊. Congratulations to him, I couldn't clown the family that much. I give my gratitude to him.)	39

Concerning the content of the poster shared in comment 33, Gizem asks if Liet will be the mother instead of the father (comment 34). Her question is related to the fact that in the novel written by Frank Herbert, Liet is pictured as a white man. However, in the movie adaptation directed by Villeneuve, Liet is acted by Sharon, a black woman. Elif does not directly answer Gizem's question, but she comments that they have even considered the genetic traits shared by Zendaya (Chani) and Sharon (Liet) in that Zendaya has African roots on her father's side. Being knowledgeable about the book of the movie, Gizem is surprised by the casting of Liet. Elif, a big fan of *Dune*, writes in a defensive manner that they take the generic traits into account while deciding on the cast.

In the next turn, Gizem evaluates the casting of Kynes family along with the changes in the movie and she thinks that the director has dealt dirt to the family (comment 36). In her comment, she uses “🤡”, the clown face emoji, and it might be interpreted as she mocks with the casting decision (comment 36). Consecutively, she adds another comment and extends the clown metaphor for the Chani character and claims that in the movie the family has become the whole circus. Similar to her previous comment, she uses clown face emoji again (comment 37). In the latter comment, she uses “clowndi” (‘was a clown’ in English) and “the whole circus olmuşlar” (‘they become the whole circus’ in English); in other words, she integrates English words into a Turkish sentence through past tense marker ‘-di’ and the light verb ‘olmak’. The reason behind her insertions might be related to the popular meme catchphrase of "You are not a clown. You are the entire circus"⁶⁰. As the catchphrase is used to express irony and mocking, it can be deduced that Gizem mocks with the Kynes family and their casting. At this point, the translation of the “clown” and “the whole circus” might prevent the conveyance of the irony and mockery since the allusion would not be clear. This multilayered meaning is constructed through the resources of Gizem such as English, Turkish and her knowledge about the online discourse in general. Therefore, multilingual resources and various discourses are at play while she creates the designed meaning. As a geek, Gizem displays her identity with her references to the meme and the movie, which indexes her multiliteracy skills in various languages, modes, and discourses.

Elif, as a big fan of *Dune* and Villeneuve, asks Gizem to laugh the Kynes family casting off with small jokes and make positive remarks about Villeneuve

⁶⁰ You are not a clown. You are the entire circus.
https://en.meming.world/wiki/You_Are_Not_a_Clown._You_Are_The_Entire_Circus

(comment 38). Gizem explains that she has already praised him and congratulated him (emphasized in bold and red color). She adds that she could not clown the family as much as he did. In this comment, she switches to English and uses “clown”. However, this time she adds the suffix ‘*lA-mAk*’ which produces verbs from nouns and thanks to the suffix in Turkish, the English word is integrated into sentence. Her use of the English word “clown” might be in order to align with her previous comments and maintain the reference to the popular meme catch phrase so that it can embody and carry all these contexts. Therefore, the use of English word both marks the dialogical connection between her comments under the thread and creates an intertextual link with the popular meme. In other words, English as one of the resources of Gizem, serves as a tool to index Gizem’s knowledge of the memes and competence in constructing meaning through the use of the dominant online discourse.

Overall, Sample 6 contains 17 instances of switches to English. The majority of these are lexical insertions (13 instances) and one of them is on the sentence level (comment 19). There are two instances for formulaic phrases and expression (“for sure” in comment 11 and “SUPREME” in comment 3) and one for the subtitle of GIF. However different the switches are, they are not random choices of language, but rather online communicative strategies that aim at conveying the message through the language shifts as a digital convention.

This chapter has exclusively focused on how English emerges throughout the interactions, and it shows that inserting English in Turkish-dominant conversations is a commonplace practice within the group interactions, which might result from the default multilingual design of the digital space (Androutsopoulos, 2011b). Also, as the user profile of the Facebook SIG under focus is well-educated, most of them have

sufficient English knowledge and use it as their social and cultural capital, which might give rise to embed English words' insertions into the sentences (West, 2010; Barton & Lee, 2013). Apart from their knowledge of English, the members have geek interests, which means they have become experts on their topics of interest in a dedicated manner (McArthur, 2009). Therefore, they tend to borrow words and concepts from their fields of interests regardless of which languages the words and concepts belong. This signifies that multilingual repertoire should be approached as a whole.

The analysis has shown that intracomment uses of English words or phrases occur as 713 instances that make up the 84% of the emerging uses of English in data. The two exemplary excerpts analyzed in this chapter demonstrate this clearly: the majority of the English use in both samples are at the word or phrase level. One reason for this propensity might be related to the heterogenous structure of Turkish language. In terms of its composition, Turkish is already a heteroglossic language with many words from Arabic, Persian, French, etc. Thus, it has devices allowing foreign words to be easily integrated into sentences (Backus, 2009), such as suffixes (e.g. -lAmAk, see comment 39, sample 6) and light verbs (e.g. -etmek, see comment 5, sample 5). Another reason for the dominance of intracomment English can be attributed to the integration of Internet-inborn idiosyncratic lexis into the sentences because they carry unique meanings that cannot be given with another language due to the words' particular discourse (Blackledge & Creese, 2014). Besides, the widespread use of English-based Internet language can be regarded as cultural capital because it indicates being young, urban and cool (Boyd, 2006). That is why, they might not be translated into Turkish.

Following intracomment English, intercomment uses of English is one of the most emergent heteroglossic practices of the SIG interactions on Facebook.

According to the conducted analysis, 83 instances of intercomment English have been identified and it comprises 9 % percent of the emergent uses of English. The multiple occurrences of English across whole comment might be related to the high education level of the users. As majority of the SIG members have knowledge of English, they do not hesitate to write full comments in English. Although these insertions all are at the sentence level, each instance indexes different meanings. For example, while in one instance a comment writing solely in English might serve as quotation (see comment 8, sample 5) (Fairclough, 2003) in order to indicate stance, it might index emphasis one's personal stance through the manipulation of markedness of English (see comment 27, sample 5). Moreover, intracomment emergence of English can function as interjections. English interjections make up 2% of the data with 20 instances. The inserted English interjections can be in the form of formulaic phrases or words (Androutsopoulos, 2012). They are used by the members to make meta-comments, show reactions (see comment 11, sample 6) or express exclamations (see comment 3, sample 6). As Boyd (2006) has explained this might serve to convey the message of being urban and cool.

Insertions of the attachments containing English use constitutes 7% of the whole data with 56 instances. Attachments show variation similar to the previous types of English insertions. However, attachments diverge from them in terms of form because attachments can be in the form of a website link (see comment 5, sample 5), a GIF (comment 18, sample 6) or in an image format (see comments 1, 4, 9 and 33, sample 6). The underlying reasons for the use of English in the attachments might be diverse, as well. Whereas English is the original language of the attached

items or sources in some comments (see comment 5, sample 5), it can be used as captions of the inserted memes, images or GIFs (see comment 18, sample 6). In the former case, English is preferred as it is a shared symbolic and cultural capital by the SIG members (Barton & Lee, 2013).

The multilingual analysis of the data reveals that the interactional practices of the Facebook SIG are linguistically heteroglossic. The integration of English in different forms and purposes is common in the data set. This might indicate that the coalition of these varying practices comprises a hybrid heteroglossic online discourse as the use of English serves for various purposes in each instance. Additionally, the manipulation of multilingual resources is not only linguistically but also discursively heteroglossic as the coalition of the diverse uses of English is an indexical tool adopted by the members in the meaning creation process (Leppänen, 2009). The integration of heteroglossia as the analytical framework facilitates the deeper understanding of the multi-layered heteroglossic practices (Leppänen et al., 2009).

Besides the meanings indexed through complex heteroglossia in the SIG, the implementation of these practices displays the intertextual relations amongst various texts. For instance, English is used to quote comment 8 in sample 5 in order to imply the words belonging to Daniel not the commentor. However, besides this indexical meaning, the use of English has created an intertextual link with the comment and the utterances of Daniel Klein (see comments 8,12, and 17 in sample 5).

Additionally, the formulaic use of English (see comment 12, sample 6) encompasses all the previous uses of it and creates another link in the chain of communication (Bakhtin,1986). The attachments have been already mentioned in the previous chapter and they are essentially intertextual because they signal another source in a different mode or on a different platform while creating meaning. Lastly, like

formulaic language, Internet-inborn buzzwords in English allude to previous uses and contexts in which the words have been used. This reinforces the spread of the terminology with further use.

Overall, the present heteroglossia on the Facebook SIG describes the intricate interplay of linguistic practices. Besides adding diversity and reflecting the translocality of the digital space thanks to many users with different backgrounds, each instance of English in these Turkish dominant interactions indexes another meaning. To understand the meanings and participate the interactions in the SIG, having the same linguistic capital – being proficient users of English and Turkish- is not enough, but sharing associated cultural and social capital is necessary to participate. In other words, these idiosyncratic practices of English-induced multilingualism underline the importance of linguaculture in terms of creating and grasping the meaning.

In the following chapter, I will discuss the widely emerging heteroglossic practices and the intertextual relations they have established as a part of the in-group linguaculture.

CHAPTER 7

DISCUSSION

In this chapter, I will discuss the findings that are elaborated in three main sections. Firstly, I will discuss how meaning is created through figurative language, multimodal affordances, and the use of English as the constituents of in-group linguaculture. In other words, I will focus on the commonly practiced in-group heteroglossia. Following this, the dominant practices will be discussed under the title of intertextuality. Finally, I will discuss how these heteroglossic intertextual practices construct the linguaculture of the SIG.

As mentioned above, this study has aimed to answer the following research questions:

- i. How is Turkish digital linguaculture constructed in a Facebook SIG?
- ii. How are intertextual references exploited by the group members?

In order to seek answers to these questions, I have divided the analysis chapter into three parts. Each part explores prominently emerging semiotic practices (that are analyzed in Chapters 4, 5 and 6) in the light of heteroglossia, intertextuality, and linguaculture.

The term linguaculture implies that culture consists of shared meanings, and likewise, language is beyond being a system, but it carries discourse, as well (Agar, 1994). In this sense, the theory of linguaculture overlaps with the Bakhtinian understanding of language, and as my analysis suggests, this theory saves language from the reductionist ideologies that confine it into a mere linguistic system. The linguacultural perspective suggests that language can be integrated into novel contexts due to its culturality, and language has a transformative power of changing

contexts, and the feature of being used in a new context is similar to Bakhtinian dialogism and intertextuality.

Building on the translocal linguistic flows, understanding the theoretical frame of linguaculture draws on both the translocal linguistic forms and the meaning aspect of the language, which relates to the culturality of language. Drawing on this perspective, the meaning-making practices go beyond the formal features of the language. They both transform and are transformed by the individual and culture. Thus, in this chapter, I will refer to the meaning construction with regard to in-group linguaculture.

As one of the preliminary linguistic practices, figurative language exploits the interplay between language and form. As this dimension actualizes itself differently in every language, both linguaculture and figurative language are unique to the context where they are used. In the same line, the analysis of figurative language informed by heteroglossia has shown that figurative language is practiced by incorporating affordances of the digital space. Therefore, the translocality of the online both transforms and is transformed by the context. As a result, online figurative language is distinct from offline. While offline figurative language mostly makes use of local sources, the online practice of figurative language embodies intricate heteroglossia with various language and genres, and intertextual relations. To illustrate, the meme comment 50 in Sample 2 alludes to the TV series (*13 Reasons Why*) and the movie (*Dune*), which creates intricate multi-layered relations of texts. To grasp the whole playful meaning, it is necessary to be, informed about the series, *That Damn Smile* meme, and the movie and have knowledge of Turkish, and English. Unlike the traditional allusion, this instance is multilingual, multimodal, and layered with multiple intertextual relations. Likewise, in the same sample,

comment 35 in Sample 2 exemplifies the distinctive figurative language use. It mixes a Turkish proverb, with two science-fiction directors of the relevant movie, lyrics of a song, and a religious title with a singer's name in order to create the intended meaning. In other words, the proverb as a local Turkish source is transformed through the global elements resulting in the present discourse of the world-renown *Dune*. Besides the linguistic level, interdiscursivity is at play in this instance because religious, art, and science-fiction discourses are adjacent to one another (Fairclough, 1992, 2003). These densely layered heteroglossic practices result from the SIG members' high level of knowledge about many fields so that they can incorporate many texts innovatively and affordances of the translocal internet.

The digital Turkish figurative language is transformed through the insertion of Internet-indigenous and English words into the figurative language such as the online metaphor "certified twink" (comment 12, Sample 2), the metaphor of "spice gözlü Chani" (translated as 'spice eyed Chani', comment 14 in Sample 2) and the simile of "Britney gibi herkesin önünde mental break down geçirmek" (translated as 'like Britney, having a mental breakdown in public', comment 35 in Sample 1). These figurative language instances both involve intertextual references and English words. Thus, the figurative language having its genesis in the Turkish language is transformed during online interactions. As a result, both the construction and understanding of the meaning outreach the knowledge of Turkish.

Therefore, relating to the previous literature about the topic, Turkish digital figurative language employed in the SIG's interactions is transidiomatic as the linguistic resources are manipulated according to the channel, speaker, and the communicative environment (Jacquemet, 2005, 2018). Also, the figurative language applied in the group is heteroglossic because of various discourses, modes, and

languages at play, which leads to established multi-layered intertextual relationships throughout group interactions. The coalition of these multi-layered linguistic practices forms one aspect of the in-group linguaculture.

One of the distinctive affordances of online space is the use of multiple modes such as textual, visual, and audio, and the incorporation of the visuals is further promoted by the digital culture. In the context of Facebook, textual and visual data are dominant. Even though the visuals such as emojis, images, memes, and GIFs contain universal elements, their in-context use is distinctive and culture-specific (Sugiyama, 2015). In the digital space, the interaction between text and media shapes the peculiar meaning of these modes (Shail, 2010; Carmen & Lee, 2013; Al-Rashdi, 2018).

The insertion of the multimodal devices in the data set is often intertextual as most of them, particularly images and symbols are remediations of other genres (Bolter & Gromola, 2005) and refer to other texts outside the data set (see comment 2, Sample 3 and comment 102 in Sample 4). However, as they are detached from their source, their meaning potentials are polysemic, through their interaction with text but they gain in-context meaning (Shail, 2010). For instance, comment 36 Sample 4 remediates the series named as *My Name is Earl* into a GIF. The GIF depicts a reaction of shock and strong disgust through the mimics of the character, Darnell. The scene has become quite popular online and is started to be named as *Disgusting Face* meme. However, the meaning it adopts in comment 36 is to indicate a strong dislike of the shared content in the post. Thus, Darnell's reaction has attained a novel meaning; in other words, it has undergone semiotic expansion (Vásquez & Aslan, 2021).

In addition to the multimodal devices detached from their source, emojis have been employed a lot during the meaning creation process. Considering the rate of emoji use, they compose more than half of the integrated multimodal resources. Thus, they are particularly important in the meaning-creation for the SIG interactions. Even though they are devised to represent emotions, their use extends this. They can be applied to index alignment between participants (see comments 27,70 and 74 in Sample 4), structure interactive exchanges (comments 106 and 119 in Sample 4), and indicate tonality (comment 51, Sample 4). The use of emojis is indexical, thus intertextual because their meanings are obtained through the intertextual relations with the previous and incoming utterances. Thus, the meanings constructed through emojis are also context specific. For instance, Comment 17 Sample 4 the use of the two black heart emojis might indicate friendliness, gratitude due to Belgin's help and grief that Serra feels as she lost her pet to whom Belgin has helped. Additionally, the multiple insertions of an emoji in a row intensify the meaning. Thus, the quantity of the emojis is manipulated as a tool to escalate the intended meaning. While the emojis are added to the comment, their form has mostly stayed the same, but their meanings have varied a lot based on the texts they are adjunct to. For instance, the slightly smiling emoji can indicate both friendly tone (see comment 16 in Sample 2) and sarcastic tone (comment 52 in Sample 2) depending on its context. However, thanks to the current improvements, the uniformity of the emojis is valid for some, and other emojis have variations to index skin colour and gender. For example, Comment 39 in Sample 4 includes a variation of facepalming emoji. Arzu's choice of emoji is on purpose to index her identity in terms of gender and skin color. Therefore, considering its frequent occurrence; it might be interpreted that the use of emojis has contributed a lot to the formation of

in-group linguaculture. Apart from emojis, GIFS, links and symbols are practiced commonly by the members.

Besides the integration of figurative language and multimedia, the materiality of digital space allows for the co-occurrence of multiple languages. Also, the digital space is English-based in origin; thus, the terminology about it is mostly in English, and it is not translated often (Androutsopoulos, 2011b). As a result, English insertions are quite common in online interactions. Additionally, since Turkish is a hybrid language that embodies established loan word constructions; it has devices to integrate English into the language (Backus, 2009), which accounts for the vast use of English lexical insertions. Besides Turkish, the intellectual background of the group members allows them to integrate English lexical items into their sentences.

Apart from the use of English words, English manifests itself across comments and attachments. This might be the result of the shared awareness about the fact that most SIG members are proficient enough to use English, and the whole comment or an attachment in English would be comprehensible for most of the group members. To illustrate these three common uses of English, Comments 2 and 3 in Sample 3 in Chapter 5 are examples of the sophisticated word-level use of English and how it is expanded through the sentence-level English as a proverb and a screenshot of the tweet. Comment 2 includes the Internet buzzword "cancel culture" and its combination with the game metaphor. In the following comment, the game metaphor is expanded through an English proverb "Play stupid games, win stupid prizes." and a screenshot of a tweet to indicate what is meant by the proverb. This sophisticated instance is transidiomatic (Jacquemet, 2005, 2018), heteroglossic and intertextual and can be explained through the identity, background, interests of the group members, and also the multilingual affordances of Facebook. In other words,

English insertions can be explained as the shared symbolic and cultural capital among the members (Barton & Lee, 2013) as they employ the words and concepts transferred from the original discourses of movies, games, books, etc., which ends up the intertextual composition of the texts.

The heteroglossic combination of figurative language, multimodal resources and the use of English creates an online hybrid discourse where multiple modes and languages co-construct the meaning. Besides these formal aspects of online practices, the juxtaposition of these heteroglossic elements establishes multilayered intertextual relations with various texts and platforms. For instance, in order to set an intertextual link to the *Dune* movie, the Turkish idiom is transformed through an interlingual pun between the words ‘dune’ in English and ‘dünya’ in Turkish in Sample 2 Comment 2 by Meriç. In other words, the proverb, a Turkish local resource, is mediated and amplified with the intertextual reference to the globally known movie. Besides figurative language as a local Turkish source, the multimodal resources that are afforded online are widely employed to establish intertextual relations. In Sample 2 Comment 50, the meme creates an intricate intertextual link between the *13 Reasons Why* series and *Dune* movie. This instance does not only demonstrate how meaning is created with available multimodal resources but the complex intertextual relations between the *13 Reasons Why* series, *That Damn Smile* meme and the movie *Dune* past behind the comment (Bailey, 2012). Likewise, the complex intertextual relations can be set by using English. In comments 36 and 37 in Sample 6, the use of “clown” and “the whole circus” relates to the meme that is composed by the combination of the catchphrase which is a tweet in its origin and the image macro that depicts the courtroom scene of the remastered version of the *Phoenix Wright: Ace Attorney*

Trilogy game. Each layer of meaning in the comment sets a different intertextual link with a different text, thus, with a discourse.

The multi-layered intertextual relations are only available to those who can identify the references; in other words, it is closely linked to the shared cultural capital of the members (Nissenbaum & Shifman, 2017). The shared capital manifests itself as a collection of multiplex literacies. However, the literacies should not be reduced to reading the intertextual references or employing them to construct meaning, but socializing and displaying identity, as well (Jones & Hafner, 2021). Therefore, the integration of multiple modes (the integration of the multimodal resources) local (the use of local linguistic practices such as Turkish idioms and proverbs), and global resources (the use of English as an international language and the globally known topics discussed in the SIG do not only signify the multiliteracy of the members but also their sophistication and urbaneness (Boyd, 2006). Additionally, the commonality of the intricate intertextual practices might be attributed to not only the shared capital but also the geek identity of the SIG members. As a feature of geeky media, the SIG members' practices require specific literacies that involve the reading and integration of the history and intertextual references behind them, which is a way of solidifying their geek identity (Tocci, 2009). For instance, using images (see comment 31 in Sample 3), GIFs from favorite movies (see comments 2, 13 and 36 in Sample 3), video of a movie scene (see comment 87 Sample 4) and emojis (see comment 37 and 39 in Sample 6) can be used for referring to movies and memes. Beyond these references, the integration of these multimedia indexes geekiness of the members as of their fields of interests. Besides these multiple modes, integration of English might also index their geek identity because it is also a literacy gained through geek interests such as playing games

reading and watching about the topic of interests (Tocci, 2009). However, the use of English during in-group interactions outreaches indexing geek identity. As most of the English used during online interactions involves Internet-indigenous lexis, it might index the digital literacy of the members because they can mark the members' knowledge of the digital discourse as a part of their cultural capital. The members' command on the digital affordances and their crafty use of new media resources as a result of their digital literacy might relate to their millennial identity as educated digital natives with shared interests (Sierra, 2021).

