**THE RELATİONSHİP BETWEEN THE THRONE AND RESPECT: PERSONAL PUBLİC RELATİONSHİP ANALYSİS İN THE PERSPECTİVE OF THE KUŞ UÇUŞU/** **[AS THE CROW FLİES SERİES](https://www.imdb.com/title/tt13323566/)**

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**ABSTRACT**

This study discusses personal public relations in digital series. The aim of the study is to analyse the leading role of digital series dealing with the media sector in terms of the elements of personal public relations. While the universe of the research is the digital series about the media sector, the main character of the digital series As the Crow Flies, which was selected using the purposive sampling technique, is Lale Kıran. For this purpose, the series consisting of eight episodes was studied using the descriptive analysis method in the Maxqda programme, while the posters of the series were studied semiotically. The research has shown that the image and reputation of the character Lale are positive, that she has a successful personal public relations record and that her personal public relations are reflected with solid, successful and strong indicators in the posters of the series TV. Although there are contradictions between the special position of the character and his general position, he exhibits successful public relations with the successful, strong and reliable image he reflects on the society. In the posters subjected to semiotic analysis, the prominent, respected and introverted personality of the Lale character was highlighted, so the result of the descriptive analysis was followed up with a semiotic analysis suitable for this.

**Keywords:** Public Relations,Public Diplomacy, Twiplomacy, Soft Power, Twitter

**Taht Ve Saygı İlişkisi: Kuş Uçuşu Dizisi Perspektifinde Kişisel Halkla İlişkiler Analizi**

**ÖZET**

Bu araştırmada dizilerdeki kişisel halkla ilişkiler faaliyetleri ele alınmaktadır. Çalışma, medya sektörünü ele alan dizilerin başrollerini, kişisel halkla ilişkiler unsurları bakımından analiz etmeyi amaçlanmıştır. Araştırmanın evrenini medya sektörünü konu edinen diziler oluştururken, örneklemini amaçlı örneklem tekniğiyle seçilen Kuş Uçuşu dizisinin başrolü Lale Kıran oluşturmaktadır. Bu amaç doğrultusunda sekiz bölümden oluşan dizi Maxqda programında betimsel analiz yöntemiyle irdelenirken, dizinin afişleriyse göstergebilimsel açıdan incelenmiştir. Araştırmanın betimsel ve göstergebilimsel analizine bakıldığında Lale karakteri güçlü, saygın, ölçülü ve bunların yanında güvenilir bir imaj çizmektedir. İncelemeler sonucunda Lale karakterinin imaj ve itibarının olumlu yönde olduğu, başarılı bir kişisel halkla ilişkilere sahip olduğu ve dolayısıyla dizi afişlerinde de sağlam, başarılı ve güçlü göstergelerle kişisel halkla ilişkilerinin yansıtıldığı ortaya konulmuştur. Lale Kıran’ın kişisel halkla ilişkiler temalarından tarihsel hikayeleştirme temasında Lale Kıran’ın mesleğinin ilk yıllarında nerelerde çalıştığına yer verilmiştir. Konumlandırma temasında karakter kişisel konumlandırmada güçlü; özel konumlandırmada özgüvensiz; genel konumlandırmada ise gelenekselcidir. Estetikleştirme teması kapsamında Lale karakteri güçlü olarak tanımlanırken, metalaştırma temasında ise Lale karakteri kendisini ve ekibini marka olarak tanıtmaktadır. Lale karakterinin medyatikleştirme temasında reyting uğruna sahip olduğu değerlere karşı gelişi ele alınmaktadır. Son olarak ahlaki kariyer ilkesinde ise Lale’nin kariyerini her şeyden çok önemsediği, imaj ve itibarını korumak adına birtakım zorluklar yaşadığı anlaşılmaktadır. Karekterin özel konumu ile genel konumu arasında çelişkiler olsa da topluma yansıttığı başarılı, güçlü ve güvenilir imajı ile başarılı bir halkla ilişkiler sergilemektedir. Göstergebilimsel analize tabi tutulan afişlerde Lale karakterinin önde gelen, saygın ve içine kapanık kişiliği ön plana çıkarılmış, böylece betimsel analizin sonucu buna uygun bir göstergebilimsel analizle takip edilmiştir.