Apart from the juxtaposition of these heteroglossic resources, how Turkish is used is a great indicator of in-group heteroglossia. As a translocal space, the digital space is stripped from monolingual or national language ideologies. Thus, it enables intra-lingual heteroglossia to be manipulated as a strategy. Diverse styles, registers, vernaculars manifest themselves as constituents of heteroglossic meaning creation in the SIG. For instance, Selin uses 'takılmak' ('to hang out' in English) in comment 21 Sample 1, and likewise, Devrim uses "geyik" ('yap' in English) in comment 5 Sample 5. The use of slang words in these contexts does not only index their command of spoken Turkish, but they serve as stylistic strategies to indicate their urbanness (Boyd, 2006; Erduyan, 2020). Apart from the transfer of the spoken slang, "Şükela", digitally coined Turkish slang, is used by Duru in comment 31 in Sample 4, which indexes the digital literacy of the members. In addition to the integration of slang as a stylistic choice, various registers have their place in the comments. Thanks to the hybrid composition of the digital space, the religious register (comment 35 in Sample 2) and e-mail-specific register (comment 13 Sample 1) can cooccur during conversations. The co-occurrence of these registers contributes to humorous and playful tonality. The integration of vernacular is another integrated intra-lingual

variety practiced in SIG. For instance, Hülya changes the spelling of ‘devletimizi’ as “dövlötömözö” (‘our government’ in English) in comment 4 Sample 1. Similarly, Selin writes “tikenli” instead of its spelling as ‘dikenli’ (‘barbed’ in English) in comment 21 Sample 1. The integration of these vernaculars is realized through orthographic variation, and this introduces the multiple voices (Hinnenkamp, 2003, 2016). Apart from being multivoiced, these practices are employed for indicating diverging social (being urban and middle-class) and ideological (anti-government political) viewpoints. Besides these text-based local sources, random laugh is also an occurring phenomenon (see comment 21 Sample 3, comment 107, sample 4). Being a Turkish-specific online practice, it has been employed as a conversation management strategy of mitigation and tone. In addition to these varieties, the use of loan words such as “pastoral” (comment 26 Sample 1), “ekstrem” (comment 39 Sample 1) and “bio” (comment 1 Sample 5) in addition to scientific terminology e.g. ‘doğal seleksiyon’ (‘natural selection’ in comment 1 Sample 1) and “biyoçeşitlilik” (‘biodiversity’, in comment 75 and 78 in Sample 4) reinforces the display of urban and cultivated identity. In addition to intra-lingual varieties in Turkish, verbal duelling as a common colloquial Turkish practice (Dundes et al., 1970) is adapted into the digital practices of the members. For instance, Gizem and Elif has a duel about whether James McAvoy is a himbo or dilt (see comment 21, 22, 23, 24, 25 and 26 in Sample 2). Using rhetorical questions and tag questions in Turkish, they have a refined verbal duelling about a globally known figure. Another example of duel is between Galip, Gökhun, Oğuz and Arzu (see comments 55,56, 57, 63 in Sample 4). Their interaction displays how verbal duelling practices are mediated by the affordances of digital space such as multimodal and asynchronous duelling. Likewise, Arzu’s (“that’s it” in comment 42) and İsmail’s (“deal with it” comment

44) nonconsecutive comments in Sample 4 exemplifies a transformed duelling practice in that it involves use of English. Considering the intra-lingual heteroglossic practices; they do not only serve as tools of meaning creation but also bridges to other texts. Thanks to these intertextual links established through Turkish - a local source -, they construct their identity as sophisticated, competent Internet users.

Overall, the juxtaposition of these diverse modes, languages, global and local discourses create a hybrid discourse which is shaped by heteroglossic practices and intertextual relations. As a result of the hybrid discourse that encompasses local and global discourses along with the integration of multimodality, being multiliterate in these numerous modes and discourses is necessary to participate the interaction in the SIG.

This section concludes that three common practices should be approached from a heteroglossic perspective because the heteroglossic affordances of Facebook, and the interplay of text-image and local-global stand at the center of the actualized meaning potentials. Additionally, the present heteroglossic resources serve as the multimodal and multilingual medium of intertextuality, which results in a hybrid discourse. Through the intertextual relations set by these resources, urban, cultivated and multiliterate geek identities of the members are displayed.

CHAPTER 8

CONCLUSION

Throughout this final chapter, I will discuss three key issues with the purpose of finalizing this thesis. The first section will provide the reader with an overview of this thesis. In the second section, I will discuss the limitations of this study, refer to possible solutions to these, and offer suggestions for future research. In the final section, I will cover the possible implications of this study.

8.1 Overview of the thesis

This thesis is organized into 8 chapters. In this section, I will briefly cover the content of the previous chapters. Chapter 1 underpinned the present thesis. Starting with my motivation for this study, the rationale of this thesis and the research questions were presented. Following them, an overview of Facebook's history as an SNS was provided. In the following subsections, the adopted frameworks shaping the thesis study were presented in two sub-headings: linguaculture as the theoretical framework, intertextuality and heteroglossia as the analytical frameworks.

In Chapter 2, I reviewed the available body of research literature in the relevant fields. The first subsection introduced the studies adopting intertextuality as a part of their theoretical framework, particularly in the field of sociolinguistics. Then focusing on online practices, I introduced the relevant research about heteroglossia. As heteroglossia actualizes itself in multiple ways, I provided two subsections about the two focus areas of this thesis: multimodal and multilingual heteroglossia online.

In Chapter 3, I aimed to describe the implementation process of the study. Initially, I explained the process of joining the Facebook groups and the SIG. Following this, I described the setting of the SIG. Then I explained the rules to be a member of the SIG and portrayed a general profile of the SIG members. In the fourth sub-section, I gave a detailed account of the data collection process. Following it, the data selection process was outlined. I allocated the sixth sub-section for the detailed description of grounded theory coding methods that I applied in the analysis phase. Subsequently, I explained my role as a researcher in the course of this study. Then I gave a general description of ethical concerns about the study by addressing how I attended them. In the last sub-section, I explained the data presentation convention to clarify how I presented the data in the following chapter.

Chapters 4,5 and 6 are the three analytical chapters of this thesis to answer the research questions of the study. In Chapter 4, the emergent figurative language in the Facebook SIG that were analyzed around the two representative post samples. The first section described the post about an MIT study and a post-apocalyptic scenario related to it. The second section depicted the sample post about the release of the science-fiction movie, *Dune*, and the comments it received. Following the description of the two representative post samples, the in-group figurative language was analyzed around the concept of intra-lingual heteroglossia referring to the relevant literature. Chapter 5 explored the multimodal practices of the group members through the most emergent multimodal devices in two representative posts. The first section was allocated for the description of the multimodal devices in the sample post about the trailer of *DNA: Sonun Başlangıcı* (DNA: The Beginning of the End), the first locally produced science-fiction movie in Turkey. In the second section, another representative sample post which is about donating trees for fire

areas after the massive fires lasting 9 days and affecting most parts of the Aegean and Mediterranean region was described in terms of multimodal devices used throughout the post. At the end of the chapter, referring to the literature about multimodal devices in the digital space, I made the analysis of both posts from the lenses of intertextuality and heteroglossia. In Chapter 6, I explored English-inserted practices during the interactions of the SIG through the mostly emerging uses of English. The first subsection depicted the sample post about the firing of Daniel Klein, a game designer, from his job because of the racist and sexist comments that he made publicly. In the second section, I described how English is used by the SIG members during their interactions under the sample post about the casting of the movie *Dune*. Following the description of the most emergent uses of English, I finalized the chapter with the analysis of these practices in the sample posts around the literature on multimodal heteroglossia and intertextuality.

In Chapter 7, referring to the research questions of this thesis study, I wrote an overall discussion of the emergent linguistic and multimodal practices to describe the in-group interactions from the standpoint of the linguaculture frame. Each of these three common linguistic practices was approached as a part of the heteroglossic meaning creation process during the SIG interactions. Then I provided a general description of how these heteroglossic resources establish complex intertextual relations, construct identities and transform Turkish language, thus the hybridized linguaculture of the SIG.

8.2 Limitations of the study

As I mentioned in Chapter 3, Methodology, my biggest concern was the privacy of the SIG members and the selection of the participants, thus I sent a private

message to the participants during the whole data collection phase, starting from the pilot study. However, even though I informed each participant via private messages on Facebook Messenger, some of the participants did not receive the messages due to their privacy settings. Sending messages and waiting for the answers of the numerous participants from whom I collected data for three months was quite time-consuming. Therefore, I opted to follow the same procedure with the studies collecting anonymous data: I received consent only from the group administrators and shared the website with the participants answering my private messages.

Moreover, this thesis study is quite population-specific, and it might not be representative of the Turkish digital linguaculture. Therefore, other studies choosing to focus on other populations might yield different findings. However, as I stated in the Introduction Chapter (Chapter 1), the aim of this study is to provide a perspective through the online linguacultural practices of the Facebook SIG and spot a gap in the literature to pave the way for more research on the topic with social media users with diverse profiles.

8.3 Implications of the study

This thesis is a discourse-based study informed by intertextuality and heteroglossia as its analytical framework, and it focuses on the Turkish linguacultural practices of a Facebook SIG. Although the group is made up of 7000 users with diverse demographic characteristics, their funds of knowledge and areas of interest are quite similar. Thus, they all performed similar heteroglossic linguacultural practices densely layered with intertextual references. However, their practices are peculiar to their context. Therefore, a study with a similar research typology in

different digital contexts would provide another aspect of Turkish digital linguaculture.

From the lens of linguaculture, language has the power to transform the context and be transformed to be used in a new context at the same time. Therefore, to understand the transformative power of the language, the linguistic practices of the same community on various platforms and offline can be the topic of new research. Additionally, another Facebook group of people who use Turkish in their online interactions can be the subject of the study in order to see how Turkish is transformed in other contexts.

Being related to its affordances and translocality, digital space provides a vast opportunity of establishing intertextual links in multiple ways easily. In other words, the digital is intertextual and heteroglossic (Androtsopoulos, 2011b), and thus it has a hybridized discourse. The hybrid discourse of the digital does not only transform linguistic practices, but also the practices of literacy (Jones & Hafner, 2012). As a more comprehensive and dynamic understanding of digital media, multiliteracies are necessary to approach the online practices and linguacultural practices, in general. As Cope and Kalantzis states our practices do not only design meaning-making but social and community futures (2000). Therefore, the long-term goals of literacy in educational curricula should be upgraded to achieve multiliteracy among learners so that it can prepare learners for the digitalized and globalized future.

Above all, this study is situated at a position where many disciplines intersect such as computer studies, information sciences, engineering, politics, psychology, sociology, education, and linguistics. However, the literature on the intersection of these fields is quite limited in the context of Turkey. Particularly, there are limited number of research studying how meaning is constructed in a digital space has not

been studied from an interactional sociolinguistic perspective in Turkey. Thus, as well as sociolinguistics, this study contributes to the literature on internet studies and Turkish language use in that Turkish language and linguaculture latch on the digital context concurrently, transforming the context of the digital space.

Apart from the mutual transformation of Turkish and digital discourse, the internet provides a neutral arena to include varieties of languages. Thus, digital space creates a neutral translocal arena welcoming intra-linguistic varieties of Turkish. As a result, this study might foreground Turkish heteroglossia along with the integration of different semiotic resources and genres. Therefore, it might serve to demonstrate the rich heteroglossia of Turkish and pave the way for future studies that will focus on Turkish heteroglossia.

APPENDIX A

ABOUT SECTION: RULES OF THE SIG

Paylaşımlardan önce burayı okuyunuz!

Geeklerin,

- Sevdliğini konuştuğu
 - Sevmediğine saldırmadığı,
- mis gibi gruptur.

Geeklik ile alakalı konular konuşulur. Geeklerin ilgilendiği, üzerine diyecek laflarının olduğu mevzular konuşulur. Kişisel olaylar, bir şekilde geek dünyasında / internet gündeminde etkisi olmayan şahıslar ve gündelik geyikler grubun konusu değildir. Bu tarz paylaşımların yorumları kapatılacaktır. Kurallardan sonra tam listesi verilmiştir.

Basit Kurallar:

- Denyolar atılacaktır.
- Faşist, ırkçı, aşağılayıcı, tüketmeye / yıldırmaya yönelik davranan, tatsız karakterler atılacaktır.
- Tartışayım derken dozunu kaçırıp itici / hakarete varan üslup benimseyen ivedilikle atılacaktır.

Gözlemler Sonrası Ek Kural:

- Ota boka admin etiketleyip hesap soran vatandaş özenle atılacaktır. "Report" tuşunu kullanın, gruba aldık diye dramalarınıza seyirci olmak zorunda değiliz.

Grubun konusu ASLA olmayan ve yorumlara kapatılacak / silinecek şeyler:

- sadece komik diye paylaşılan bilimüm zerzevat.
- üsttekilerle asla kesişmeyen kişisel konularınız, güzel yaşamınız, size ait herşey.
- diğer grup üyeleri hakkında tekil konu açmak
- açılan ve belirtilen konunun spamlenerek, dalga geçilerek, sadece caps/link/gif vs paylaşımı ile rayından çıkartılması, konu ile ilgili sohbetin ilerlemesini engellemek yanlıştır. Konusundan saparak sadece boş geyiğe dönen konular yoruma kapatılır, üyeler uyarılır. Tavsiye etmiyoruz.

Grubun konusu olan konu başlıkları:

- filmler. bilhassa bilimkurgu, fantastik, süperkahraman, korku tarzı.
- diziler. bilhassa bilimkurgu, fantastik, süperkahraman, korku tarzı.
- teknolojik gelişmeler, ürün detayları, tavsiyeler.
- e oyunlar tabi.
- anime, manga, otaku stuff.
- çizgifilm, animasyon, nostalji çizgifilm.
- kitaplar. her türlü olur. kesişim yine üsttekilerde çıkar.
- tek başlıkta tutmak kaydıyla sevilen şunlar / bunlar / ürünler / şarkılar / tavsiyeler. konsept tutarlı olmalı.
- grup üyelerinin farklı mecralarda birbirlerini bulmasını sağlayacak nickname, account, hesap paylaşımları
- felsefe, pozitif bilim, metafizik, bilgi bilimi.

- atayizim, dinizm, imanizm.
- internet kültürü, meme'ler, meta konular.
- uzay / galaksi / astrofizik / uzaylılar.
- bilinmeyen tuhaf olaylar, ilginçlikler.
- figürler. lego, knex tarzı ilginçli oyuncaklar.
- 80'ler, 90'lar, 00'lar tarzı tematik nostalji.
- birbirimize bişeylerimizi gösterelimler.
- gündemle alakalı, kanlı bıçaklı olmayan ama tartışmalı şeyler.
- evcil hayvan / sokak hayvanı konusu.
- ani-acil destek ihtiyaçlarınız.
- üstteki konularda yapacağınız çalışmalar hakkında destek, tavsiye.

çok sevgiler, güzel muhabbetler!
esen kalın <3 Daha Azını Gör

Please read here before posting!

Geeks,

-talk about their interests

- do not attach on what they do not like in this nice group.

The geek topics are discussed. The topics in which geeks are interests or on which geeks have a lot to say are discussed here. Personal issues or people who are not related to geek realm/ internet agenda are not relevant to this group. The comments of these posts will be closed. Total list of these is provided following the group rules.

Basic Rules:

-Bonehaads will be banished.

-Fascist and racist characters who insult and act in order to demoralize will be thrown out.

-The ones who know no bounds while discussing will immediately be thrown out.

Extra Rule After Observations:

-The members who label admins for all the nonsense will be banned. Use the "Report" button, just because we let you in, we do not have to witness your drama.

The topics that will NEVER be a subject of the group and will be deleted/closed:

-things shared just because they are funny

-the ones never include the geek topics, you beautiful life and everything you own

-creating post about just one group member

-sabotaging the posts by spamming, mocking and deviating through caps/link/gif and preventing the conversations about the topic is wrong. The posts getting off-topic and turning into mere chit chat will be closed, and the members are warned. We do not recommend this.

The topics of the group:

- Movies, especially science-fiction, fantastic, superhero and horror
- Series, especially science-fiction, fantastic, superhero and horror
- Technological advancements, details about products and recommendations
- And games, for sure
- Anime, manga, otaku stuff
- Cartoons, animations, and nostalgic cartoons
- Books, in any genre, including the ones intersecting with the topics above
- With the condition of keeping under one post, the loved things/songs/suggestions. The concept should be consistent
- Posts where members share their nickname and accounts in different platforms
- Philosophy, positive science, metaphysics and information science
- Atheism, religionism, faithism
- Internet culture, memes, meta content
- Space/galaxy/astrophysics/aliens
- unknown strange events
- figures, lego, interesting toys like knex
- 80s, 90s and 2000s style thematic nostalgia
- the posts to show what we have
- controversial but not at daggers things about the agenda
- pets or stray animals
- emergency support and urgent needs
- support or suggestions for the work you will do about the topics above.

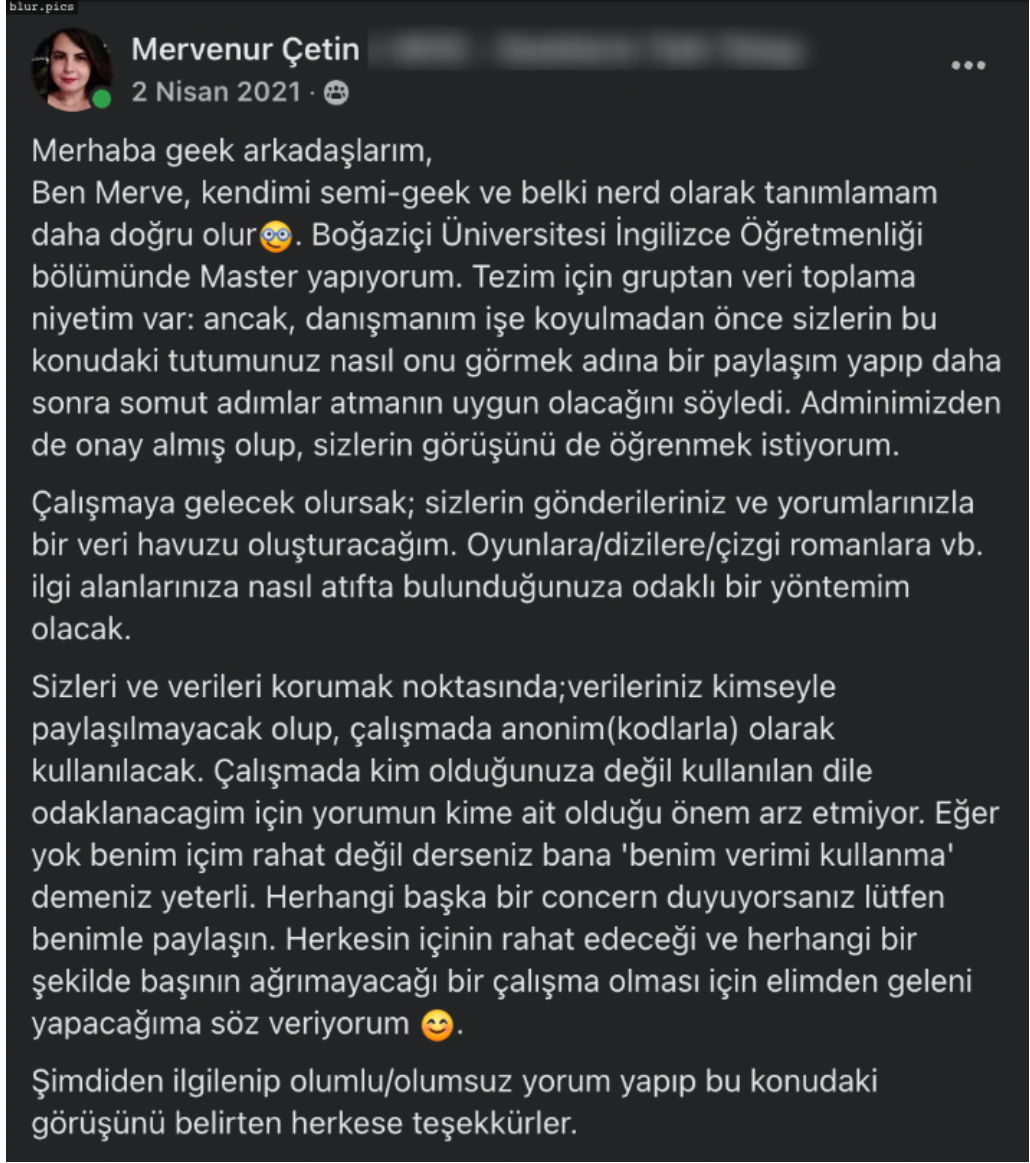
much love,

nice conversations

good bye <3

APPENDIX B

THE INTRODUCTORY POST ABOUT THE STUDY



Hi dear geek friends,

I am Merve, I can define myself semi-geek and maybe nerd 🤓. I am having my master's at Foreign Language Education at Boğaziçi University. I have the intention of collecting data from this group: but my advisor thinks it is better to learn your stance on this before taking any concrete steps. Having got admins' approval, I would like to get your opinion.

As for the study, I will create a data set made up of your posts and comments. I will have a design which explores how you refer to your interests such as games, series, comics etc.

To protect you and your data; the information will not be shared with any third party and the data will be collected anonymously. As I focus on how you use language rather than who you are, the identity of the members who post or comment does not matter. If you do not want to participate, it is enough for you to say, 'do not use my data'. If you have any other concerns, please share with me. I promise that I will do a work where everyone feels at ease and safe 😊.

I would like to thank everyone who spare time to share their positive/negative feedback in advance.

APPENDIX C

THE QUESTIONS & RULES FOR JOINING THE SIG

"..... konusunda GEEK olduğuma yemin edebilirim ama kanıtlayamam." Noktalı alanı doldur lütfen :)

(“About, I can wear that I am a GEEK but I cannot prove.” Please, fill in the dotted area :))

Bir cevap yaz...

Write an answer...

En son izlediğin dizi& film, okuduğun bir kitap, şu sıralar dinlediğin müzik?

(The last movie & series you have watched, book you have read and the music you have been recently listening to?)

Bir cevap yaz...

Write an answer...

Grubu kimden/nereden duydun? Neden aramıza katılmak istiyorsun?

(Where/ from whom did you hear of the group? Why do you want to join us?)

Bir cevap yaz...

Write an answer...

Yöneticilerin grup kuralları

(Group rules by the administrators)

1 Be Kind and Courteous



We're all in this together to create a welcoming environment. Let's treat everyone with respect. Healthy debates are natural, but kindness is required.



2 No Hate Speech or Bullying



Make sure everyone feels safe. Bullying of any kind isn't allowed, and degrading comments about things like race, religion, culture, sexual orientation, gender or identity will not be tolerated.



3 Respect Everyone's Privacy



Being part of this group requires mutual trust. Authentic, expressive discussions make groups great, but may also be sensitive and private. What's shared in the group should stay in the group.



APPENDIX D

ADMIN-GENERATED TOPIC TAGS

game ↗
Yönetici tarafından başa tutturuldu • Bu grupta 431 gönderi
news_popular ↗
Yönetici tarafından başa tutturuldu • Bu grupta 382 gönderi
movie ↗
Yönetici tarafından başa tutturuldu • Bu grupta 325 gönderi
popularandfun ↗
Yönetici tarafından başa tutturuldu • Bu grupta 306 gönderi
help ↗
Yönetici tarafından başa tutturuldu • Bu grupta 222 gönderi
random ↗
Yönetici tarafından başa tutturuldu • Bu grupta 219 gönderi
tvshows ↗
Yönetici tarafından başa tutturuldu • Bu grupta 183 gönderi
music ↗
Yönetici tarafından başa tutturuldu • Bu grupta 161 gönderi
freekeys ↗
Yönetici tarafından başa tutturuldu • Bu grupta 72 gönderi
comicbook ↗
Yönetici tarafından başa tutturuldu • Bu grupta 58 gönderi
books ↗
Yönetici tarafından başa tutturuldu • Bu grupta 56 gönderi
technology ↗

help ↗

Yönetici tarafından başa tutturuldu • Bu grupta 222 gönderi

random ↗

Yönetici tarafından başa tutturuldu • Bu grupta 219 gönderi

tvshows ↗

Yönetici tarafından başa tutturuldu • Bu grupta 183 gönderi

music ↗

Yönetici tarafından başa tutturuldu • Bu grupta 161 gönderi

freekeys ↗

Yönetici tarafından başa tutturuldu • Bu grupta 72 gönderi

comicbook ↗

Yönetici tarafından başa tutturuldu • Bu grupta 58 gönderi

books ↗

Yönetici tarafından başa tutturuldu • Bu grupta 56 gönderi

technology ↗

Yönetici tarafından başa tutturuldu • Bu grupta 49 gönderi

space ↗

Yönetici tarafından başa tutturuldu • Bu grupta 25 gönderi

boardgame ↗

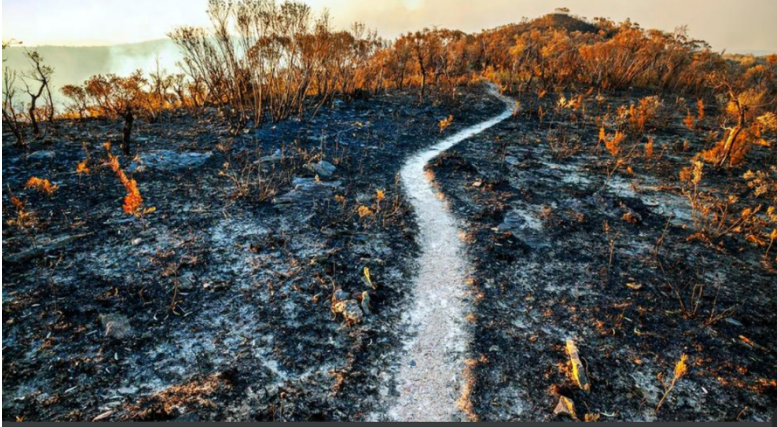
Yönetici tarafından başa tutturuldu • Bu grupta 8 gönderi

youtube_twitch ↗


Yönetici tarafından başa tutturuldu • Bu grupta 4 gönderi



APPENDIX E

SAMPLE 1 IN FULL


	<p>1972'de yapılan bir MIT araştırması incelendiğinde büyümenin sınırlarında olduğumuz anlaşılmış. Dünyada 10 yıl daha büyüme, sonra ya adım adım ya da aniden çöküş geliyor. Modelin geçmiş verilerle örtüşmesi geleceği tahmin edeceğin göstermez ama dikkat.</p> <p>Model geleceği de doğru tahmin ediyorsa, 2040 sonrası çöküş var. 2040'larda dünya Mad Max dünyasına dönerse ne yapardınız?</p>  <p>VICE.COM MIT Predicted in 1972 That Society Will Collapse This Century. New Research Shows We're on Schedule.</p> <p>(When a MIT study conducted in 1972 is examined, it has been shown that we are the limits of growth. The World will improve 10 more years, and then there come the gradual or sudden fall. However, be careful the fact the model coincides with the past doesn't it predict the future.</p> <p>If the model foresees right, there is collapse after 2040. What would you do if the World turned into Mad Max World? (link))</p>	Görkem
Mahir	<p>Ölürdüm. Hiç bir survive yeteneğim olmadığı gibi modern tıbbın imkanlarına da muhtacım. Yani bir yönüyle doğal sekelsiyon kazanır.</p> <p>(I'd die. As I have no survival skill and I need the means of modern medicine. To put another way, natural selection wins.)</p>	1
Reyhan	<p>Same here. Ayrıca hevesim de yok. Ansjjs</p> <p>(Same here, I am not enthusiastic, either. Ansjjs)</p>	2
Ali	<p>Simdi dünya bitiyor diye calismayi biraksak kesin bir yolunu bulup kotarırlar. Ama yok calisirsın tam huzura gelecegin zaman da dünya coker, bir seyler olur</p> <p>(If we stop working as the world will collapse, they will find a way out, or something else will happen.)</p>	3
Hülya	<p>sen hala dövlötömözö güvenmiyormusun güzel kardeşim. uzaya çıkıcaz daha dur buraların yeni anasını belledik.</p> <p>(Don't you trust in our government, bro? We will go space; we have just fucked here.)</p>	4
Gizem	<p>Simdiden gazoz kapagi biriktirmeye baslayip 2040'ta Jeff Bezos'i tahtından ederim 🤪</p> <p>(I'd start saving crown cap and topple Jeff Bezos from his crown🤪.)</p>	5
Mert Efe	<p>Gamze Erpiş doğru cevap bu bence 😊</p> <p>(I think that is the right answer😊.)</p>	6
Mert	<p>since 1997 🤔</p>	7

Berke	ben zaten emekliliğimi kaynakların tükenip, dünyanın insanlar için yaşanmaz hale gelmesi üzerine kurdum, ne demek ne yaparsınız? Asıl yok olmazsa ne yaparım... (I already set my retirement plans on the consumption of all sources and the world's collapse What do you mean what would you do if it happened? In fact, what would I do, if it didn't happen?)	8
Ahu	Şimdiden şehre baya yakın ama yeterli uzaklıkta bir noktada, dikilse iki üç aileye yetecek kadar toprağı, bolca verimli ağacı ve etrafta da aynı şekilde komşuları olan bir bahçe ve ev sahibi olduk. Su zorunda kalırsa yer altından, enerji de güneş panellerinden olması planı var. Aslında deniz de yürüyerek 10dk ama deniz pis, balığı yenmez. Anam babam uzman doktor, biri cerrah basit tıbbi müdahale sorun olmaz. Biraz da atış ve fiziksel savunma çalışsak, kolay kolay elenmeyiz diye umuyorum.. Edit: Bu arada amaç apocalypseten kaçmak değil daha doğal, geçmişe sakin yaşama özlem duyulduğu için hayal edilen, içinde mutlu olunacak ve kendimize meyve, sebze, yeşillik yetiştirilecek bir bahçe istenmesi idi. Sonra olaylar gelişti. (We have already bought a garden and a house at a location close to the city but at a sufficient distance, with enough land for two or three families if planted and lots of fertile trees and neighbors. If we must, we have the plan to have water from underground and energy from panels. Both of my parents are specialists; one of them is a surgeon so simple operations won't be problem. If we practice a little shooting and physical defense, we won't be eliminated easily. Edit: Here the purpose was a garden that has been imagined for the missing of the old days and where fruits, plants and greens are grown for ourselves. Events have unfolded later.)	9
İlknur	Ahu sen hazırsın bayağı. (You are already ready.)	10
Berçem	Ahu hey masallah (Praise be!)	11
Ömer	Eğer bi maniniz yoksa çiçeğimi çikolatamı alıp geliyorum. 😊 (If you don't have any impediments, I will come with my chocolate and flowers. 😊)	12
Ahu	Ömer manimiz var, başkasına söz verdik. 😊 size uzun dönemli survivalınızda başarılar diliyorum. (We have an impediment; we have a promise to someone else. 😊 I wish you luck for your long-term survival.)	13
Ömer	Elveda ay elveda feza. (Farewell moon farewell universe)	14
Cansu	Yeraltı suyuna ulaşma konusunda fazla iyimlersiniz. (You are too optimist about getting underground water.)	15
Ahu	Cansu şimdilik bir su var ama gelecekte olmazsa da bulacağız bir çaresini.. 🙏 (For now, there is a water but if there is not any in the future, we will find a way. 🙏)	16
Devrim	Ahu Yer altı suyuna alternatif, yağmur havuzu vb seçenekler var (There are some alternatives to underground water such rain pool.)	17
İpek	Ahu öyle bir yer arayışındayız biz de, hangi şehir acaba? Ve fiyatları neydi siz aldığınızda? (We are looking for a similar place, I wonder which city is it? What were the prices when you bought?)	18
Suzab	Şu hayatta iki dakika popomuz huzura ermiyor resmen ya. (Our ass won't find peace in this life even for two minutes.)	19

Galip	Bi bira açar sigara yakardım. Belki beyzbol sopama çivi çakardım. (I would open a beer and light a cigarette. Maybe I would drive a nail to my baseball bat.)	20
Selin	Ben zaten dag basinda yasiyorum temporal yagmur ormani icinde. Insandan ziyade daha cok geyiktir, tavsandir, ayidir bunlarla iliskim. Aynen takilmaya devam. En fazla arazinin etrafina bi tikenli tel cekebiliriz ama yine kimse gelmez buralara 🤔 (I am already living in the middle of nowhere, in the temporal rain forest where my interaction is mostly with deers, rabbits, bears than humans. I'll keep hanging on. We will put a barbed wire around the land at the most, but again, no one comes here 🤔.)	21
Mert	Selin ve fakat ortamın sahanlığı? memleket nere, west virginia mi? 😊 (And, how great the ambiance is? Where are you from, west virginia?😊)	22
Selin	Mert western north carolina	23
Mert	Selin blue ridge mountains?😊	24
Selin	Mert evet. Pisgah forest (Yes. Pisgah forest)	25
Gizem	Selin ay ne guzel bir hayat 😊 sakincasi yoksa biraz daha anlatir misin bize? Beton yiginlarına tikildik, bari senin pastoral hayatına ekmek banalim 🤔💕 (What a beautiful lie is that 😊 if it's okay, would you tell us more? We are stuck in heaps of concrete, at least we can dip bread into your pastoral life 🤔💕.)	26
Gizem	Percy bysshe shelley gibi daldim ama 😊 (I dipped like Percy Bysshe shelley😊)	27
Selin	Gizem fotograf atayim 😊 burasi is yerime 15, evime 35 dk. Looking glass rock diye geciyor.  (Let me post a photo😊 Here is 15 minutes to my workplace and 35 to my home. It is known as looking glass rock.(P104))	28
Gizem	Selin google'a sublime yazınca bu manzara cikmali. BU NE 😊 BOYLE BIR SEY NASIL OLABILIR BU MANZARA BIR VIRUS OLABILIR MI ARKADASLAR?? 🤔 (This must show up when one googles the word sublime. WHAT ON EARTH IS THIS 😊 IS THIS POSSIBLE IS THIS VIEW POSSIBLE TO BE A VIRUS GUYS? 🤔)	29
Gizem	Country roads allah askina take me home to the place where i belong, WEST VIRGINIA MOUNTAIN MAMA YA 😊🤔 (Country road for God's sake take me home to the place where I belong WEST VIRGINIA MOUNTAIN MAMA YA😊🤔)	30
Selin	Gizem su anda olmasa da 4-5 seneye ufak bir komun kurmalik alanımız olacak. Bekleriz 😊	31


	(Not now maybe but in 4-5 years we will have an area to establish a commune. You are most welcome 😊.)	
Gizem	Selin nasıl takip edebilirim gelişmeleri? İletişimde kalalım lütfen bu manzara benim hayalimi süslüyor. Ben de thoreau gibi daga kacak istiyorum 😊 (How can I follow the developments? Let's keep in touch This view is the dream of me. Like thoreau I would like to escape to mountains 😊.)	32
Selin	Gizem ormandan görüntüler  (Views from the forest (GIF))	33
Selin	Gizem ekle burdan konuşuruz (Add me here. we can keep in touch from here)	34
Gizem	Selin britney gibi herkesin onunde mental breakdown gecirmek uzereyim. BU NASIL BIR GUZELLIK!! Yakınlarımdaki doganın en temiz, el degmemis yerleri gecekondü mahallesi gibi gorunuyor artik 😊 (Like Britney, I am about to have a mental breakdown in public. WHAT A BEAUTY IS THIS!! The most clean and intact places around me now looks like a slum 😊.)	35
Selin	Bir de tabi orta dünya burası o yüzden sarmasik catalı diye koyumuz falan da var 😊😊  (Also, as here is middle earth, we have a bay named as forks of ivy 😊😊(P105))	36
Mert Efe	Deri ceket giyer, burnu kesik çiftimle arazide araba kullanırım. Mad Max olacaksak şayet. (If we are to be Mad Max, I wear a leather jacket and drive off-road with my slit-nosed pairs.)	37

Cansel	Ya 2040 geç, modele Bi daha baksalar? Pi'yi 3 falan almışlardır, 2025 civarı iyi (Actually 2040 is late, how about looking at the model again? Maybe they took Pi as 3, around 2025 is fine)	38
Berçem	Sırf Dubai gibi yerler, coğrafyasında zorla insan yaşatmaya çalışarak en ekstrem şeylerin peşinde kosmasa, rahat o 10u 15 yıl yaparız. (If the places like Dubai do not pursue extreme stuff like forcing people to live in their geography, we would make those 10 to 15 years easily.)	39
Mert	genel duruma hazır gibiyim 😊 uygarlık yıkılsa yeniden kurmak mümkün bence... en azından size elektrigi verebilirim 😊 (I am almost ready for the general situation 😊 if the civilizations falls, it is possible to build at least I can provide electricity for you 😊)	40
Bulut	Ben son derece hazırım. Silah bulmam lazım sadece (I am extremely ready. It is just, I need to find a gun.)	41
Arif	Daha type 1 medeniyet bile olamadık çöksek nolacak lfnepfm (Even we haven't even managed to be type 1 civilization, what would happen if we collapsed? lfnepfm)	42
Ekin	Şifalı bitki yetiştirecek kadar su bulma imkanı olursa kasabanın kocakarı ilacı ile tedaviler yapan, fare köstebek dadanmasın diye üç beş tüyü kopuk kedi köpek de besleyen creepy , dürbün gözlüklü şifacı teyzesi olmayı denerim, tütsülenmiş et , iki koçan mısır, üç fasulye konservesi karşılığında ilkel diş tedavileri yapardım. Büyük ihtimalle optik sektörü çökeceği için gozlugumun kırık sapını craft iplerle bağlamaya veya mahalle blacksmithine lehimletmeye çalışırdım (I will try to be the creepy woman of the neighbourhood with binocular glasses who threats with folk remedies if there is a chance to find enough water to grow medicinal plants and also feeds three to five furry cats and dogs with three so that moles do not haunt. Since the optics sector would collapse most probably, I would attach the broken handles of my glasses with craft ropes or try to braze it to the blacksmith of the neighbourhood.)	43
Mert	Ekin cam mercek dokmeyi ogrenmek de guzel olabilir bak ise yarar 😊 (It could be nice to cast a lense,too. It would be useful 😊.)	44
Ekin	Mert evet faydalı olur gerçekten , metal dökmüşlüğü var da cam hiç yapmadım (yes it would actually be beneficial, I have casted metal but not glass.)	45
Mert	bilimin gelismesinde ilk adimlardan bitanesi mikroskop ve teleskoplar...mercek cok kiymetli bisey oyle dusununce, aklima soktun simdi bu isi 😊 (One of the first steps of scientific advancements is microscopes and telescopes. Lens is a quite valuable think if think this way, you have implanted this in my mind now 😊.)	46
Ekin	Mert öğrensene hakikaten hobi olarak mikroskop da yaparsın ama en az yarısı gözlük takan bir kuşaktan bahsediyoruz o postapocalyptic dönemde çok işe yarar mercek olayı 😊 (Why don't you learn it you can make a microscope as a hobby, but we are talking about a generation at least half of which wears glasses. This lens thing would really serve in the postapocalyptic period 😊)	47
Ekin	Mert	48


	 <p>(GIF)</p>	
Leyla	<p>Ekin aaaaa resmen benim hayallerim 😊 (aaa these are literally my dreams 😊)</p>	49
Suzan	<p>Biz Hollanda'da direkt batarız zaten, survival skills kasmama hic gerek yok. Ulkenin guneyi basladi zaten. (We would sink in Netherlands directly anyway, there's no need for me to strain survival skills. The south of the country has already started.)</p>	50
Melik	<p>Net scavenger'im, her türlü şeyi toplar, her şeyden bir şey yaparım. Severim böyle işleri, zaten Post-Apocalyptic konsept sevdalıyım. Bedenimi bu durumlara karşı eğittim sayılır. Şu halde bile günde 1.5 öğün yiyorum, su ihtiyacımı da su dışında her şeyden karşılıyorum. Çay olur, kahve olur, gazoz ice tea olur. ❤️ Imma ready! 😊 (Obviously, I am scavenger, I would gather everything and build something. I like this kind of stuff, already I am a Post-Apocalyptic concept. It can be counted as I have trained by body against these conditions. I meet my water need almost through everything. It can be either tea, or coffee, soda, or ice tea. ❤️ Imma ready! 😊)</p>	51
Derya	<p>bizim köye döneriz valla 3-5 arkadaş daha alırım yanıma sonra kim napiyosa yapsın 😊 (We would go back to our village. I would like 3-5 friends with me then everyone can do whatever they want. 😊)</p>	52
Beyza	<p>Uzay vatanda da milli irade kazanacağından içim rahat. 😊 (I am relieved as the national will would win in the space home. 😊)</p>	53
Devrim	<p>Bu sene biraz daha allahın sktrettiği biyerlerde yaşamaya başladım. gördüğüm kadarıyla bi süredir daha doğal, sürdürülebilir hayat kurmaya çalışan insanların sayısı artıyor. Düzen çökmeden (eğer çökerse) farklı bir düzene evrilecek diye düşünüyorum (This year I have started to live in a place where God fucks. According to my observations, the number of people who try to establish a more natural and sustainable life is increasing. I think it will evolve into a different system before the system collapse (if it does).)</p>	54


APPENDIX F

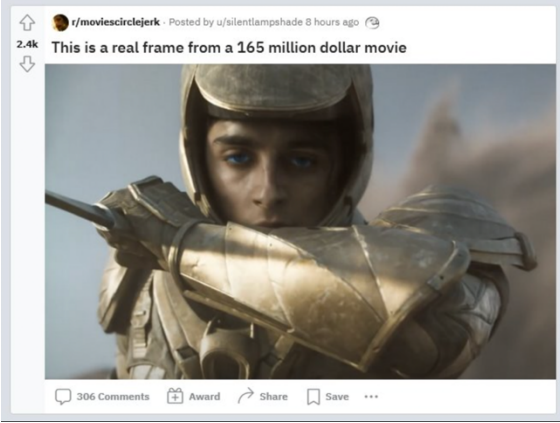
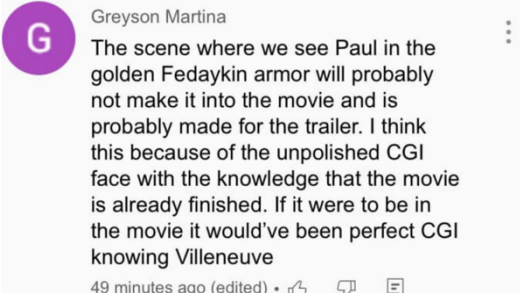
SAMPLE 2 IN FULL

	<p>THE SPICE. MUST. FLOW. #kwisatzhaderach</p>  <p>OFFICIAL MAIN TRAILER</p> <p>YOUTUBE.COM</p> <p>Dune - Official Main Trailer - Warner Bros. UK & Ireland</p> <p>Oscar nominee Denis Villeneuve ("Arrival," "Blade Runner 2049") directs Warner Bros. P</p>	Elif
Erkin	<p>Hypelanmamalıyım hype katilidir Geek'in. Çıldırmaq istiyorum mükemmel görünüyor</p> <p>(I shouldn't get hyped. Hype is the killer of a geek. I want to go crazy. It looks great.)</p>	1
Meriç	<p>Sen de olmasan Duneyadan haberim olmayacak. Teşekkürler...</p> <p>(I wouldn't know about the World if it weren't for you. Thanks...)</p>	2
Ömür	<p>Repost olmuş sanki</p> <p>(It looks like it is reposted.)</p>	3
Elif	<p>Ömür yoo sildi</p> <p>(nope s/he deleted it.)</p>	4
Gizem	<p>Buraya da yazayım bari: bir an önce çıksın ki torrente düşsun, kum sirreti chani'siz supercut versiyonunu ağız tadıyla izleyeyim</p> <p>(I will write it here, too: As soon as it falls into Torrent, I will watch the supercut version without sand hussy Chani with full enjoyment.)</p>	5
Elif	<p>Gizem kum şirreti o kadar iyi ki skdjjanajbsb kötü enerji abi 2 dk huzurla oturamazsın siyeçinde</p> <p>(Sand Hussy is so good skdjjanajbsb! Bad energy dude, you cannot sit inside her sietch in peace.)</p>	6
Gizem	<p>Elif irulan'in hakkını kalitesiz sirretlere yedirmem, dune gordugum her yere tutkuyla basarım "kum sirreti chani"yi 🤔</p> <p>(I won't let cheap hussies to be unfair to Irulan, I will write "Sand hussy Chani" 🤔 everywhere I see Dune.)</p>	7
Elif	<p>Gizem hadi senle irulan cast'ı düşünelim ben hiç düşünmedim</p> <p>(Let's think about the cast of Irulan together, I haven't thought about it so far.)</p>	8
Gizem	<p>Elif öncelikle belirtmem lazım, jennifer lawrence, florence pugh, ya da anya taylor joy'i irulan yapacaklar diye odum kopuyor 🤔</p> <p>(I should point out first of all that I am scared to death in case they choose Jennifer Lawrence, Florence Pugh or Anya Taylor Joy 🤔.)</p>	9