**Anahtar Kelimeler:** Halkla İlişkiler, Kamu Diplomasisi, Twiplomasi, Yumuşak Güç, Twitter

**Introduction**

As a profession open to development and transformation, public relations has brought various definitions to the literature since it began to be applied in a modern sense, such as "consistency building," "consent creation," "persuasion activities," and "public opinion formation effort." The historical development of public relations is summarized by the Public Relations models put forward by Grunig and Hunt in 1984. The first model is the "press agency model," In this model, public relations serves propaganda and does not put emphasis on accurate information. The second model is "informing the public." In this model, only well-received information is shared, and information is left incomplete. The common feature of both models is the absence of feedback. The third model is the "two-way asymmetric" model, where public relations practitioners use the feedback they receive from the target audience to create consent. In the last model, the "two-way symmetrical" model, the feedback received from the target audience is fundamental for the alteration of institutions to provide better service (Grunig & Hunt, 1984, p. 21-23) .

When the public relations models of Grunig and Hunt are inspected, it is seen that public relations transform from time to time, fed by the social structure. The last example of these transformations can be given as digitalization. According to Verčič, Verčič ve Sriramesh (2015), activities are put into practice by public relations specialists through digital platforms, apart from traditional communication practices. Digitalization is a global development and brings a different culture to public relations. From this point of view, today, apart from institutions, brands, politicians, and artists, many social media users only exist on digital platforms, keep their identities secret, and have many or few followers, but can change the agenda with the content they produce and create public opinion. Hence, it is fundamental to know the digital public relations culture and personal public relations.

Personal public relations are the communication strategies that people develop to create the public identity and opinion and implement public relations activities. The most important aspect of personal public relations is truth, but personal public relations practitioners are thought to hide or pretend to be the truth. In order to overcome these thoughts, practitioners must analyze the six elements of personal public relations by observing a good strategy and gaining an identity to create public opinion (Motion, 2001b, p.32-33). It is thought that an essential step in creating personal public opinion is fulfilling one's social responsibility. Continuity of positive behavior is necessary to have a more profound effect on personal public relations. Hwang's research on celebrity animal donors in Korea supports this view. According to the research, altruistic behaviors create a reliable image and positively affect personal public relations (Hwang, 2010, p.313-315). Besides, it is known that personal public relations are of vital importance in celebrity promotion. This is because that especially the young audience adopts the personality structure of the celebrity they admire without distinguishing good or bad. Celebrities may have positive impacts, just as popularizing seat belts on their fans, and adverse effects, such as encouraging drunk driving (Maiorescu, 2017, p. 256).

TV series and movies take the pulse of society and impact social life and attitudes. Series/films that appeal to many senses lead attentive viewers to common sensitivities. The duration of attention span is higher in TV series and movies compared in magazines and newspapers. This contributes to the message being received more effectively by the target audience. It is clear that the information obtained from TV series/movies is more exciting and, therefore, can stay in memory for extended periods (Demirtaş, 2011, p. 39). Consequently, it is imperative how the public relations profession and its experts are represented.

The representations of public relations in TV series/films reflect and produce public perceptions. Looking at the work of Miller (1999), a negative attitude toward public relations specialists in cinema is exhibited between 1930 and 1995. He analyzed that in cinema, public relations professionals are represented as cynical, greedy, aloof, insatiable, obedient, and manipulative personalities. He argued that these representations should not be taken lightly (Miller, 1999, p. 22-25). Similar studies continued after Miller. One of the recent studies investigating how public relations experts are represented in movies (Gürkan, 2012) explains that public relations experts are represented more positively today. In addition, the profession of public relations is shown in a more realistic and detailed way, rather than "filled with secrets" as it used to be. Contrasted with the past years' representations, it is seen that as the public relations profession is inadequately defined, the practitioners' duties are explained by showing or implying. Today, the meaning and importance of the profession of public relations are beginning to be understood and reflected correctly (Gürkan, 2012, p. 155-157).

The study purposes to analyse the personal public relations elements of the main characters of the TV series that deal with the media sector. For this purpose, eight series' first episodes were analyzed separately. The sequence was analyzed with the manner of discourse analysis in the Maxqda program with the induction technique. While the research universe consists of TV series about the media sector, the main character of the TV series Kuş Uçuşu, selected with the purposeful sampling technique, is Lale Kıran, as the sample. The study is essential as it is the first search on a series of characters' personal public relations activities.