Elif	Gizem allah korusun hepsinden. anya yakışabilir ama ben çekemem. lucy boynton diyorum 😞 (God forbid from all of them. Anya might fit but I can't bear. I say Lucy Boynton😞)	10
Gizem	Elif sophie rundle da guzel olabilir sacini kasini guzel yaparlarsa 😊 (If they do her hair and eyebrow nicely, Sophie Rundle might suit, as well😊.)	11
Gizem	Elif spame baslicam pandoranın kutusunu actin 😞 zendaya cok kucuk gosteriyor, timothee de zaten certified twink o yuzden cok kart durur ama elisabeth moss cok guzel canlandirirdi irulan'in bene gesserit'e karsi cikmasini 😊 (I will start spamming now. You have opened pandora's box 😞. Zendaya looks too young. Timothy is an certified twink already, that's why she looks weazened. But Elisabeth Moss would magnificiently act out how Irulan opposes to Ben Gesserit 😊.)	12
Elif	Gizem moss fazla yaşlandı bence ya. ben de zendaya ve timmy enerjisini pek sevmedim tbh. zendaya ve tom holland bin kat daha iyi, belki o yüzden bilmiyorum chani olmuş ama aralarındaki enerji biraz şey. gerçi kitapta da müthiş ikili değiller ama uf (I think Moss got too old. Tbh I don't like Zendaya's and Timothy's energy. Zendaya and Tom Holland is far better, maybe that's why she is Chani but the energy between them is kind of... Ugh! Actually they are not a good duo in the book, too.)	13
Gizem	Elif yani ben de asiri tutkulu, nikahli karimi abuse edicem senin için spice gozlu chani'm tarzi inandırıcı bir ask yasayacaklarını göremiyorum 😊 zendaya pek yakismamis bu role bence, o yuzden de timothee'yle on-screen kimyalari biraz garip 😊 umarim yaniltir bizi dicem ama 😊 (I can't see that they will feel such a believable and passionate love that make him say 'I will abuse my wife for you my spice-eyed Chani😊. I think Zendaya doesn't suit the role, thus their on-screen chemistry with Timothee is a little bit weird 😊. But I hope this is misleading 😊.)	14
Elif	Gizem zendaya'nın kankacı kişiliğinden ötürü jacob elordi harici kimseyle kimyasını beğenmiyorum ben ya. tom holland'la nasıl birlikte olabilirler nasıl beraber ps5 oynayan kankalar olmazlar anlamıyorum (I don't like Zendaya's chemistry with anyone except Jacob Elordi, due to her mate-fond personality. I can't still figure out how come she is with Tom Holland and how come they are not two mates playing ps5 together.)	15
Gizem	Elif tom holland da bence zendaya'nin "nerd ama sekiyim" demeye birazcik fazla kasan erkek hali. (I think Tom Holland is also straining to be Zendaya's "I am nerd but sexy" male version.)	16
Elif	peki irina ve kanye hakkında ne düşünüyorsun Gamzeeee (What are your thoughts about Irina and Kanye Gizeeeeeem?)	17
Gizem	Elif bradley cooper 10/10 degil ama ondan sonra irina kendine gelemedi bence. Kadın ne kadar cop varsa hepsine yanlıyor da, kanye artık peak oldu. Adamin adi jaffar star'la bile anildi yani yazik 😊 kim iyi kacti kanye'den bence (Bradley Cooper is not 10/10 but after him, I think Irina cannot recover herself. She is hitting on all the mulls and Kanye has become peak now. Alas! His name is mentioned even with Jaffar Star 😊 Kim is good to run away from him in my opinion.)	18

Elif	Gizem ay ben bradley'den hiç hazzzzetmem çocuk yaptı ayrıldı iyi oldu. erkekten yana yüzü gülmedi kadınının ona üzülüyorum (Aww! I have a downer on Bradley. She had baby and broke up. That's better. But, I am so sorry that she had no good chance with men.)	19
Gizem	Elif bradley çok ciyan bakışlı ama jason sudeikis ve kanye'ye yanlayınca irina da bana biraz vizyonsuz geldi 😞 chris pratt birden kafayı dinle siyirip pirlanta gibi anna faris'i bırakınca tek sarisin himbo kalemiz bradley kaldı 😞 (Bradley has centipede eyes but Irina looked imprudent to me when she hit on Jason Sudeikis and Kanye 😞. When Chris Pratt has been consumed with religion and left diamond-like Anna Faris, I guess we have Bradley as our only remaining blonde himbo 😞.)	20
Elif	Gizem aşk olsun james mcavoy'umuz var bunların yanında pırıl pırıl göz alıyor.... (Shame on you! We have James McAvoy, he looks stunning compared to them.)	21
Gizem	Elif himbo değil o, o dılf lütfen 😞 karşılaştırılmaz bile (Not a himbo, he is a dılf please 😞 Over and above he is incomperable.)	22
Elif	Gizem dılf mi..... (Dılf ?)	23
Gizem	Elif james dılf değil mi?! 😞 (Isn't James dılf 😞?!)	24
Elif	Gizem bradley'ye demedin dılf james'e gelince mi oldu..... (You didn't name Bradley dılf. When it comes to James, is he dılf ?)	25
Gizem	Elif bradley dılf olmayı hak etmiyor, o himbo. James bizim canımız ve dılfimiz. Nasıl bradley'i dılf sayabilirsin?! (Bradley doesn't deserve to be a dılf, he is a himbo. James is our beloved dılf. How can you count Bradley dılf?!)	26
Elif	Gizem ben james'in d'sine takılmıyorum diyelim.... (Let's say I don't obsess with 'd' of James.)	27
Gizem	Elif dılf derken emphasis aile kuralım da uvey anne olalım kısmında değil de, hani adam artık olgunlaşmış kısmında benim için. Aynı şeyi söyledik yani 😞 (Saying dılf, it is not the part of establishing a family and being step mothers, I mean he is mature for me. In other words, we meant the same thing 😞.)	28
Esen	oooooooooooo ölçem çok iyi görünüyoooooooooo (Ugh! I am gonna die. It looks amaziing!)	29
Ömür	 (GIF)	30
Elif	İlk sıcaklığı geçtiği için artık yazabilirim. Kas şakası yersizdi. Kendi evinizde ne konuşacaksınız konuşun abi savaş meydanındasınız. Halleck şakacılığı o kadar batmadı. (As some time has passed over, now I can write. The Muscle joke was irrelevant. Come on man you are on the battlefield; you can talk whatever you want at home. Halleck's jocosity doesn't bother that much.)	31
Ömür	Elif Marvel etkisi biraz. All must quip (It the influence of Marvel to some extent. All must quip.)	32

Elif	Ömer Orkun Oktay warner bros ve villeneuve de cap mizahı yapmasın bi zahmet (If it wouldn't be a toil, Warner Bros and Villeneuve shouldn't make cap joke, please.)	33
Ömür	Ece Kıcılı katılıyorum ama Marvel para yaptıkça böyle ucuz mizah olacak filmlerde. Dozunu kaçırmamışlardır umarım diyip bekleyeceğiz (I agree but as long as Marvel makes money, there will be cheap humor in the movies. Hopefully, they didn't overdo it.)	34
Selçuk	david lynch'ten ağzı yanan villeneuve'ü üfleyerek bekler. ayrıca "beklentiler sadece üzer. -hz gökhan özoğuz" (Once bitten by David Lynch, waits Villeneuve twice shy. Also, "Expectations only upset. -St. Gökhan Özoğuz".)	35
Ahmet	İlk başta çok fazla şey göstermişler gibi gelmişti sonrasında gösterebilirler bu filmin gişede çakılmaması lazım dedim. Marvel mizahından nefret eden biri olarak şakalar da hiç irite etmedi. Çünkü sadece şaka olsun diye konulmadığı belli. Beni çok fazla jason momoa görmek dışında trailer da rahatsız eden bi şey olmadı. Olabildiğince pozitif şekilde filmi bekliyorum. (At first, I thought they have shown a lot, but then I said let them show, this movie shouldn't crash selling out. As a person who hates Marvel humour, the jokes didn't irritate at all. Because it is clear that they are included not as jokes only. There is nothing bothering me in the trailer except seeing Jason Momoa a lot. I am waiting with an attitude as positive as possible.)	36
Emir	ya o gold armor içindeki Paul kafası çok büyük değil mi? (What about Paul's head in that gold armor? Is not it enormous?)	37
Elif	Emir timmy dublör kullanmadı diye biliyorum eğer kıyafet tasarımı söz konusu değilse (As much as I know Timmy didn't have a stunt man if it is not the clothing design.)	38
Emir	bu garip duruyor baya  (This looks really strange.(P155))	39
Elif	Emir hiç armour giymediğin belli.... (It is so obvious that you haven't worn an armour.)	40
Emir	cok mu belli ettim (Have I shown this a lot?))	41



Emir	<p>aha bak bi ben degilim</p>  <p>(Aha! That's not only me. (P156))</p>	42
Elif	<p>Emir e suyun bu kadar önemli olduğu kaç evrende savaş izledik ki şimdiye kadar? poşet de sarsalarmış.....</p> <p>(How many wars have we watched in a realm where the water is that significant? They might also wrap nylon bag.)</p>	43
Elif	<p>Emir o yorumun da sebebibu sanırım</p>  <p>(I think this is the reason for that comment.(P157))</p>	44
Elif	<p>Bi daha izliyim</p> <p>(I will watch again.)</p>	45
Oğuz	<p>Görsel anlamda söylenecek tek kelime yok muhteşem duruyor, ama derinlik anlamında emin olamadım. Trailer dan bunu anlamak çok zor olsa da, gerçekten bir yavanlık ve yüzeysellik hakim. Diyaloglar, evrenin sosyo-politik dengeleri, karakter gelişimleri ve etkileşimleri ufak tefek belirtilerde görüldüğü üzere sadece aksiyonu tamamlayan öğeler gibi gösterilmiş trailerda, böyle büyük bir bilim kurgu yapımının en az Yüzüklerin Efendisi kadar bu noktalarda hassasiyet göstermesini beklerim ben. Umarım trailer da daha çok heyecan yaratmak adına bu yol seçilmiştir. Komiklikler, şakalar kısmına zaten söylenecek bişe yok, gereksiz olmuş. Oyunculuklar konusunda da özellikle genç oyuncuların tam emin olamadım gene. Aşırı büyük heyecan yaratmadı bende trailer, ama atmosferi inanılmaz. Umarım draması, anlatımı da aksiyonu ve görselliği kadar güzel olur.</p> <p>(There is nothing to say about the visuals, it looks magnificent but I am not sure about the depth. Even though it is difficult to understand this from the trailer, insipidness and superficiality rules over. Dialogues, sociopolitics of the realm, the development and interaction of characters are shown as elements that define action as seen through small signs on the trailer. I would expect such a great science-fiction film-making to show sensitivity at these points at least as far as it was in Lord of the Rings. I hope it was purposefully done in trailer to create excitement. There is nothing to say about ludicrousness and jokes; they are unnecessary. Again, I am not very sure of the young actors in terms of acting. The trailer doesn't create great excitement on me, but the atmosphere is</p>	46


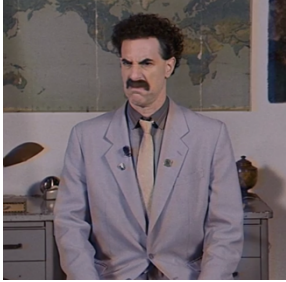
	unbelievable. Hopefully, its drama and narrative will be as good as its action and visuals.)	
Elif	<p>Oğuz ben körü körüne savunuyor gibi görünmek istemiyorum. O yüzden sebeplerle geldim. Yüzüklerin Efendisi örneğini vermişsin. Üçleme olması ve kendi türünde aşılabilir olması eksiklikleri olduğu gerçeğini değiştirmiyor. Ben kitaplarını filmlerden sonra okumuştum, bu sebepler kitaplardan hem karakterler hem de olay örgüsü hakkında çok fazla şey öğrendiğimi söyleyebilirim. Bu eksiklikler kapatılabilir miydi? Nasıl yapılırsa tatmin olurduk bilemiyoruz. Sonuçtan çok memnunuz ama kitabı yansıtmada Dune'un Yüzüklerin Efendisi'nin gerisinde kalacağını düşünmüyorum. Denis Villeneuve'e çok güveniyorum aslında ne yapsa bi bildiği vardır diyebilirim. Bene Gesserit ve Dune Kadınları üstüne dizisi de yapım aşamasında ayrıca.</p> <p>(I don't want to seem defending imprudently. That's why, I come with my reasons. You gave Lord of the Rings as the example. Being a trilogy doesn't change that it has its insurmountable shortcomings in its own genre. I read the books after watching the movies; for that reason, I can say I have learned a lot about the plot and characters from the books. Can these shortcomings be made up for? We don't know how we will be satisfied. I do believe in Dennis Villeneuve a lot and I can say that whatever he does he knows it. Additionally, his series about Bene Gesserit and Dune women is under production.)</p>	47
Oğuz	<p>Elif körü körüne savunuyor gibi olmamış zaten, ben açıkçası kitaplarını okumadığım için çok keskin konuşmaktan kaçındım, çünkü ön bir yargıda bulunmam için en azından kitaplardaki narrative den haberdar olmam gerekiyor, trailerlar da benim hissettiğim sıkıntı aslında kitabın doğru yansıtılmasından çok filmin kendisinin nasıl bir derinlik içereceği ile ilgili. Mesela Warcraft filmi de aslında özünü yansıtmada olarak aşırı kötü değildi, ama iç derinlik ve anlatı şekli olarak çok yüzeysel kalmıştı, oyun sinematikleri kadar bile olamamıştı, başka bi örnek vermek gerekirse Dark Knight mesela direkt olarak bir originine bağlı anlatı değil, ama yönetmenin bunu bize sunuş şekli o kadar iyi ki bir noktada sanatsal bakış açısı her şeyin önüne geçerek ayrı bir frekansta heyecan yaratıyor. Aslında dediğin gibi Yüzüklerin Efendisi de buna örnek sayılır. Evet, çünkü kitaptan kopuk çok fazla şey var, ama narrative ve oyunculuklar o kadar yerinde ki "neyse bu da filmi" filmi diye bir ayrımda buluşabiliyoruz hepimiz nihayetinde. Eğer bu film de bu dengeler içerisinde kendine bir yer edinecekse zaten lafım yok. Yani kitaba tamamen bağımlı olma olmama konusu benim haddime değil şimdilik, çünkü kitapları okumadım(umarım filme kadar okuyacağım), ama filmin hissettireceği yoğunluğu merak ediyorum. Bunu da trailer dan anlamak zor tabi tekrar ediyorum, yönetmene güvenmek belki de dediğin gibi en doğrusu olacak, fakat orada bir korkum var o da Warner Bros, en son Space Jam in de nasıl içine ettiklerini görünce adamların uyarılama konusunda yarattıkları katliam korkutmuyor değil 😊 He bi de dizilerle falan tüme varan bir universal yapı kurulacaksa filmin aksiyon tabanlı olması mantıklı olabilir. Dizilerle ara boşluklar doldurulabilir tabi bunlar da ayrı muhabbetler. Neyse heyecanla bekliyoruz öyle veya böyle.</p> <p>(It doesn't look so. Frankly I avoid sharp comments. To make a prediction, first I should know the narrative in the books at least. The problem I feel about the trailer is not about the correct reflection of the book content but about the depth of the movie. For example, Warcraft movie wasn't that bad about reflecting the book content, in terms of depth and narrative it remained superficial. It wasn't even as good as the game cinematics. Another</p>	48

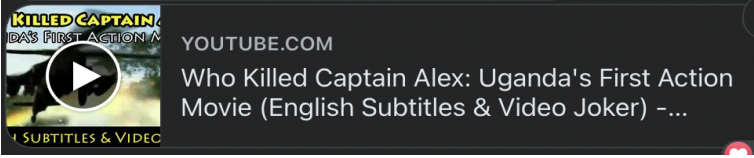
	<p>example is: Dark Knight is not a narrative that is directly related its origin, but the way the director presents it is so good that at some point, artistic perspective stands out and adds excitement at a different level. As you said Lord of the Rings can be counted as an example to this. Yes, because there are many elements disconnected to the books, but narrative and action is so good that we can unite at some point and say, ' and yes, it is the movie of it'. If this movie can manage to find its place on this equation, then I don't have anything to say already. In other words, for now it is not right for me to say anything about being connected to the book or not because I haven't read the books (Hopefully I will until the movie is out). But I wonder the intensity that the movie feels. Repeating the same thing, I think it is difficult to understand this from the trailer. As you said believing in the director is the rightest thing to do, but at this point I have a fear about Warner Bros, eventually it makes me afraid 😊. After seeing that they mess up Space Jam, the massacre they have created about adaptation terrifies me. If an inductive universal structure is built with series, it can be logical to base the movie on action. The gaps can be filled with the movies, which is another topic. Anyway, we are waiting for it with excitement.)</p>	
Berke	<p>2:47 solucan kancalarını açtığı an > ağılak suratlı çakma sith'in rapier şeklindeki lightsaber'ı açtığı an (at 02.47 when the worm opens its wings is bigger than the moment when cyring-face fake Sith opens lightsaber that looks like rapier.)</p>	49
Elif	 <p>(P158)</p>	50
Dursun	<p>mahvolacagiz (We will be devastated.)</p>	51

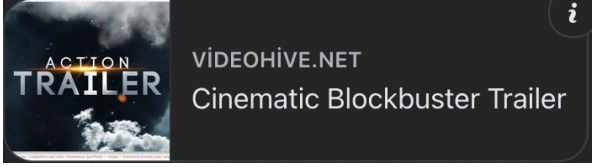

APPENDIX G


SAMPLE 3 IN FULL

	<p>Türkiye'nin ilk "bilimkurgu karakter evreni" (?) yakında sinemaya geliyormuş.</p>  <p>YOUTUBE.COM DNA : SONUN BAŞLANGICI 1. FRAGMAN Cenk ve diğer Karakterler farklı yıllarda ve ülkelerde yaşamlarını sürdürürlerken yaşadıkları b... (Turkey's first "science-fictional character realm" (?) is said to be released soon.)</p>	
Eren	Ne? (What?)	1
Hale	 <p>(GIF)</p>	2
Yağız	İzledikten sonra gözlerinizi asitle durulamayı unutmayın (Don't forget to wash your eyes with acid after watching.)	3
Ömer	Tamam efekt herkesin yapabileceği bir şey değil. Bari oyunculuklara özenin. (Ok. Effect is not something that everyone can achieve. However, at least give weight to acting.)	4
Burak	Sağ tık > Bağlantıyı gizli sekmede aç (Right click, and then and then open on hidden tab.)	5
Burak	"Çok Yakında Sinemalarda !" yazmışlar. NE? SCP kafasında youtube a falan koyarlar diye düşünmüştüm... (They have written "Soon in cinemas!". WHAT? Thinking it like SCP,I expected them to put on YouTube.)	6
Mert	Burak SCP kısa filmleriyle aynı kefeye koyduğun için seni kınıyorum 😊 (I am reprimanding you as you lump this with SCP short movies 😊.)	7
Burak	Kami-sama da belamı versin bu hataya düştüğüm için 😊 (Also Kama-sama damn me as I fell into this error 😊.)	8
Doğan	oyunculuk o kadar kötü ki resmen içime doğru utanmaktan kara delik oluştu ilk yerli bilim kurgumu kendi içime doğru yaptım (Acting is so bad that there a black hole has formed as I feel ashamed into myself. I have made my science fiction into myself.)	9

Mert	İlk bilimkurgu filmimin çekimlerine başladım, CGI örneği ektedir...	1 0
	 <p>(I have started making my science fiction movie. CGI sample is in the attachment. (P730))</p>	
Özer	1 dakika zor dayandım. yani bütçe konusunda limitler var, yapım kalitesinin biraz düşük olması beklenen bir şey de arkadaş bu nedir? insan yaptığı işe biraz saygı duyar. üniversitelerin tiyatro topluluklarına iyi ekipman ve biraz bütçe verilse şundan çok daha iyi işler çıkar. (I could barely stand 1 minute. They have budget limits, so production quality is something expected. But what is this? One should respect the work they do. If university theatre clubs are given good equipment and budget, they do a better job.)	1 1
Mert	ya 1:40'taki pancodan almam lazım benim nerden bulurum? gerisi tirt 😊 (Actually I would like to buy the poncho in 1:40, from where can I find it? The rest is not worth a straw 😊)	1 2
Ekin	1 dakika zor dayandım  <p>(I could barely stand for 1 minute.(GIF))</p>	1 3
Elif	seyahat boy bane (travel size Bane)	1 4
Ömer	Bunu izlemek daha iyi seçim olabilir 😊	1 5

	 <p>(Watching this might be a better option 😊. (link))</p>	
Ahmet	<p>Ömer Who Killed Captain Alex klasiktir, Wakaliwood efsanesidir. 300\$ bütçeyle daha iyisini kimse yapamaz bence. (Who Killed Captain Alex is a classic, it is a legend of Wakaliwood. I think no one can do better with 300\$ budget.)</p>	1 6
Mehmet	<p>Çöp tv kanallarına çöp dizi yapmışlar (They made rubbish series for rubbish TV channels.)</p>	1 7
Oğuz	<p>oyunculuklar berbat ötesi de tek sorum var ya 28 yıl önce çıkan jurassic park seviyesindeki bir cgi'ı bile yapamıyoruz sanırım. (Acting is beyond terrible. But I have one question. I guess we cannot even make a CGI which is at the same level as of Jurassic Park, released 28 years ago.)</p>	1 8
Arif	<p>Oğuz onun çoğu practicaldı bu arada 😊 (Meanwhile, most of it was practical 😊 .)</p>	1 9
Oğuz	<p>değil ya, baya belgesellerini falan da izledim de. mutfak sahnesindeki raptorlar, gallimimuslar, o rex avlanma sahnesi, uzaktan çekimler falan tamamen cgi. (No, it is not, I have watched its documentary, as well. The raptors in the kitchen scene, gallimimusses, that rex hunting scene, distance shooting etc., they are all CGI.)</p>	2 0
Oğuz	<p>biraz daha gel abi phantom menace da 99 mesela. yine daha gerçekçi, değişen bir şey yok asjdhhj (Come a little more bro. For example, Phantom Menace is 99. Still it is more realistic. Nothing changes asjdhhj.)</p>	2 1
Okan	<p>Oğuz için daha enteresani, 2004 Gora var... Bunun yanında oscar alır görsel efekt dalında! (There is Gora in 2004, which is more interesting. I receives Oscar in the visual branch in comparison to this!)</p>	2 2
Erkin	<p>Cgi hoşdur ema benana olmuş bu (This is: CGI is nice but, who cares.)</p>	2 3
Devrim	<p>Ya bizde bu cgi işi bu kadar sırtırken niye pratik efekt kasalım, yapabildiğimiz yapalım değil de illaha cgi olsun, köküne kadar coşalım birbirinin aynı kopyala yapıştır robot koyalım falan niye ya? Şu ülkede bir kişi bile mi iyi bir iş ortaya koymak istemez? Denersin tamam anlarım, olmadığını görünce ya daha basit bir şeylerle başlasak da sonra bu noktalara gelsek olmaz mı diyen niye çıkmıyo amk? Niye ilk günden CGI robot ordusu ile savaşıyorsun arkadaşım? (Well, while the CGI is that apparent for us, why should we straint pratic effect? Why is it like; it is not that we will do whatever we can but insist on on CGI, we will put copy-paste robots that are the same as one another ? Doesn't even one person in this country want to produce something goof? I understand that you try, but why the fuck is there noone saying that we should give up when it doesn't work not to reach that point ? Why are you fighting against a robot army on the first day, dude?)</p>	2 4
Kemal	<p>Devrim. Pandemide bol bol bilim kurgu izlemiş ve Gerçekten inanmış ve cürret etmiş bir yapımcı. Evet, ben çekersem olur" diyen yönetmen ve daha acıklısı yine pandemi yorgunu cintoş montaj elemanlarının pompalaması ile yoğrulmuş sekans bileşenleri.. (The producer must have watched science fiction a lot during the pandemic, really believed and had the nerve to it. The director who things 'It will work if I shot it' and the more pathetic; sequential components that are casted through pumping of cunning assembly personnel who are tired due to pandemic.)</p>	2 5
Berke	<p>Ben bu renk paletini ve hazır after effect templatelerini YouTube da kullanmıyorum ya</p>	2 6

	 <p>(I don't use this colour range and these ready-made after effect templates in Youtube, either.(link))</p>	
Faruk	<p>Hakan Muhafız'dan daha cringy ve kötü bir şey yapamazlar diyordum ki beni yine yanıltmayı başardılar.</p> <p>(I'd say they couldn't make cringier and worse then Hakan Muhafız, but they have achieved to stumble me.)</p>	2 7
Ayhan	<p>Matrix, Hunger Games, Mad Max, Terminator, Star Wars ortaya alevli karışık gelicek gibi bi izlenim uyandırdı.</p> <p>(It feels like Maxtrix, Hunger Games, Terminator, Star Wars would come as a flashy mixed bag.)</p>	2 8
Akın	<p>arkadaşları kınıyorum, kötü falan denmiş insan az da olsa bakıp konuşmalı, ben baktım kötü değil çok kötü.. göz ve beyin ameliyatı olmaya aldirmaya gidiyorum</p> <p>(I reprimand my friends. They said it looks bad, it is not bad it is terrible. I will go to an operation to remove my eyes and brain surgically.)</p>	2 9
Özgün	<p>Abi bütçe yoksa ya yapmayın, ya da "Amatör de olsa böyle bir şey yaptık, YouTube'dan izleyebilirsiniz" deyin geçin.</p> <p>SİNEMALARDA derken utanmıyorlar mı acaba? Ben yapımcı ya da yönetmen olsam adımın yazmasına utanırım bunda 😊</p> <p>(Dude, if there is not enough budget, do not do it, or just say " We did something even though it is an amateur work, you can watch it on Youtube". Aren't they ashamed while saying IN CINEMAS? If I were a producer or a director, I would feel embarrassed to see my name on it😊.)</p>	3 0
Oğuz	 <p>(P731)</p>	3 1
Orkun	<p>Olamaz...</p> <p>(It is impossibly.)</p>	3 2
Semih	<p>ya "bir yerden başlamalı zamanla ilerletiriz kaliteyi" diyeceğim bir gülme geliyor.</p> <p>(Well, I'd say " We should start somehow and then we will improve the quality in time" then laughters come.)</p>	3 3
Eylem	<p>Mass Effect maratonundan sonra ilaç gibi geldi except öldürüyor bu</p> <p>(After Mass Effect marathon it is like a medicine except it is killing.)</p>	3 4
Berke	<p>Olum kim stüdyosunun ismini Mia Star Productions diye koyar lan? Pornocu ismi gibi yapmışlar. Dikkat ederseniz bu rezil şeyle alakalı tek bir kelime dahi etmedim. Bunun aynısını 2010 civarlarında fan made diye yapıyolardı.</p> <p>(Who names their stuio sd Mia Star Production? They made like it a pornstar name. If you notice, I haven't even uttered a word about this crappy thing. There would maket he same thing as fan-made around 2010.)</p>	3 5

Derya	 (GIF)	3 6
Gökhan	Efektini, oyunculuğunu geçtim. Kötü geldi ama onlardan anlamam. Tanıtımda gözükken hikayede yok yok. Tutan tüm BK işlerinden karma yapalım mı demişler? Hadi aşure gibi bir kıvam yakalasa ona da varım, o da yok. Çok net söylüyorum Türkiye'de oldukça iyi bilimkurgu kitapları var. Yahu alın birkaçını bundan daha iyi olur. Özet olarak ya tanıtım aceleyle gelmiş ya da hikaye yerine skeçlerden oluşan film yapmışlar. (I don't stand on effect and acting. They look bad but I am not knowledgeable about them. What is in introduction is not in the story. Have they thought let's make a mixture of all successfull SF works? If they achieved a form like an Aşure, I would say ok;but no it is not the fact,either. I can assure you there are many good science-fiction books in Turkey. Come on, go and buy some of these, it will be far better than this. So briefly, it is either introduction is rushed, or they have produced a movie made up of sketches.)	3 7
Yağız	Gökhan Sektör vizyonsuz kekoların elinde, çıkan iş ortada: C3PO avlamaca. (The sector is in the hands of visionless lummoxes, the resulting work is here: C3PO hunting.)	3 8
Gökhan	Yağız benim öykü kitabım çıksın hepsine yollayacağım. Sonra da Türkçe BK külliyatı göndermek lazım. Buna para harcamıyorlar mı? Acaba tüm para Kültür Bakanlığından mı geliyor? Yoksa başka bir iş mi var? Aklım almıyor. (When my story book is published, I will send to all of them. Then sending Turkish science-fiction complete works is necessary. Aren't they spending money for this? I wonder if the money comes from Culture Ministry? Or is there something else? I can not figure out.)	3 9
Melih	Hadi o da tamam... ama... farklı dilleri konuştuğumuz halde birbirimizi nasıl anlıyoruz? (Let's say it is ok but how come we can understand each other although we speak different languages?)	4 0
Melik	Güldük eğlendik. Biraz da ciddi şeyler konuşalım. Dizileri tüm primetime süresini kaplayacak halde uzatmak için kışını yırtan bir sektörde bırakın bilimkurguyu, iyi film bile çıkması mucize olur artık... (We had fun. Now let's talk about serious stuff. Let aside science fiction, even it would be a miracle to have a good movie in a sector where people rip their as off ro extend the series in a way to sover the whole primetime.)	4 1

APPENDIX H


SAMPLE 4 IN FULL

	Selamlar, şöyle bi şey geldi aklıma: Yangınlar sonrası; ağaç bağışı yapalım mı beraber? (Hello everybody, I have an idea: Shall we donate trees after the fires?)	Demet
Erkin	Konudan bağımsız olacak ama sebep olanların Allah belasını versin. (It would be off-topic but God damn the begetters.)	1
Demet	Erkin artık o konuyu geçtim ya (I have moved on the topic already.)	2
Erkin	Demet aklıma geldikçe elim ayağım titriyor. (Thinking about it gives me jitters.)	3
Talat	Harika fikir ama bu ülkede hiçbir bağışın gerçek hedefine ulaştığına inanmıyorum. Yapacaksak bizzat fidan dikme etkinliği yapalım. Katılanlar daha çok sahip çıkar bizzat yapılan işe. (Great idea, but I don't think that donations reach the destinations. If we donate, we ourselves can plant seedlings. The ones who participate take care of it better.)	4
Hatice	Talat çok güzel olur. Zaten işimiz gücümüz de yok. İşsiz herkes. Bari çadırı madırı yüklenip düzenli ağaç dikme kampları falan yapsak. Başka türlü olmayacak. 10 kişiyle falan da olmaz o iş (It will be wonderful! We don't have anything to do already. Everybody is unemployed. At least, we will take our backpacks and tents, and organize camps for planting trees regularly. Because there is no other way. Otherwise, it won't be possible with 10 people.)	5
Demet	Talat operasyonu hakkında bilgim yok yalnız. Nereden alınır, nereye dikilir? (I don't have any idea about the operation? Where is it bought from and planted to?)	6
Talat	Demet yaklaşık on yıl önce özel bi şirket için organize etmiştim. OGM bölge müdürlüğüne bi dilekçe ile gidiliyor. Araziyi onlar gösteriyor. Beykozda site yanında 3-4 dönüm bi yerdin bizim diktiğimiz. Fıstık çamı fidanı 1 tl gibi birşeydi. Arasöz de getiriyor, ilk can suyunu onlar veriyor. Herkes ufak bir çapa kullandı. Onları biz almıştık sadece. Ama çok zaman geçti, işlemler farklılaşmış olabilir. Ancak gene muhattap OGM bölge müdürlüğü. Kafamıza göre gidip dikim yaptırmıyorlar, hukuken yasak. Çünkü sonrasında bakım sorumluluğu var. (I organized one for a private company almost ten years ago. You should go to GDF regional directorate with a petition. They show the field. We have planted a field which is around 3-4 acres next to a site in Beykoz. Stone pine seedling was around 1 TL then. It brings digression and they provide the sap. Everybody used a small hoe. We only bought them. But it has been so long, the procedure might have changed. But still the interlocutor is GDF. They don't let you plant trees randomly; it is illegal. Because after planting, there is the responsibility of care.)	7
Demet	Araştırırım ben bunu (I will search about it.)	8
Petek	Sürekli yaparım bağış. Bir kıvılcımla yerle bir ediyorlar ama doğayı, hayatı ve hevesimizi (I always donate. However, they ruin nature, life and our zeal with just one spark.)	9
Serra	Varım (I'm in.)	10
Cem	Geek Ormanı? Ben varım. (Geek Forest? I'm in.)	11


Belgin	Aşırı varım. Umarım yurtdisinden bağış yapabileceğim bir yol seçeriz (I am absolutely in. Hopefully, we will choose a way that I can donate from abroad.)	12
Serra	Belgin Ben senin yerine de yaparım (I will do on your behalf, too.)	13
Belgin	Serra senin gönlüne sağlık. Yok yok hallederim elbet bi şekilde ^^ (Health to your heart. But I will find a way somehow ^^.)	14
Serra	Belgin Karşılığı olamaz elbet ama sen, Işıl, Gülsüm hanım Duman'ın ilacı için ne çok yardım etmişsiniz bana.. Belki de o takviye sayesinde kaldı biraz daha benimle.. (I know it is not equivalent but you Işıl and Gülsüm helped me a lot about medicine for Duman. Maybe he stayed longer with me thanks to this medicine.)	15
Belgin	Serra hiç bisi yaptım sayılmaz. Yaptıysak bile hiç birimizin karşılık bekleyerek yaptığını sanmam. Hesabı yapılacak şeyler değil bunlar gözünü seveyim 😊 (It doesn't count as if I did something big. Even if we did something, I don't think it was done with the expectation of returning the favor. These are not the things you should count, please 😊.)	16
Serra	Belgin Hesap değil ya, minnet ❤️❤️ (It wasn't counting but feeling grateful ❤️❤️.)	17
Fatma	varım, fiziki olarak katılamasam da mutlaka destek olmak isterim (I am in although I cannot participate physically. I would like to support definitely.)	18
Ela	(+)1	19
Demet	Orman genel müdürlüğünü araştırıp yazıcam. Gidip beraber dikelim. (I will search about GDF and write here. Let's go and plant together!)	20
Demet	Şurayı buldum: https://gelecegenefes.com (I have found this site: (link))	21
Sezgin	Demetcim selam dün gece twitterda görmüştüm sen yazınca da paylaşayım dedim nolur olmaz https://twitter.com/xxxx/status/xxxxxxx (Dear Demet, hi. I saw this on Twitter last night. When you wrote, I wanted to share it here in any case. (link))	22
Demet	Sezgin teşekkürler sonradan ben de fark ettim. O yüzden alternatif bakıyorum hala. (Thanks, I have also realized that later. Thus, I am still looking for alternatives.)	23
Demet	Şöyle Twitter'a taşıdım: https://twitter.com/xxxx/status/xxxxxx (I have moved this to Twitter like this: (link))	24
Cem	+1	25
Erkin	Varım (I'm in.)	26
Cenk	Varım 🍊 (I'am in 🍊.)	27
Duru	Biz nikah şekeri yerine 100 ağaç bağışlayalım diyorduk. Sayıyı 150-200 yaparız. Nereye bağışlıyoruz? (Instead of wedding candies, we have thought about donating 100 trees. We can make the number around 150-200. Where are we donating?)	28
Hülya	Duru biz de öyle yapmıştık. Hem davetiyeleri hem de hediyeleri. Tema(fidan bağışı) ve tegv yapmıştık biz. (We donated, as well. Both invitation cards and gifts. We donated to TEMA (for planting trees) and TUGV.)	29
Samet	Çekül de var. (There is Çekül, as well.)	30

Duru	Tema düşünmüştük biz de ama diğerlerine de bakayım. Beraber dikme şansımız olsa daha şükela olur tabi orman yaparız :)) (We have thought about Tema, but I will look for other options, too. But if there is a chance to plant together, this would be magnificent, we would have a forest :)).)	31
Demet	Şunu buldum: https://istanbulobm.ogm.gov.tr/SiteAssets/Lists/Duyurular/EditForm/Özel%20Ağaçlandırma%20Bilgi%20Notu.pdf (I have found this: (link))	32
Ceylin	Ben kendi adıma Antalya'daki belediye vakıflarına güveniyorum açıkçası bir Antalyalı olarak. Ama karar başka bir vakıf olursa uyarım elbette. (On my own behalf, as a person from Antalya, I trust in municipal foundations. But if you suggest another, I will follow you.)	33
Kıymet	Ceylin benim de aklıma aynisi geldi. Su an cogu belediye resmi kanallardan hem ihtiyac listesi yayinliyor hem de yardım programlari acikliyor. Bir yandan belediyeler de takip edilebilir (I thought about the same thing. Currently, many municipalities are broadcasting need lists and help programs on many official channels. Municipalities can be followed, as well.)	34
Ceylin	Yalnız bu tür yardım ormanlarının çeşitli sorunları var. Bir kere yangından ne kadar süre sonra ekilebilir sorunu var? Uygun zaman gelmeden yapılan ekimdeki emekler boşa gidebilir. Keza fidan ormanları bakım istiyor bildiğim kadarıyla. Hemen yapmayalım bekleyelim desek, yanan yerlerin rehabilite süresi geçene kadar insanlar bu heyecanlarını kaybediyor ve zamanı geldiğinde yardım miktarı az oluyor. Bunları da göz ardı etmemek lazım. Güvenilir, "bir bilen" vakıf bulmak daha makul olabilir. (However, these types of forests have various problems. One of them is: How long does it take to plant these fields after fire? The efforts showed before the right time might be in vain. As much as I know, seedling forests require care. If we decide to wait some time, people lose their enthusiasm until the rehabilitation of the burnt fields are over, and when the right time comes, the amount of help will be lesser. We shouldn't ignore these. It might be more reasonable to find a reliable and knowledgeable foundation.)	35
Demet	O yüzden başka bölgelerde de yapabiliriz diye düşünüyorum. (That's why, I think we can do it in other regions, also.)	36
Gönül	+1	37
Arzu	İlla yangını mı bekliyorsunuz bunun için (Are you waiting for fire to do this?)	38
Serra	Arzu👩🏻👩🏻	39
Demet	Arzu hiç bişey yapmamamızı mı tercih edersin? (Do you prefer us doing nothing?)	40
Arzu	Demet yapın tabi ama bu krizleri neden bekliyorsunuz onu anlamadım? (You should do, for sure; but, I couldn't figure out why you are waiting for these crisis?)	41
Arzu	Ya arkadaşlar istediiniz kadar hakaret edin zaten biz bu çevre konularında çalışanlar özellikle akp li cenahtan 20 senedir duyuyunuz bunları alışkınım yani. Sadece olay başına gelince sizin seviyenizdeki insanların aman da aman kasmaına üzülüyorum ... Hakaretlerin gerisini alabilirim. Haklı olduğumu siz de biliyorsunuz içten içe. That's it (Come on guys, you can insult as much as you want. We, the ones working about these environmental issues, have been listening to these for 20 years from the AKP supporters; in other words, I am used do it. It is just, I feel sorry that you strain for fairness when it happens to you. I can listen the rest of the insults. You secretly know that I am right. That's it.)	42
Alp	Arzu şu yazdığında haklı değilsin. Konu önemli olmasa etmeyin şunlara yardım denecek insanlardan oluyorsun bu tepki ile bilgin olsun. (You aren't right at this thing that you've written. You are being one of those to whom are told not to help. If it wasn't an important topic for your information.)	43

İsmail	<p>ha yani normalde bu mevzuyu düşünmemiş olup ağaç dikmeyi falan umursamayan insanlar, olan olaydan sonra da bunu yapma hakkına sahip değil diyosun, bir de bunu sanki normalmiş gibi savunuyosun. harikulade. yaptığın şeyin adı sjw'lik bile değil. yaptığın şey tam olarak insanların bir konuya parmak basma çabası üstünden egonu beslemeye çalışmak. bir gram faydan olmadığı gibi, köstek olup zarar veriyosun. haklı değil, iğrençsin. deal with it.</p> <p>(Then you mean that the people who haven't thought about planting trees do not have the right to do this after the incident. And you defend this as if it was normal. Great! What you do is not even sjw. What you do exactly is boosting your ego through people's effort to address the issue. You are not useful at all, and you harm by being a hindrance. You are not right, you are disgusting. deal with it.)</p>	44
Müge	<p>Demet Daha önce yapmadıklarını, bu durum sebebiyle insanları organize edip faaliyetlerini büyötmeyeceklerini nereden biliyorsunuz birincisi, ikincisi de hakikaten ne cins bir yorumdur bu. Yani bu öfke, bu hınç neden? Söylesenize kim üzdü sizi bu kadar kuzum dhndjdnd Gayet hoş bir fikir bu, daha önceden düşünmediler ise bile (ki bilmiyoruz yani yeni harekete geçip geçmediklerini, daha önce bağışta bulunup bulunmadıklarını, bunu tekrar altını çizerek söylüyorum) şu an düşünmüş ve harekete geçmek istiyorlar, niye trip atıyorsunuz ki böyle ben cidden anlayamadım.</p> <p>(First of all, how do you know that people will do what they haven't done before and enhance their activities through organizing people because of the situation. Secondly, what a weird comment is this! What is the cause of this anger and the malice? Can you tell who hurt you that much, honey? dhndjdnd This is a great idea even though they haven't thought of it before, but we don't know if they take action and donate - emphasizing this once again. They think about it now and want to act on it, why do you strike attitude? I couldn't really understand.)</p>	45
Ahsen	<p>Arzu öfffffffeeee bee (Pishhhhh!)</p>	46
Kıymet	<p>Arzu düzenli yardım yaptığınızı varsayıyorum, bu nedenle bir sorum olacak. Düzenli yardım yapan biri olarak bunun sürekliliğinin sağlanmasının zorlugunu iyi biliyor olmalısınız, bu durumda insanlara böyle sacma sapan bir üslupla yaklaşıp neyi amaçlıyorsunuz?</p> <p>(I assume you help regularly. Thus, I have question. As a person who donates regularly, you know the importance of consistency. In this case, what are you aiming while you are approaching people in such a non-sensical way?)</p>	47
Erkin	<p>sjw ler her yerde (Sjw's are everywhere.)</p>	48
Arzu	<p>Erkin aktroll ler de öyle (Likewise, aktrolls are, as well.)</p>	49
Erkin	<p>Arzu ben mi 🤔 (Am I 🤔 ?)</p>	50

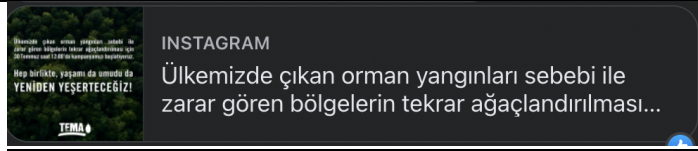
Arzu	<p>Kıymet harcadığınız kadar ağacı bir şekilde dikmelisiniz ağaç dikim yardım değildir. Yardımda kendinize yardımdır. Bunu yapmak için illa birine para vermeniz de gerekmez. Doğadaki her şeyi bedava tahrip edebildiğimiz gibi bedava yenileriz! Siz başkasına yardım olarak görüyorsanız başka gezegenden geliyor olmalısınız. Ne güzel 🌈💖.</p> <p>Zaten düzeltmek için parasını verelim bitsin çok uzaylıcı bir tavır. Onu da sevdim 😊 tavır da gayet normal bir sorgulama ve şaşırma ifadesi var. Üzerine alınanda sıkıntı olduğunu düşünüyorum. Zaten görevini yapan hakikaten zaten yapılıyor bunlar der geçer. Değil mi? Bence sonradan çevre kasana sıkıntılı tavır!</p> <p>(You should plant trees as much as you make use of, so planting trees is not some help. Help is helping yourself. To do this, you don't have to give money for someone. As we destroy the nature for free, we can renew them for free, as well! If you perceive this as a help to someone else, then you must be from another planet. Very good 🌈💖! Giving money to fix this is an alien-like manner. I like that, too 😊. There is a normal questioning and astonishment with my attitude. I think the problem is with the one who takes on themselves. The ones fulfilling their duties will already say that these are already being doing and move on. Isn't that so? I think the problematic attitude is straining environmental sensitivity later!)</p>	51
Kıymet	<p>Arzu bir konuya ne kadar çok acıdan yanlıs bakılabilirse o kadar çok yerden yanlıs bakmissiniz.</p> <p>Kusura bakmayın ama icinizde bahsettiklerinizin en ufak kiritisi olduguna inanmak çok guc. Dogadan aldiginiz sadece agac mi sizce gercekten?</p> <p>Soyle sonlandirayim, gercekten en mukemmel sizsiniz, aynen 😊</p> <p>(You have approached the issue in as many wrong respects as many as possible. Forgive me, but it is difficult to believe that there are even the smallest fragments of what you mentioned in you. Is it only a tree that you take from nature? Let me finish this way, you are the most perfect, yes 😊.)</p>	52
Kıymet	<p>Gideyim de "yardım" yaptığım yerlerin destegini keseyim, zira bombos bir insanım 😊</p> <p>(I will go and stop donating to the foundation I "have helped" as I am an empty person 😊 .)</p>	53
Alp	<p>Arzu yeaaa ne anlatıyorsun ablacım sen?</p> <p>(What are you talking about sis?)</p>	54
Galip	 <p>(GIF)</p>	55
Oğuz	Arzu	56

	 <p>(SJW Protection and Survival Association)</p> <p>We are proud to present you this award for your outstanding SJW performance!</p> <p>Sjw Cringeson (P200))</p>	
Arzu	 <p>(link)</p>	57
Ekin	<p>yoo ben arada kafama estikçe bağış yapıyorum, şimdi toplu hareket etmiş oluyoruz. sırf post atmıyorsun diye sıra sana gelince duyar yaptıkların olmadığını düşünmüyoruz, ama yargılamayacağız, canım istemiyo, sonra belki</p> <p>(Nope, I donate on the fly, now we are doing it collectively. We don't think you are not performing wokeness since you don't share posts. But we won't be judgmental, I don't want it right now. Maybe, later.)</p>	58
Hasan	<p>Virtue signalling aşırı gerekli şu anda tabi.</p> <p>(Virtue signaling is quite necessary right now, for sure.)</p>	59
Serkan	Delete this	60

Berna	<p>Arzu bir insan hayatının herhangi bir evresinde bir şeylere daha duyarlı hale gelebilir ve bunu da tetikleyen bir olay olabilir. Evet belki öncesinde yapılmadı ama sonrasında daha fazla önem verecek, çevreye daha duyarlı hale gelecek insanları da soğutmayın. Ben normalde yalan yok pek dikkat etmezdim ama üç haftadır metal pipet, kumaş kahve filtresi falan bir şeyler yapmaya başladım kendimce şimdi bana bu yaşına kadar yapmadın bundan sonra da yapma demek gibi bir şey bu ki bırakın insanlar nasıl destek veriyorlarsa hangi olaydan sonra daha duyarlı hale geliyorlarsa gelsinler önemli olan hayatın bir noktasında bilinçli hale gelmek. ha duymak istediğiniz "tamam en duyarlı en çevreci sensin" ise toplanak Allah diyek mutlu olun</p> <p>(One can become sensitive towards issues at some points of their lives and there might be an incident triggering this. Yes maybe, it hasn't been done before but don't disincline people who will attach importance, and be more sensitive towards environment. To be honest, normally I wasn't much careful about it before, but I have started to do some stuff like metal straws and cloth coffee filter by myself. Now it is similar to telling me not to do as I haven't done these until now. Let them support however they want, become sensitive following whatever event; the important thing is to gain awareness at one point of life. But if you want to hear is that "you are the most sensitive and environmentalist" is, we will meet and say Allah so that you will be happy.)</p>	61
Kerim	<p>Arzu tamam. En ahlaklimiz, erdemlimiz, doğa dostumuz sensin. Dikkat et ama o kadar high horse ustundayken çok rüzgar yer, hasta olursun. Sonra biz sensiz naporiz?</p> <p>(Ok, you are the most ethical, virtuous and environmentalist among us. But be careful, on that high horse it is quite windy, and you might get sick. Then what we will do without you?)</p>	62
Gökhun	<p>Arzu</p>  <p>(It hurts me deeply that you have an opinion. (P201))</p>	63
Muhsin	<p>Gökhun sesli güldüm</p> <p>(I laughed loudly.)</p>	64
Emin	<p>Arzu düzenli bağış yapanların yanında yapmayanlar da vardır muhakkak. Keza yardımını farklı kanallardan yapıp çevre yararına bir şeyi atlamış olan da olabilir. Fakat bu tarz şeyler o kişileri yakalamak ve ortak bir seye dahil etmek için iyi olabiliyor. Yani bir insanı yangın çıkmadan ağac yardımı yapmadığı için suçlamak ya da uzun metinlerle ders vermek olumlu bir sonuç getirmiyordur bence.</p> <p>(For sure, there are people who doesn't donate regularly apart from the ones donating regularly. Also, there might be some who make donations through different channels and skip something for the benefit of environment. But these types of things can be good to include those people. In other words, I don't think it brings good results to give a lesson through long texts and blame someone for not donating trees before fire.)</p>	65
Devrim	<p>Arzu ya velev ki bekliyor ne bu agresiflik.</p> <p>(What if they waited for fires? What is the meaning of this aggressive attitude?)</p>	66

Öykü	Arzu siz de bu tepkiyi vermek için böyle başlık açılmasını mı bekliyorsunuz daha önceleri nerdeydiniz (Were you waiting for a post like this to give this reaction, as well? Where have you been?)	67
Emin	Arzu Hanım çok haklısınız. Utanmadan yangın beklemişler ağaç dikmek için resmen. Bence de hiç hakları yok. Bunların diktikleri tüm ağaçlar belirlenip tek tek sökülsün. Hatta daha önce tek tük ağaç diktilerse, süreklilik olmadığı için gidip onları da ateşe verelim. Böylelikle dünya kesinlikle daha iyi bir yer olur. İyi ki varsınız. Tşk. (You are quite right. They shamelessly waited for fires to plant trees. I don't think they have any rights. The trees which these people planted should be detected and uprooted one by one. Also, if they had planted some trees, we should fire them as they planted them here and there. Hereby, the world will become a better place. So glad to have you. Tnx.)	68
Hazal	ben düzenli olarak temaya ağaç başışında bulunuyorum zaten az da olsa ama sizlerle de olur bana fark etmez. (I already donate trees regularly even if it is a little, but it would be ok for me to do it with you, as well.)	69
Cennet	ben varım 🙌 (I am in 🙌.)	70
Meryem	Topluca etkinlik yapılırsa gelip yardım etmek için elimden geleni yaparım. Ağaç dıkeceğine inandığınız bir kuruma başış yapalım dersanız ona da varım. (I will do my best to come and help if a collective event is organized. If you decide on donating a foundation that will plant trees, I am in for that, too.)	71
Eylem	Ben de varım maddi, ekmeli nasıl olursa (I am in whatever you decide on either supporting financially or planting trees.)	72
Ali	Maddi destekte bulunmak isterim (I would like to provide financial support.)	73
Altay	Ben de varım 🙌 (I am in, as well 🙌.)	74
Orkun	Ağaçlandırmadan ziyade sonrasında bu yanan arazilerin başka şeyler için kullanılması önüne geçmek lazım. Akdeniz iklimindeki ormanlar yüz binlerce yıldır sürekli yanıp kendisini onarabiliyor. Hatta ağaçların yapısı bile böyle. Dıştan bakıldığında küle dönmüş gibi gözükse ağaçlar yeniden filizleniyor. Fidan başışı ile oluşturulan ormanlar biyoçeşitlilik açısından zayıf kalıyor. İsveç mesela, topraklarının yüzde 70'i orman ama biyoçeşitlilik yok. Biz orman oranı olarak ilk 100'de bile değiliz ama ormanlarımız doğal olduğu için tüm Avrupa kadar biyoçeşitlilik var. Enerjimizi yeni fidanlardan ziyade sonrasında bu arazilere sahip çıkmak için kullanmamız gerektiğini düşünüyorum. Üzerinde hiç ağaç olmayan alanların ağaçlandırılması mantıklı ama yanmış bir ormana müdahale etmek çok sıkıntılı. (Rather than afforestation, the use of these fields for other purposes should be prevented. Mediterranean forests can burn and repair themselves for centuries. Actually, this is the nature of these trees. The trees looking burned outside can sprout again. The forests created by the donation of seedlings remain weak in terms of biodiversity. For example, 70% of the Sweden's land is made up of forests but there is no biodiversity. We are not even in the first 100 countries in terms of forests, but there is biodiversity as vast as Europe since our forests are natural. I think we should use our energy to take care of the forests rather than planting seedlings. Planting trees in the fields with no trees on them is logical, but it is quite problematic to interfere with a burnt forest.)	75
Demet	Orkun başka şeyler için kullanılması önüne nasıl geçeriz peki? (How can we prevent the use of fields for other purposes?)	76

Orkun	Demet böyle konularda o arazilerin kullanılması ile alakalı davalar falan açılıyor orman statüsünün kaldırılmasına karşı. Buradaki stk'ları desteklemek geldi aklıma. (Lawsuits are filed about the use and protection of the fields against the abolishment of their forest status. I've thought of supporting regional NGOs.)	77
Samet	Demet ek olarak, şu anda kaynak veremesem de, insan dikimi ağaçlardan oluşan ormanlık alanların, doğal ormanlık alanlara göre toprağı erozyona karşı daha az koruyabildiği - dikilen ağacın doğal olarak o bölgede yetişmemiş olması ve/veya yanlış toprağa yanlış ağaç dikimi yapmak bu durumun sebebi- gibi bir gerçek de var biyoçeşitlilik konusunda zayıf kalmasının yanı sıra. Ha, bu demek değildir ki yangın sonrasında ilgili bölge doğaya geri kazandırılacak biçimde rehabilite edilmesin. Ki bu otel yangını muhabbetlerinden önce 90larda özellikle tarım alanı oluşturmak için yangın çıkaran ruh hastaları vardı. Gerçi şu anda o bile olumlu betona kıyasla 😊 olumlu bulduğum şeye bak yahu! 😔 (Additionally, even if I cannot provide the resource, besides weak biodiversity, there is another fact that human-planted forests protect the land against erosion less than natural forest areas do - which might result from the fact that the planted tree hasn't been cultivated in that area, or the planting of wrong type of plants were planted in the wrong type of land. However, this doesn't mean that the area cannot be rehabilitated to restore nature. Even before the fires set for hotels, there were maniacs starting fire to create agricultural fields in the 90's. Though, it is even better than concrete 😊. Look what we find positive 😊!)	78
Ersin	Demet cevabı hepimiz biliyoruz aslında, Türkiye'nin bütün sorunlarında olduğu gibi bunun da temelinde kötü yönetim var ve bunu değiştirerek ilk adımı atacağız. En azından adalet sistemine biraz daha güvenebilirsek dava süreçleri olumlu sonuçlanır. Şu anki durumda hiçbir şey yapamıyoruz, yapamayız da. STK denmiş ama kim kaldı ki lafı sözü geçen, en azından ben bilmiyorum artık (In fact, we all know the answer. Similar to all other problems of Turkey, there lies the mismanagement of the country on the basis of the issue, and we will take the first step by changing this. At least, if we can count on judicial system, the litigation process results in positive. In this case, we cannot do anything as it is impossible. NGOs are mentioned, but who are left to make themselves listened to? At least, I don't know anymore.)	79
Selma	Selam, bir mesaj attım. Diğer kutusuna düşüp kaybolursa diye buradan da dürtüyorum. Orkun (I have sent you a message. I am poking in here in case it falls into other messages.)	80
Orkun	Yanıtladım Selma hanım (I have answered miss.)	81
Serkan	Orkun işte görmeyi umduğum yorum. Tşkler. (This is the comment I would like you see. Thanks.)	82
Dila	+1	83
Ali	TEMA yarın kampanya başlatıyormuş (TEMA is launching a campaign tomorrow.)	84
Belgin	Ali yorumlara baktım da, güvenini yitirmiş çok insan var. Bir bölümü de çam ağacından vazgeçip zeytin dikecekseniz varım, çam dikecekseniz yokum diyor. (I checked the comments, many people lost their trust. Some of them gives up on pines and say that they are is as long as you plant olives.)	85
Coşkun	Bi grup etkinliğine katılırım (I would love to join a group activity.)	86
Kıymet	Ben de Tema'yi düşünmüştüm ancak ekonomik olarak destek olabileceğim (uzaktayım) her etkinliğe varım (I have thought of TEMA, as well; but I am in for every activity. I can support financially as I am away.)	87

Berken	<p>Orada yanan ağa�lar b�lgedeki vejetasyonu geri d�nd�rebilmek i�in tohumlarını topra�a attılar bile. Umarım h�k�met veya belediyeler yine �ov yapaca�ız diye alandaki "kalıntıları" kaldırıp yerine fidan dikmezler. (ki tam olarak b�yle yapacaklarını hissediyorum) Zira yangından sonra bile o alanda do�al s�re� devam ediyor. E�er ba�ka bir yeri d�zg�n �ekilde a�a�landırbilece�ine inand�ı�ım bir kurum olursa katılırim ama yanan b�lgeleri a�a�landırıyoruz diyen gerizekalılara l�tfen siz de prim vermeyin ve �evrenizdekileri �zellikle bilin�lendirin.</p> <p>(The trees burnt there have already put their seeds into the earth to restore the vegetation in the region. Hopefully, the governments and municipalities won't remove the residue, and plant seedlings instead. I feel like this is that they will exactly do. Even after the fire, the natural cycle is progressing there. If there is a foundation that can afforest another area in an appropriate way, I will join. However, please do not credit to the idiots claiming they afforest the burnt areas and raise awareness of the people around you.)</p>	88
Evrin	+plzzz	89
Sibel	<p>Yaz beni admin (Write my name, admin.)</p>	90
Demet	 <p>(link)</p>	91
G�ls�m	<p>Bu bir afet oldu�u i�in, Orman yangınlarını �nlemek i�in neler yapılabilir diye de d���nmeli, belki İstanbul'daki ormanlık alanlar i�in de bir temizlik yapılabilir ��nk� kendi oturdu�um alanda �zellikle yakacak-pendik ormanlarında �ok ��p var atık d�k�yorlar, in�aat malozu doken var. Rezalet. Belki bunları �nleyebiliriz. Ya da yangın s�nd�rmek i�in kiralık u�aklar kullanılıyormu� sanırım destek kampanyası ba�latılır mı merak ettim. Mevcutta kullanılan u�akların yeterli olmad�ı�ını dinlemi�tim.</p> <p>(As this is a disaster, we should think about how to prevent forest fires, as well. Maybe a clean-up can be done for the forest areas in Istanbul because in the region where I live, Pendik-Yakacak forests, there is a lot of garbage, and they are throwing dump. There are even people dumping construction rubble. Dreadful! Maybe we can prevent these. Or there may be some rentable planes used to put out fires, I wonder if any campaigns start to support it. I have heard the available planes are not enough.)</p>	92
Bilge	+1	93
Belen	<p>Biz e�imle yangın sonrası belediyeden uygun yer izni alarak fidan dikimi yapaca�ız Manavgat'ta, e�er isteyen olursa o vakit geldi�inde Demet'e haber veririm, fidan g�nderenlerin de fidanlarını ekebiliriz onlar i�in</p> <p>(I and my spouse are planting seedlings in Manavgat after obtaining permission from the municipality. If there are any volunteers, I will let Demet know. We can plant the seedlings of the one who have sent on their behalf.)</p>	95
Demet	<p>Belen �ahne olur (That would be great!)</p>	96
Belen	<p>Demet bizzat dikim isteyip, vakıflara g�venmeyen varsa onların da i�i rahat olur ama tabii az ki�i olaca�ımız i�in �ok y�kl� dikim yapamayabiliriz, umarım bir an �nce yangın s�nerse planlama yapılabilir</p> <p>(If there are people who don't trust in foundations but would like to plant trees, they might feel at ease in this way. However, as we will be in limited number, we cannot make massive plantation. We can make plans when the fires put out soon hopefully.)</p>	97



Sezgin	Belen canım bildiğim kadarıyla yanmış alana yeni fidan dikilmiyor. ekosistemin toparlamasını beklemek gerekli. siz yine de bir araştırın. yanmamış bölgelere dikilmesi daha mantıklı (Honey, as much as I know seedlings cannot be planted to burnt areas. It is necessary to wait for ecosystem to restore itself. You can search about it. It is more reasonable to plant it in the areas that are not burnt.)	98
Belen	Sezgin aynen yukarıda okudum o nedenle en azından başka alanlar varsa belediyenin uygun gördüğü diye, oraya yönlendirme alarak dikim yaparız diye düşündük (Yes, I have read it above, thus we think if there are other fields that the municipality finds suitable, we can direct people there and make planting there.)	99
Sezgin	Belen nevşin mengünün bugünkü yayını izleyin Belencim. Ağaç dikme konusunda baya bilgi veriyorlar utku perктаş hoca anlatıyor baya bişi (You should watch Nevşin Mengü's today's broadcast dear Belen. They give lots of information about planting trees. Utku Perктаş explains a lot of stuff.)	100
Belen	Sezgin aynen şimdilik başka ne varsa diye bakıyoruz (Exactly, we are looking for what else there is for now.)	101
Samet	Tema ve çekül ile konuşulabilir, hep beraber etkinlik yapılabilir. İş iyi bilen bir STK olursa, nereye ne tür ağaç dikilmesi gerektiğini bileceğinden, daha mantıklı bir rehabilitasyon çalışması olur. Evlenirken hem çekül hem tema hem de lösev (bu alakasız ama bağış yapmak isteyenler için dedim) bağış yaparak ufak bir orman oluşturduk 😊 çocuk sahibi olan arkadaşlarım da yine tema, çekül ve tekrar alakasız olacak ama, Darüşşafaka'ya bağış yaptı. Ek olarak yine alakasız olacak ama her ay hayvanlarla ilgili de bireysel ya da STK bağışları yapıyorum. Bu bağışları sadece ben de yapmıyorum, ailem, arkadaşlarım ve iş yerimiz olarak yapıyoruz. İlla ki siz de yapıyorsunuzdur. Yani yangınla, dövülerek, tecavüze uğrayarak ve öldürülerek, hastalık kaparak, kirlenerek... bir varlığın yok olmasını beklemeyen insanlar da var. Bu zamana kadar böyle olmayan arkadaşlar varsa da onları da aramıza davet etmek daha doğru olur diye düşünüyorum, çünkü insanlara güvenim çok azalsa da, nihayetinde "kahrolası" bir sevgi pıtırıcığım 😊 ("kahrolası" derken bkz: yiğit özgür)	102

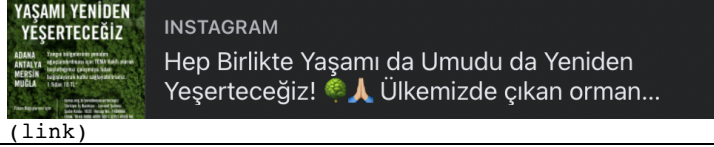


Damn you! As you damned your own mother, too!!!


(TEMA and ÇEKÜL can be contacted, we can hold organizations together. If there is an NGO that knows the job well, it would be a more sensible rehabilitation work since the foundation would know where and what kind of trees should be planted. When we married, we created a small forest by donating to ÇEKÜL, TEMA and LÖSEV (this sounds irrelevant, but I am telling this in case there is anyone who wants to donate) 😊. Again, it will be out of topic but my friends with children donated to TEMA, ÇEKÜL and Darüşşafaka. Also, it can be irrelevant but every month I donate about animals individually to NGOs. It is not only me, my family, my friends, and my workplace. In any case, you do this, too. In other words, there are people who don't wait for the disappearance of an existence due to fires or by being beaten, abused, or killed or being infected or polluted. If there are people who are not this way until now, inviting them among us would be more right. Even though my trust in people has decreased, still I am a "damn" love patty. (P202))

Coşkun	<p>Şimdi şöyle bişey var; Akdeniz örtüsünde yanan alana müdahale edilmez, bu bitkiler yandıktan sonra ilk yağmurlarda yeniden fışkırmaya programlı; bütün kökler hazır. Her tür dış müdahale bütün eko sistemi bozar. Yetişmiş kökleri olan bitki örtüsü toprağın kazılması ve boylu fidanların altında kalır. Çam kozalakları on yangında uzun mesafelere fırlamasının bile bir sebebi var. Ama tabii siz bilirsiniz gene de önce bir sistem biyoloğuna danışmak gerek.</p> <p>(There is fact; a burning field is not interfered in Mediterranean vegetation; these plants are programmed to spurt out after the first rain following the fire; all roots are ready. Any intervention disrupts the system. Vegetation with grown roots remains under the digging of the soil and tall seedlings. There's a reason why the pinecones flew long distances in that fire. But of course, you know, you still need to consult a systems biologist first.)</p>	103
Coşkun	<p>Ya yazılmış galiba zaten yukarıda</p> <p>Doç. Dr. Tavşanoğlu: Ağaç dikme seferberliği ekolojik felaket getirir</p> <p>İzmir Karabağlar'da günlerce süren orman yangınının ardından ağaç dikme seferberliği başlatıldı. Ancak Akdeniz'deki bitkilerin yıllar içerisinde yangına uyarlanacak şekilde evrimleştiğini belirten Doç. Dr. Çağatay Tavşanoğlu, ağaç dikme seferberliğinin ekolojik dengeye büyük zarar vereceği görüşünde. Kızılçam dışında zeytin ve sandal gibi bazı ağaç ve çalılıkların yangınların ardından hayatta kaldığını belirten Tavşanoğlu "Seferberlik katılımcıları mutlu, bakanlık insanların tepkisi azaldığı için mutlu, yani kazan-kazan durumu sanırım. Bu durumda tek kaybeden doğa oluyor" dedi.</p> <p>(It is maybe written above.(P203))</p>	104
Kerim	<p>Coşkun Normalde hic sevmiyorum goruslerini ama asiri dogru konusmusun bu sefer.</p> <p>(Normally, I don't like your ideas but this time you have said truthfully.)</p>	105
Coşkun	<p>Kerim Eyv, Çok kabullenilebilir biri olmadığımı biliyorum. 🙏</p> <p>(Thanks, I know that I am not an easily acceptable person. 🙏)</p>	106
Belen	<p>Kerim dhdhdhdh ya bu çok doğru ben de ay ne yorum yaptı gene kim bilir kesin sinirlerim zıplayacak diye okudum ama öyle olmadı. Doğru açıklamanın hakkını vermek lazım</p> <p>(dhdhdhdh So true. I read thinking what has written to piss me off, but it wasn't the case. It is necessary to give the right of the correct explanation.)</p>	107
Hazal	<p>Coşkun bunu bugün birçok yerde ben de duydum ama nasıl yol izlenebilir bu konuda ne yapılır sorusu önemli. Malum ülkede yanmış orman yerini kendi haline bırakmaya gör, geceden sabaha beton örtüsü büyüüyor (I have heard this in many places today, but the question of how to follow the path and what to do about it is important. In the country, let the burned forest place be left alone, the concrete cover grows from night to morning.)</p>	108
Muhsin	<p>Coşkun bu durumda dikim yapılacaksa daha önce orman vasfı olmayan, yangından etkilenmemiş alanlara mı yapmak gerekir?</p> <p>Belki bölge doğasına uygun tohum topları hem yangın bölgesi hem de diğer bölgeler için daha mantıklı olabilir</p> <p>(In this case, if planting is to be done, should it be done in areas that were not forest-like and unaffected by fire? Maybe seed balls suitable for the nature of the region may make more sense for both the fire zone and other zones.)</p>	109

Ferhan	Muhsin tam olarak öyle olmalı tema başkanı da benzer bir şey söyledi ve ekledi "halkımızın vicdan mastürbasyonu toplumsal baskıya dönüşüyor mecbur dikim yapılıyor" :) (it must be exactly like that, TEMA president said something similar and added, " Our people's masturbation of conscience turns into social pressure." :,.))	110
Gökay	yardım bağış gibi şeyleri duraksatmadan şu floodu da okuyalım.  (Let's read this flood without pausing things like charity donations.(link))	111
Gökay	tabii tema'nın bağışları devlete, yani akp'ye vereceğini ve o fidanların hiç ekilemeyeceğini de bilelim. bağımsız bir kuruluş var mı bilemiyorum. (Of course, we should know that TEMA will give the donations to the state, that is to AKP, and that those seedlings will never be planted. I do not know if there is an independent organization.)	112
Korcan	Dostlar Lobi olarak orman ve ağaçlandırma meselesine özellikle geçen yılki yangınlarda çok kafa yorduk; bu işi "hakkıyla" ve "doğru şekilde" yapacak kurum sayısı maalesef çok çok az bu ülkede. (evet ağaçlandırma meselesinin bile suyu çıkmış bu ülkede) Bir yandan da kızılçamlar yanıyor; yani bildiğimiz kadarıyla ağaçlandırma çalışmasına tam aksine ihtiyaç duymayan bir tür. Bir orman çalışması ağaçlandırma gereksinimi olan yerlerde her türlü yine de olumlu bir şey; hiç yoktan iyidir, yapılırsa ben destek olmak isterim. Ama sıkıntılı bir süreç oldukça onu belirtmek istedim. (Friends, as a lobby, we gave a lot of thought to the forest and afforestation issue, especially in the last year's fires. Unfortunately, the number of the foundation that can do this "rightfully" and "correctly" in this country is quite less. (Yes, even the issue of afforestation is old-hat in this country.) On the other hand, red pines are burning; In other words, as far as we know, it is a species that does not need afforestation work on the contrary. Any kind of forest work where there is a need for afforestation is still a positive thing; It's better than nothing, if it's done, I'd like to support it. But as it was a troublesome process, I wanted to point this out.)	113
Sevinç	Yukarıda Twitter flood'ı da eklenmiş ama şu yazıyı da buraya iliştmek istiyorum.  (Its twitter flood was added above but I'd like to attach this here.(link))	114
Almila	Sevinç eğitilmiş insanların bile şunu anlayamıyor olmasına aşırı sinirleniyorum, iyi niyetli de olsa populizm oluyor bi noktadan sonrası ama yapacak bir şey yok. ülkede hiçbir şeyle konunun uzmanları ilgilenmiyor ki, halk da kafası kesik tavuk gibi ordan oraya ne yapabilirim de faydalı olabilirim diye koşturuyor sonra. (Even well-educated people cannot understand this, which gets on my nerves. Even with good intentions, it is populism at some point, but there is nothing to do about it. The experts in the country are not interested in anything about their specialization, and then the public is running around like a chicken with its head cut off, asking what I can do and be useful.)	115
Sevinç	Almila bütün gün bu konuda bir şeyler okudum, Tavşanoğlu'nun Twitter'da bahsettiği akademik yayının özetini de buldum okudum. Az önce Deniz Ataç'ın bugün yaptığı ve söyleşiyi izledim. Anladığım kadarıyla tema vakfı da gidip yangın arazisine koşu koşu ağaç dikelim demiyor ama yine	116


	<p>de o ağaçlar oralara dikiliyor. Hepten kafam yandı. Mars'a taşınıcam ben, Dünya ne hali varsa görsün.</p> <p>(I have read about the topic. I have also found and read the summary of the academic publication that Tavşanoğlu mentions on Twitter. I have just watched today's speech of Deniz Ataç. I think TEMA foundation doesn't rush to the field to plant trees, but still the trees are planted there. I am totally mind blown. I will move to Mars, let the Earth stew in its own juice.)</p>	
Gökcan	 <p>(link)</p>	117
Hayal	<p>Temanın bu öğlen başlayan kampanyasının sayfasına ulaşabilen var mı acaba ya? Ben yırtıdışından birkaç yabancı arkadaşımı da ikna ettim fidan başışına o yüzden özellikle websitesinin aktifleşmesini bekliyoruz</p> <p>(Is there anyone who can reach TEMA campaign page? I have convinced some friends abroad to donate seedlings, thus we are waiting for the webpage to be activated.)</p>	118
Muhsin	<p>Yangın bölgesine ağaç dikmenin bölge ekosistemine zararları yukarıda yazılmış.</p> <p>Bunun yerine tohum topu olayına mı girsek? Hem yapması ve dağıtması eğlenceli, hem de doğa ile daha uyumlu.</p> <p>Üstelik izin alma derdi de yok. Topları atıp kaçabiliriz 😊</p> <p>(The harms of planting trees in the fire zone are already written above. Should we get into the seed ball thing instead? It is fun both to make and distribute, and it is more in harmony with nature. Moreover, there is no need to worry about getting permission. We can throw the balls and escape 😊.)</p>	119
Belgin	<p>Muhsin şahane fikir</p> <p>(Great idea!)</p>	120
Murat	<p>https://twitter.com/tuyocu/status/1421061848523317255?fbclid=IwAR1naxWKdbrPSVMFkvd4dqKgnkav1Ja4RBOSWBHyCgOICewJ5o5tlbFomZE</p> <p>"s: sunucu - t: tema yönetim kurulu başkanı deniz ataç s: tema'nın şu anda yaptığı diğer fidan başışları gibi olacak değil mi? t: evet, ama bunun şöyle bir farkı var. buradaki fon, orman genel müdürlüğünün ilgili bölge müdürlüğüne aktarılıyor. yani şu anda hangi bölgedeyse yangın, oraya aktarılıyor. normalde hatıra ormanlarında koordinata kadar veririz ve üç yıl izleriz, fakat burada ogm'nin insiyatifinde yanan alanlar. ama biz tabii ki alanı izliyoruz, genel bilgileri veriyoruz." böyle bir bilgi var.</p> <p>((link) p: presenter t: TEMA's chairman of the board p: Will the current seedling donations be similar to the previous ones, won't they? t: Yes, but this one has a difference; the fund is transferred to the relevant regional directorate of the forestry general directorate. That is, which region the fire is in, where the money is transferred. Normally, we give the location up to the coordinates in the memory forests and follow them for three years, but here are the burnt areas at the initiative of the forest general directorate. But of course, we monitor the area, we give general information.")</p>	121
Nisan	<p>trendyol aracılığı ile haytap çok güzel bir kampanya başlattı; 50 tl vererek destek olabiliyorsunuz. gelen mesajı olduğu gibi yapıyorum; Ülkemizin farklı bölgelerinde meydana gelen yangın felaketini derin bir üzüntüyle takip ediyoruz. Yanan ormanlarımızın can bulması ve zarar gören tüm canlıların kurtarılması için tüm Haytap gönüllülerinin lojistik ve malzemelerin karşılanmasında tüm desteğimizle yanlarındayız. HAYTAP, Dijital Destek Kartlarını platformumuzda satışa sunarak gelirini yardım çalışmalarına gönderiyoruz. Sen de profilinde paylaşarak yaptığımız çalışmalarımıza destek olabilir, daha fazla kişiye ulaşılmasını sağlayabilirsin.</p> <p>Dijital destek kartı link:</p>	122




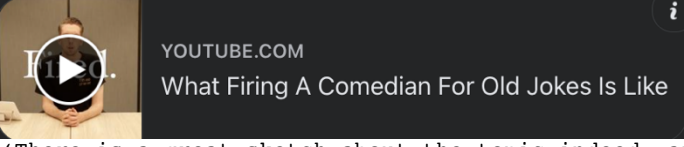
	<p>TRENDYOL.COM</p> <p>Haytap Başka Ev Yok Destek Kartı Fiyatı, Yorumları - TRENDYOL</p> <p>(Haytap has launched a very good campaign through Trendyol; You can help by giving 50 TL. I'm pasting the message as it is; We are following the fire disaster in different parts of our country with sorrow. We are following the fire disaster in different parts of our country with deep sadness. We stand by all Haytap volunteers with all our support in meeting the logistics and materials so that our burning forests can be revived and all living things damaged. We sell HAYTAP's Digital Support Cards on our platform and send its income to charity work. You can also support our work by sharing it on your profile, and you can reach more people. Digital support card link: (link))</p>	
Belgin	<p>Nisan işte aradığım tat</p> <p>(Here's the flavor I've been looking for!)</p>	123
Yağız	<p>Yukarıda ağaç dikimiyle ilgili olan bazı +/- bilgiler paylaşılmış. Doğanın kendini toparlaması bir zaman alacak bence de.</p> <p>Ancak şu an asıl yardıma ihtiyacı olanların orada yaşayan insanlar olduğunu düşünüyorum.</p> <p>(Some +/- information about tree planting has been shared above. I think it will take some time for nature to recover. But I think it's the people living there who really need help right now.)</p>	124
Oğuz	<p>yakılan orman arazisine otel ve yapı yapılamaz kanunu geri getirilmeli başka yolu yok</p> <p>yapılan oteller de ifşa edilmeli</p> <p>(The law that hotels and buildings cannot be built on burnt forest land should be brought back. There is no other way. The hotels built there should also be disclosed.)</p>	125
Belgin	<p>Oğuz aynen bu şekilde bodrumda inşa edilen titanic'e bir gram üzülüyorsam namerdim</p> <p>(I would be a scoundrel, if I felt sorry for the Titanic, which was built in Bodrum just like this.)</p>	126
Ferhan	<p>İyi niyetli olduğunuzu biliyorum, siz de benim öyle olduğumu bilin ancak söyleceklerim canınızı sıkacak zira burada yapılan vicdan mastürbasyonundan öteye geçemiyor arkadaşlar. "Ehonomi çohiyi, kılışlarda liderlik vasfı yoh"dan hallice "eee heç bişi yapmayah mı" temelli yükselmelerinizi de içinizde patlatın lütfen, zira her işte olduğu gibi bunun da yolu yordamı var. Fikir versin diye şuraya bir link bırakıyorum zahmet edin okuyun lütfen.</p> <p>(I know you are with good intentions, so know that I am, as well; but what I have to say will bore you. Because what is done in here cannot go beyond the masturbation of conscience. Please explode your escalations from "The economy is very good, there is no leadership quality in Kılışdar" to "So let's do nothing". Because, as in everything, there is a way to do it. I am leaving a link here to give you an idea, please take the trouble of reading it.)</p>	127
Ata	<p>Fidan bağışını her zaman yapabiliriz diye düşünüyorum lakin şu an öncelikli olan şey Haytap gibi derneklere maddi manevi yardımcı olabilmek.</p> <p>Hayvanların da insanların da durumu felaket ve zaman kaybına tahammülleri yok şu an. İmkanı olanlar zaman kaybetmeden Haytap'a bağışlarını yapabilirler.</p> <p>Yangın durduktan sonra ve herkes nefes aldıktan sonra ise fidan ve Tema olayları konuşulabilir.</p> <p>(I think we can always donate seedlings, but the priority right now is to help organizations like Haytap materially and morally. The situation of both animals and humans is terrible, and they can't tolerate the loss of time right now. Those who have the opportunity can donate to Haytap without delay. After the fire has stopped and everyone is breathing, seedlings and TEMA can be discussed.)</p>	128

Altay	 <p>(link)</p>	129
Erhan	<p>önce bir sönseler mi? (Should the fires be put out first?)</p>	130
Derya	<p>Temaya yapılan bağışlar, orman genel müdürlüğüne aktarılacakmış, bilginize. (For your information, the donations made to TEMA will be transferred to the General Directorate of Forestry.)</p>	131
Ferhan	<p>Derya ezelden beri öyle oluyor zaten? (Hasn't it been like that since eternity?)</p>	132
Berat	<p>O bağışarlardan 100 lira gidiyorsa bile helal olsun (Even if 100 liras go from those donations, bully for them!)</p>	133
Oğuz	<p>Kendi elimle ya da buradan biri diyecekse varım. Yoksa kimseye para pul yollamam 😊 (If I'm going to plant it with my own hands or if someone from here will do it, I'm in. Otherwise, I will not send any money to anyone 😊.)</p>	134
Hakkı	<p>Tema, bağışları komple devlete veriyor. Modunuzu bozmak istemem. Zaten yazılmış her şey. Diğer yandan bu tür yangınlar her yıl olur. Yapılacak daha zor ama efektif şey bu tarz yerlerin imara açılmaması için kamuoyu oluşturmak change.org olur platform olur. Sosyal medyayı yüzlerce insan var grupta. Yıl bitmeden buralar ya tarım arazisi olarak kullanılır ya imara açılır bunun önüne geçmek gerekiyor. (TEMA gives donations entirely to the state. I don't want to spoil your mood. It's all already written. On the other hand, such fires happen every year. The more difficult but effective thing to do is to create public opinion through a platform such as change.org so that such places are not opened for construction. There are hundreds of people in the group who use social media. Before the end of the year, these areas are either used as agricultural land or opened for construction. It is necessary to prevent this.)</p>	135
Belgin	<p>Ağaçlar bir yana, gerek insanlarda gerek hayvanlarda yanığa müdahaleye dair bir video bırakıyorum buraya. Gidebilenimiz varsa aklında olsun. (Aside from trees, I'm leaving a video here about how to deal with burns in humans and animals. If there is anyone of us who can go, better to keep this in mind.)</p>	136

APPENDIX I

SAMPLE 5 IN FULL

	<p>Apex Legends'in baş tasarımcılarından Daniel Klein, 2007 yılında yaptığı ırkçı ve cinsiyetçi yorumların ortaya çıkması sonucu kovulmuş.</p> <p>Neredeyse 15 yıl önce yapılan aptalca yorumlar yüzünden insanların işlerinden olmaları, sosyal medya lincine uğramaları ne kadar doğru?</p>  <p>KOTAKU.COM</p> <p>Apex Legends Dev Fired Over Past Sexist, Racist Comments</p> <p>The battle royale designer called women morons and equated Africans with animals</p> <p>(Daniel Klein, one of the chief designers of Apex Legends, was fired after his racist and sexist comments that he made in 2007 came to light.</p> <p>How true is it for people to lose their jobs or get lynched on social media because of stupid comments made almost 15 years ago? (link))</p>	Ömer
Kaan	<p>Bu mesele artık cadı avına dönmeye başladı; insanların 18-20 yaşında kim bilir ne kafada yaptığı yorumları 15 yıl sonra önüne çıkartıp onları bundan dolayı işinden, cartından curtundan etmek, katran ve tüye bulayıp köylerden sürmek saçmalığın daniskasıdır, rövanşistliktir, aptallıktır.</p> <p>Bu arada arkadaşın Twitter profilini inceledim. Pronounları mevcut bio'sunda. Biz zamanında "bu ateş sizi de yakacak" dediğimizde tınlayan olmamıştı. Ben demiştim demeyi sevmem ama...</p> <p>(This topic has started to turn into a witch hunt; it is the scourge of nonsense, revanchism and stupid to fire them, debar from the stuff and expel them from their village by covering them with tar and feathers.</p> <p>Meanwhile, I checked the guy's Twitter profile. His pronouns are present on his bio. Nobody cared when we warned that 'this fire will burn you, too'. I don't like to say 'I told you so', but...)</p>	1
Coşkun	<p>Cancel culture oyununu oynayan herkes bu sonu tadacak. Sonra son kalan kapıyı kapatıp çıkacak.</p> <p>(Everyone playing the game of cancel culture will taste this end. Then the last one staying will close the door and leave.)</p>	2
Coşkun	<p>Play stupid games, win stupid prizes 😊</p>	3

	  <p>Daniel Zenon Klein @danielzklein</p> <p>Game designer, previously @respawn, @magnopus and @riotgames. Opinions are my own. Social Justice Wendigo. Love your dogs. He/him.</p> <p>📍 Germany 📅 Şubat 2009 tarihinde katıldı</p> <p>4.813 Takip edilen 23,1 B Takipçi</p> <p>Tweetler Tweetler ve yanıtlar Medya Beğeni</p> <p>📌 Sabitlenmiş Tweet</p> <p> Daniel Zenon Klein @danielzklein · 14 Şub ... If I follow your abuser and you trust me enough to do so, please DM me.</p> <p>🗨️ 20 ❤️ 263 🔗</p> <p>(P314)</p>	
Rana	<p>Valla ne dediğine bağlı diye baktım da herif kadınların hepsi morondur afrikalılar da hayvandır filan gibi girmiş. Cevap veriyorum gayet doğru. (I checked what he said, and he said all women are morons and Africans are animals. I answer, it is quite true.)</p>	4
Devrim	<p>Konu üzerine şahane bi skeç var aslında Kevin Hart'ın Oscar geyiği üzerineydi ama bunca yıl sonrasında bile alakalı olmayı sürdürüyor.</p> <p></p> <p>(There is a great sketch about the topic indeed, and it was about the Oscar yap of Kevin Hart, but it still keeps on being relevant. (link))</p>	5
Arif	<p>Devrim çok iyiymiş bu (This is so good.)</p>	6
Ahmet	<p>Bu tür kovulmaların tek sebebi kriz esnasında PR kasmak. Her seferinde aynı şey oluyor; bir şirkette taciz/ırkçılık skandalı patladığında diğer şirketler "bakın biz öyle değiliz biz çok iyiyiz" diye kendilerine bir günah keçisi seçip feda ediyor. Bu tür PR stunt'lar daha önce de işe yaramadı, şu an da yaramayacak. (The only reason for these types of dismissals is straining PR during crisis. The exact same thing happens every time; when a harassment/racism scandal erupts in one company, other companies choose and sacrifice a scapegoat for themselves, saying, "Look, we're not like that, we're very good." This type of PR stunts didn't work before, so it won't work this time either.)</p>	7
Rana	<p>Yazdığında 27 yaşında eeeşşek kadar herifmiş. African neighbors as if they were animals, saying, "If you feed them, they'll come back and shit all over the place." Herif bu yazdıklarından işten atılana kadar pişman olmamış. Şimdi de ühühühüü ağlıyormuş siktirsin pezevenk (He was 27 when he wrote – as old as donkey. African neighbors as if they were animals, saying, "If you feed them, they'll come back and shit all over the place." The guy has't even regretted about it until he is fired. Now he is 'ühühühüü crying. Fuck this pimp.)</p>	8



Yağız	Rana güldüm diye 15 yıl sonra işimden kovulmam umarım (I won't get fired 15 years later because I laugh at this one.)	9
Rana	kovulmasına güldüysen bişey olmaz bence. gerçi 15 sene sonra ırkçılar tüm her yeri ele geçirip bizim işten atılan mazlum kardeşimizle dalga geçtin diye ağlayarak kovabilirler ya emin değilim dbfsfs (Nothing will happen if you laugh at his dismissal. In fact, all racist can take over everywhere and fire you by crying as you made fun of our innocent bro, so I am not sure dbfsfs.)	10
Yağız	Dün yediğin hurmalar bugün tırmalar dememişler boşuna, kazık kadar adam olmasa üzülebilirdim belki (They didn't say this in vain; curses, like chickens, come home to roost. If he wasn't at the age of knowing what's what, I could feel sorry, maybe.)	11
Rana	"I said racist and sexist things, not because I deeply believed any of them, but because I knew I could get a reaction out of people. That does not excuse anything I said; the impact of my words was the same regardless of what I believed." ahahahahha götüm siktir git. iyi olmuş olum manyak mısınız (“I said racist and sexist things, not because I deeply believed any of them, but because I knew I could get a reaction out of people. That does not excuse anything I said, the impact of my words was the same regardless of what I believed.” ahahahaha my ass. Fuck off. It's good man. Are you crazy!)	12
Levent	Nerdeyse 30 yaşında adam şöyle şeyler postlamaya utanmamış mı ya 14 yaşında bi edgelord gibi... (Was that guy who is almost 30 years old ashamed of posting these type of stuff like an edgelord of 14 years old...)	13
Merve	Beş yılda bir yeni hesap açıyoruz 🍷 misss (We create a new account once in every five years 🍷 perfect.)	14
Devran	İrkçilik ve cinsiyetçilik baya net şeyler yalnız, bence yetişkin hayatında kabul edilemeyecek şeyler. (But racism and sexism are very clear. I think they are unacceptable in adult life.)	15
Serkan	15 sene önce 10 yaşında olsan kimse sorun etmez ama adam çocuk değilmiş yani. (If you were 10 15 years ago, nobody would make a fuss, but he wasn't a kid then.)	16
Devran	In one, Klein is seen referring to XX chromosomes (a biological designation traditionally used to indicate the female sex) as the “moron chromosomes.” Another shows him speaking about his African neighbors as if they were animals, saying, “If you feed them, they'll come back and shit all over the place.” (Bunlari yazdiginda 27 yasindaymis) (In one, Klein is seen referring to XX chromosomes (a biological designation traditionally used to indicate the female sex) as the “moron chromosomes.” Another shows him speaking about his African neighbors as if they were animals, saying, “If you feed them, they'll come back and shit all over the place.” (He was 27 when he wrote these.))	17
Serkan	Abi yetişkin olup bunlardan kaçma şansın yok ya. Çocukken adı üstünde çocuk yani ne dediğini kimse ciddiye almıyor zaten ama 27 yaşında adam ağzının ayarı olsun bide büyük sektöredesin mutlaka duyulur bunlar nereye saklanacaksın? (Man, you don't have the chance to escape from these if you are an adult. When you were a kid, nobody took what you say seriously as the name suggest, you are a kid. But you are a man who is 27 years old. be tactless! Plus, you are in a big sector, it will be heard obviously. Where will you hide yourself?)	18



Hakan	<p>İrkçilikta, homofobide, mysogynyde zaman aşımı aramam kardeş. Dark humor yüzünden işinden olmak başka bişey, 27 yaşında dümdüz hardcore ırkçı ve kadın düşmanı olduğunun ortaya çıkması sonrası işinden olmak başka bişey. İncide tabii ki olursun, hatta toplumdan da dışlanırsın ve sonuna kadar da hak edersin. İstersen 30 sene geçsin üstünden.</p> <p>(Bro, there is no time-out for racism, homophobia, and misogyny. Losing your job because of dark humor is one thing, Losing your job after it is revealed that you are a hardcore racist and misogynist is another. In the latter scenario, you will for sure lose your job, even be excluded from the society, and deserve all of this. If doesn't matter if 30 years passed on it.)</p>	19
Ömür	<p>Ben de eskiden aşır milliyetçi bir insandım. Şuan o kadar salak geliyor ki o tarz muhabbetler. İrkçi, homofobik olmak doğuştan gelen şeyler değil. Zamanla değişiyor insanların fikirleri. Genç yaşlarda yaptığımız söylediğimiz şeyler için olgunluğumuzda yargılanmak saçma. Eğer bir insana zarar vermediyse o düşünceler bunda sorun yok. Fikirler değişiyor çünkü.</p> <p>(I was extremely nationalistic in the past. Now it looks so stupid. Racism and homophobia are not inborn. Opinions change in time. It is not reasonable to be judged because of the things that we did and say when we were young. If these opinions didn't hurt anybody, there is no problem because the ideas change.)</p>	20
Hakan	<p>Ömür 27 yaşındaymış adam bunları yazdığında. Kazık kadar herifmiş yani. Hiç öyle "gençlik hatası" vs denecek bi yaş değil.</p> <p>(The man was 27 when he wrote these. He knew what is what. It is not an age to call this as a "youth mistake".)</p>	21
Korcan	<p>27 yaşındaymış. Kovulsun pezevenk</p> <p>(He was 27. Let that pimp get fired!)</p>	22
Cem	<p>Böyle böyle temizlenecek sektörler bence ya. Bunlar da yolun başlangıç taşları oluyor.</p> <p>(Thus, and so, these sectors will be cleaned up. These are the steppingstones of the road.)</p>	23
Hasan	<p>İyi olmuş diyen arkadaşlar, suçların rehabilitasyonu hakkında ne düşünüyor? Geçmişinde tecavüz suçundan hüküm giymiş birinin bu öğrenildiğinde çalıştığı tüm işlerden kovulması ve sonsuza kadar işsiz kalıp sokaklarda aç ölmesi gerektiğini mi düşünüyorsunuz? Ya da hırsız birinin sonsuza kadar evlenip çocuk yapamaması veya geçinmek için sürekli hırsızlık yapması gerektiğini mi? (Geçinemez çünkü iş bulamazsa). Muazzam bir fikir hürriyeti ya bu arada. 25 yaşındaki görüşünden dolayı assınlar abi o da öyle düşünmeseymiş sonuçta. hepimiz anamızdan aydın doğuyoruz zaten aynen. Herkesin anne babası sjw herkesin ailesi müthiş kadın hakları savunucu ve süper cinsiyet eşitlikçi falan ülkemizde. Bir gün babanız işten geliyor diyor ki işten atıldım çünkü annenize cinsiyetçi davranmışım evliliğin ilk on yılında hepiniz gider işvereni tebrik edersiniz eminim.</p> <p>(The friends who thinks it is true, what do they think about the rehabilitation of the criminals? Do they think that someone who has been convicted of rape in the past should be fired from all their jobs and starved to death on the streets when this is found out? Or a thief should marry and not have children forever, or steal all the time for a living? (Because he can't get on if he can't find a job.) By the way, it is such a splendid freedom of thought. They should hang him because of his opinions when he was 25; he wouldn't think so, after all. We are all born enlightened from our mothers. Everybody's parents are sjw, everyone's family is great amazing women's rights advocates and super gender egalitarians in our country. One day your father comes from work and says he is fired as he was sexist to your mother in the first ten years of the marriage. Sure, you will go and congratulate the employer.)</p>	24



Coşkun	<p>Hakan O kadar derin bir düşünce sistemleri olduğunu ya da konu üzerine aralarında tartıştıklarını sanmıyorum ya 😊 Aralarından whatsapp gruplarında Suriyelilerle afganlar hakkında yazdıklarıyla, erkekler x,y,z'dir diyenleri elesen geriye doğal sayı kalmaz. Eskiden okul da okulda felsefe, mantık filan okuturlardı, münazara takımları filan olurdu da mı kalktı?</p> <p>(I don't think they have such a deep idea system or discuss on the issue among themselves 😊. If you eliminate the ones who write about Afghans and Syrians in a negative manner or write that men are this and that, there won't be many people left. they used to teach philosophy, logic, and what have you at school in the past, there would be debating teams or something are they all gone now)</p>	25
Rana	<p>Evit tecavüz suçundan hüküm giymiş birinin aç kalıp ölmesi gerektiğini düşünüyorum 🙄</p> <p>(Yes, I think someone convicted of rape should starve to death 🙄.)</p>	26
Rana	<p>Hırsızlık tecavüz ırkçılık ve cinsiyetçilikle aynı noktada değerlendirilecek bir şey değil bu arada. Birisi doğrudan birinin yaşam hakkı beden bütünlüğü ile ilgili diğeri mal para. İnsanın yaşam hakkıyla ilgili temel suçlarda i don't believe in rehabilitation beybi.</p> <p>(By the way, theft is not something that can be evaluated at the same point as rape, racism, and sexism. One is directly related to one's right to life and bodily integrity, and the other is about property and money. on basic crimes related to human right to life I don't believe in rehabilitation baby.)</p>	27
Hasan	<p>Rana niye değil? Gasp ve yaralama da beden bütünlüğüne saldırı mesela. Suçları böyle kategorize edip hepsine ayrı ceza yöntemi yapmak makul değil. Bir ara uzun yazarım bunu. Rehabilitasyon cinsel saldırı suçlarında düşük bir oran ama imkansız değil. Ancak modern hukuk sistemlerinde mümkün.</p> <p>(Why isn't it so? For example, extortion and injury are attacks on bodily integrity. It is not reasonable to categorize the crimes like this and to make separate punishment methods for all of them. I'll write about this in a detailed way sometime. Rehabilitation is a low rate for sexual assault crimes, but it's not impossible. But it is possible in modern legal systems.)</p>	28
Hasan	<p>Fikirlerinden dolayı insanları hiçbir yaptırıma maruz kalmamaları gerektiğini düşünüyorum. İnsanları işten atarak, hapse tıkarak, linç ederek kadın hakları savunucusu yapamazsınız. Fikirlerle karşı fikirler savaşı. Ne kadar denyoca ne kadar aptalca fikirler olursa olsun böyledir. Birini fikirlerinden dolayı işten atmak işverenin takdiridir ancak güzel dava konusu olur bundan.</p> <p>(I think that people should not be subject to any sanctions because of their ideas. You cannot defend women's rights by firing, jailing, or lynching people. Ideas fight against ideas. That's how it is, no matter how hard and stupid the ideas are. It's the employer's discretion to fire someone for their ideas, but it's a good case for lawsuit.)</p>	29
Çağlar	<p>İnsanlar hata yaparlar. Bunun yaşı olmaz. Hatasını kabul edip, düzeltmeye çalışmak erdemdir.</p> <p>Yağlı kazığa bağlayıp cadı gibi yakmak değil.</p> <p>Bu adam sonradan kabul etmiş mi hatasını, olumlu yönde adım atmış mı bilemeyiz. Olumlu yönde gelişmediyse, gelişmesi için bilinçlendirmek bana atmaktan çok daha efektif bir çözüm gibi geliyor</p> <p>(People make mistakes and it has no age. Admitting your mistake and trying to fix it is a virtue. It is not that tying it to a greasy stake and burning it like a witch. We do not know whether this man later admitted his mistake or took a positive step. If it has not developed positively, raising awareness for its development seems to me a much more effective solution than throwing it.)</p>	30


APPENDIX J

SAMPLE 6 IN FULL

	daha iyisi yok var farkına 	Elif
	(There is nothing better, realize it. (P180))	
Elif		1
	(P181)	
Levent	Rebecca ferguson inanılmaz royal duran bir kadın ya (Rebecca Ferguson is a woman looking incredibly royal man.)	2
Elif	Levent SUPREME	3
Levent	Elif şu vasatlığı izlemiştim onun için 	4
	(I watched this mediocrity for her(P182))	
Melik	Pardon ya görmemişim repost etmişim sileyim, ama benimki daha kapsamıydı abfjs (Sorry, I didn't see and reposted it. I'll delete my post, but mine was more comprehensive abfjs.)	5
Elif	Melik 🙏	6

Melik	Elif sildim valla. Nskfks (Well, I deleted it. Nskfks)	7
Elif	Elif kddjjs kaptırmam Dune'u kimseye (kddjjs I won't leave Dune to anyone.)	8
Elif	 (P183)	9
Selma	Elif etkilendim (I am impressed.)	10
Elif	Selma for sure.....	11
Oğuz	"Daddy" n'alaka ya 🤔 (What's the deal with "daddy" 🤔?)	12
Elif	Oğuz çünkü öyle fksnajt (Because is why fksnajt.)	13
Oğuz	Elif bu adamın Duncan olması lazımdı, ben bunu bilir bunu söylerim 😊 (This guy should have been Duncan, That's what I always say 😊.)	14
Elif	Oğuz yok artık hiç kafamda böyle bi tip canlanmamıştı. Momoa daha yakın (Come on. I didn't depict him that way. Momoa is closer to the type I have in my mind.)	15
Kenan	Elif ben tam olarak böyle hayal etmişim (This is exactly what I have imagined.)	16
Eylül	Elif yanıyoooooooooooooooooooo (I'm burniiiiing.)	17
Tuğba	Elif "daddy"  ("daddy" (GIF))	18
Hakan	They knew EXACTLY what they were doing with this.	19
Gizem	Elif ay daddy indeed 😊 (Oh gosh! Daddy, indeed. 😊)	20
Mert	Daddy, dearest 😊	21
Ömür	Gelemedi izleyemedik bir türlü (It couldn't be released and we couldn't watch it.)	22
Arif	ben döktürdüm pozu	23

	 <p>(The 'I have aced' pose (P184).)</p>	
Tuğba	Bu çocuk bence mükemmel bir Paul olacak (I think this kid will be a perfect Paul.)	24
Emir	Timothee Chalamet görünce aklıma Gina Linetti'nin sesiyle shimmy ya shimmy ye diye devam edişi geliyor sadece. (When I see Timothee Chalamet, I remember how Gina Linetti continues it with shimmy ya shimmy ye after pronouncing his name.)	25
Buğra	Var mı yok mu şimdi 😊 yanniz orjinal film daha guzel gibi geldi bana fragmanda, hatta 2 si farkli film gibi geldi sade yer mekan benziyor gibi geldi. (Is there any or no now 😊? But the original movie seems more beautiful to me in the trailer. Even two of them seems like different movies, except the place seemed similar.)	26
Derin	Bu baya parfüm reklamı? Baharatlı bir parfüm diye düşünüyorum 😊 (This is like a perfume advertisement. I think it's a spicy perfume 😊)	27
Ömer	DUNC	28
Çisem	Ömer junc	29
Çağlar	Geç kalmışım.. 😊 (I was late 😊 .)	30
Tuğçe	Timotheeyi görünce aklıma instagram hesabını sürekli tc ahmet diye okuyuşum geliyor djddjdjd (Whenever I see Timothee, I remember that I always read his Instagram account as TC Ahmet djddjdjd.)	31
Serdar	Allahım nolur çıksın artık (Oh my God, please it will be released soon!)	32
Elif	 <p>(😊 P185)</p>	33

Gizem	Elif liet chani'nin annesi mi olacak simdi babasi yerine? (Will Liet be mother of Chani instead of being her father then?)	34
Elif	Gizem kalıtsal özellikleri bile duyumsamışlar pes djsndn ay bilmiyorum ya gerek var mıydı buna (They even sensed hereditary traits, That beats all djsndn. Gosh, I don't know if that is necessary.)	35
Gizem	Elif filmi ben yönetsem bu kadar pislik yapamazdım bu aileye 🤔 (If I were to direct the movie, I couldn't deal that much of dirt to this family 🤔.)	36
Gizem	Elif chani clowndi, filmde ailecek the whole circus olmuslar 🤔 (Chani was a clown, but in the movie they become the whole circus.)	37
Elif	Gizem villeneuve'ü kayıralım lütfen küçük esprilerle geçiştirelim dksndj (Please favour Villeneuve and let's laugh this off with small jokes dksndj)	38
Gizem	Elif ovdum kendisini yalnız 😊 ellerine saglik, tebrik ederim, ben bu kadar clownlayamazdım bu aileyi, kendisine minnetlerimi sunuyorum (But I praised him 😊. Congratulations to him, I couldn't clown the family that much. I give my grattitude to him.)	39
Elif	 (P186)	40
Melik	Elif Zaa ❤️	41
Eren	Bu kim İsmail YK'nın gençliği mi (Who is this? Is this young Ismail YK?)	42

APPENDIX K

ETHICS COMMITTEE OF BOĞAZİÇİ ÜNİVERSİTY RESEARCH APPROVAL FORM

Evrak Tarih ve Sayısı: 17.06.2021-17979

T.C.
BOĞAZİÇİ ÜNİVERSİTESİ
SOSYAL VE BEŞERİ BİLİMLER YÜKSEK LİSANS VE DOKTORA TEZLERİ ETİK İNCELEME
KOMİSYONU
TOPLANTI TUTANAĞI

Toplantı Sayısı : 18
Toplantı Tarihi : 17.06.2021
Toplantı Saati : 13:00
Toplantı Yeri : Zoom Sanal Toplantı
Bulunanlar : Dr. Öğr. Üyesi Yasemin Sohtorik İlkmen, Prof. Dr. Ebru Kaya, Prof. Dr. Fatma Nevra Seggie
Bulunmayanlar :

Mervenur Çetin

Yabancı Diller Eğitimi

Sayın Araştırmacı,

"Turkish Digital Linguaculture: Intertextual Practices of a Facebook Community" başlıklı projeniz ile ilgili olarak yaptığınız SBB-EAK 2021/52 sayılı başvuru komisyonumuz tarafından 17 Haziran 2021 tarihli toplantıda incelenmiş ve uygun bulunmuştur.

Bu karar tüm üyelerin toplantıya çevrimiçi olarak katılımı ve oybirliği ile alınmıştır. COVID-19 önlemleri kapsamında kurul üyelerinden ıslak imza alınamadığı için bu onay mektubu üye ve raportör olarak Ebru Kaya tarafından bütün üyeler adına e-imzalanmıştır.

Saygılarımızla, bilgilerinizi rica ederiz.

Prof. Dr. Ebru KAYA
ÜYE

e-imzalıdır
Prof. Dr.Ebru KAYA
Raportör

SOBETİK 18 17.06.2021

Bu belge 5070 sayılı Elektronik İmza Kanununun 5. Maddesi gereğince güvenli elektronik imza ile imzalanmıştır.

APPENDIX L

CONSENT FORM

BOĞAZİÇİ ÜNİVERSİTESİ EĞİTİM FAKÜLTESİ YABANCI DİLLER EĞİTİMİ BÖLÜMÜ KATILIMCI BİLGİ ve ONAM FORMU

Araştırmacının adı: Türkçe Dijital Linguakültür: Bir Facebook Grubunun Metinlerarası Pratikleri
Proje Yürütücüsü: Asst. Prof. Işıl Erduyan, Boğaziçi Üniversitesi Yabancı Diller Eğitimi Bölümü
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Telefonu: 0 531 824 0568

Sayın sayfa yöneticisi/moderatörü,

Boğaziçi Üniversitesi Yabancı Diller Eğitimi Bölümü öğretim üyesi Dr. Işıl Erduyan danışmanlığında Boğaziçi Üniversitesi yüksek lisans öğrencisi araştırmacı Mervenur Çetin “Türkçe Dijital Linguakültür: Bir Facebook Grubunun Metinlerarası Pratikleri” adı altında bilimsel bir araştırma projesi yürütmektedir. Bu çalışmanın amacı Türkçedeki dijital pratikleri dilbilimsel açıdan incelemektir. Bu çalışmayı yürütmek için Boğaziçi Üniversitesi Sosyal ve Beşeri Bilimler Yüksek Lisans ve Doktora Tezleri Etik İnceleme Komisyonu’ndan (SOBETİK) onay alınmıştır. Bu araştırmada bize yardımcı olmanız için sizi de projemize davet ediyoruz. Kararınızdan önce araştırma hakkında sizi bilgilendirmek istiyoruz. Bu bilgileri okuduktan sonra araştırmaya katılmak isterseniz lütfen bu formu imzalayıp araştırmacı Mervenur Çetin’e e-mail yoluyla teslim ediniz.

Bu araştırmaya katılmayı kabul ettiğiniz takdirde araştırmacı Mervenur Çetin grubunuzun Facebook sayfasında rıza gösteren üyelerin gönderi ve yorumlarını bir korpus oluşturmak üzere toplayacaktır. Veriler üyeler tarafından paylaşılan metinler (gönderiler ve yorumlar), görüntüler (emojiler, GIFler, resimler ve sticklerlar), videolar, ve adres bağlantılarından oluşacak olup üç aylık periyodu kapsamak üzere toplanacaktır. Toplanan bu dil örneklerinin mevcut metinlerarası bağlantıların online mecralarda Türkçe’de nasıl kurulduğuna ve çok modlu (multimodal) kaynakların bu bağlantıları sağlayış biçimini aydınlatması amaçlanmaktadır. İçerikler kategori, tarih, post ve kullanıcılar için atanacak takma adlarla Excel dosyasına kaydedilecektir. Çok modlu içerik için ise, ekran görüntüsü kaydı alınacaktır. Bu, daha sonra yapılacak dil analizi için gereklidir (örneğin, kullanılan bir emojinin analizi için). Bu Excel dosyasına, ekran kayıtlarına ve araştırma ile ilgili herhangi bir bilgi veya belgeye araştırmacı ve tez danışmanı dışında hiç kimsenin erişimi olmayacaktır. Dijital veriler şifresi yalnızca araştırmacı tarafından bilinen araştırmacının kişisel bilgisayarında tutulacaktır. Katılımcı Bilgi ve Onam formu gibi belgeler ise şifresi yalnızca araştırmacı tarafından bilinen şifreli Winrar klasöründe saklanacaktır. Yalnızca araştırmacıda kalacak bu belge dışında hiçbir belgede isminiz veya kimliğinizi belli edecek bir bilgi geçmeyecektir.

Bu araştırmaya katılmak tamamen isteğe bağlıdır. Araştırmaya katılmayı kabul ettiğiniz takdirde Facebook grubunun kimliği, üyelerin ve siz yönetici/moderatörlerin kimliği anonim olarak kalacaktır. Çalışmanın içerisinde toplanacak tüm veriler takma ad ile sunulacaktır. Araştırmacı siz yöneticilerle, Facebook grubuyla, ve katılımcılarla ilgili tüm kişisel bilgilerin korunması ve gizli kalması konusunda hassasiyetle sorumlu olacaktır. Katılımcılar veri toplama süresince ve sonrasında sebep belirtmeden istediği zaman çekilme hakkına sahiptir. Bu durumda araştırmacı katılımcılarla ilgili bütün belge ve bilgileri imha edecek ve bunları çalışmasında kullanmayacaktır.

Bu çalışmaya katılmayı kabul ettiğiniz takdirde araştırmacı tarafından herhangi bir maddi yarar (ödül, para vs gibi) sağlanmayacaktır. Ancak araştırmacının erişimine izin verdiğiniz gönderi ve yorumların analizi Türkçe’nin metinlerarası bağlantılar kullanmak üzere

yaratıcı kullanımı ve çeşitli standart dışı kullanımlarını yaratıcı temsiline dilbilimsel bir yaklaşım sunarak Türkçe'yi ve dijital dil kullanımını farklı bir bakış açısıyla ele almamızı sağlayacaktır.

Araştırma projesi hakkında ek bilgi almak istediğiniz takdirde lütfen Boğaziçi Üniversitesi Yabancı Diller Eğitimi Bölümü Öğretim Üyesi Işıl Erduyan veya araştırmacı Mervener Çetin ile temasa geçiniz (Telefon: 0 212 359 4612 - Mail: mervener.cetin@boun.edu.tr / isil.erduyan@boun.edu.tr Adres: Boğaziçi Üniversitesi, Kuzey Kampüsü, Eğitim Fakültesi, 34342 Bebek, İstanbul). Araştırmayla ilgili haklarınız konusunda Boğaziçi Üniversitesi Sosyal ve Beşeri Bilimler Yüksek Lisans ve Doktora Tezleri Etik İnceleme Komisyonu'na (SOBETİK) danışabilirsiniz. (Mail: sbe-ethics@boun.edu.tr)

Eğer bu araştırma projesine katılmayı kabul ediyorsanız, lütfen bu formu dijital olarak imzalayıp araştırmacıya email yolu ile gönderiniz. Katılımınız, vaktiniz ve desteğiniz için teşekkür ederiz.

Saygılarımla,

M.Ç.

Mervener Çetin

ONAM

Saygılarımla, Mervener Çetin

Ben, , yukarıdaki metni okudum ve katılmam istenen çalışmanın kapsamını ve amacını, gönüllü olarak üzerime düşen sorumlulukları tamamen anladım. Çalışma süresinde yöneticisi/moderatörü olduğum Facebook grubunda onay vermiş üyelerin verilerinin toplanmasını onayladığımı anladım. Çalışma hakkında soru sorma imkanı buldum. Bu çalışmayı istediğim zaman ve herhangi bir neden belirtmek zorunda kalmadan bırakabileceğimi ve bıraktığım takdirde herhangi bir olumsuzluk ile karşılaşmayacağımı anladım.

Bu koşullarda söz konusu araştırmaya kendi isteğimle, hiçbir baskı ve zorlama olmaksızın katılmayı kabul ediyorum.

Formun bir örneğini aldım / almak istemiyorum (bu durumda araştırmacı bu kopyayı saklar).

Katılımcının Adı-Soyadı:

İmzası:

Tarih (gün/ay/yıl): / /

Araştırmacının Adı-Soyadı: Mervener Çetin

İmzası: M.Ç.

Tarih (gün/ay/yıl): 01/07/2021

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