This study aims to analyze the personal public relations elements of the main characters of the digital series that deal with the media sector. For this purpose, first, eight episodes of the series were analyzed separately. It has been analyzed in the Maxqda program with the inductive technique and the descriptive and semiotic methods. While the universe of the research consists of digital series about the media sector, the main character of the As the Crow Flies (Kuş Uçuşu), which is selected with the purposeful sampling technique, is Lale Kıran, as the sample. The study is important because it is the first research on the personal public relations activities of a series of characters.

1. **Public Identity in the Framework of Personal Public Relations Models**

The existence of public relations is as deep-rooted as human history. The fact that people live in communities has made the existence of public relations a necessity. According to Işık (2011) , this situation reveals the need for people to enhance their communication first with themselves and then with each other and institutions. Personal public relations are the practices of individuals to implement public relations activities to create a public identity. These practices aim to shape the public perception of individuals in the desired direction and structure the personal image (Motion, 2001, p. 465). According to Aydemir (2018, p. 74), personal public relations, unlike classical public relations practices, are used to develop daily social, political, and economic discursive strategies. Therefore, personal public relations is a form of communication in which personals construct their own public identities and use them as a discourse area by assigning various meanings to them.

Personal publicity gives the individual a distinctive quality. Depending on this quality, personal public relations makes the person's purpose more visible. According to Kruckeberg (2000), the formation of this visibility not only brings the value of the person to the fore, but also provides the opportunity to develop strategic tactics under competitive conditions. Accordingly, public identity reveals personal public relations strategy with the factors of adherence to ethical principles in the individual's behaviour, accuracy and reliability. According to Motion and Shirley Leitch (2007, p. 33), the sub-concepts that make up public identity are the following:

**Figure 1:** Elements of Public Identity

When the historical storytelling practice is handled from the public relations approach, it is creating a personal history and giving a specific value to this history. According to Motion (2001b), in personal public relations, empathy is tried to be shown with the characters by making the person's life enjoyable with biographical or autobiographical texts.

In terms of personal public relations, positioning is the positioning of a individual by their discourse. Therefore, this positioning process determines what an individual is thought about. This determination process examines personal, private, and general positioning areas. According to Nessmann (Nessmann, 2010, p. 351-353), characteristic features prominence in personal positioning. While the unique positioning focuses on how the individual's characteristics are reflected in the environment, the general positioning deals with the behaviors appropriate to the ideology adopted by the individual. Therefore, all three positions of the individual must be consonant with each other.

Commodification includes all the practices of personal public relations practitioners to make the person stand out. According to Motion (1999), the point separating commodification, a personal public relations practice, from the classical positioning approach is that strategic marketing approaches prominence. In short, it is marketing the products used in a person's daily life by analyzing them according to market conditions.

Mediatization is the creation of positive discourse about the person in the media. The important thing in creating positive discourse is to ensure that the person always stays on the agenda. In addition, public relations practices should ensure that the reality of the person becomes dominant. According to Motion (1999a), the golden rule in this process is to attribute value to media messages, to put them in an proper frame, to be accurate in timing, and to be compatible with popular discourse.

According to Nessmann (2009), personalization in terms of personal public relations differs according to the profession and position of the person. It is essential that the message got by the materials used in aestheticization is compatible with the person's physical characteristics.

The final factor that creates personal public relations is the moral career. A moral career is all the work done to maintain a positive social reputation. Therefore, to create personal public relations, all factors reveal a personalized communication model, and this communication model is positioned to emphasize the valuable and robust characteristics of the individual.

1. **Interpretation of Digital Series from Personal Public Relations Framework**

Advances in technology dramatically raise the number of people who prefer to watch TV series. According to Kohle (2016, p. 67-69), all technical developments allow producers to design TV series in different genres and improve previously shot documentaries. According to Vázquez-Herrero and López-García (2019, p. 257) , renewed media contents also change watching movies/series in a cultural context. Thanks to the technical possibilities, the viewers of the TV series go on an adventure, and the viewers who make observations and communicate with the surroundings in this movie / TV series not only watch the movie/series but also experience this content. According to Tuğcu et al. (2022, p. 427), the experience of watching TV series as a personal or collective activity offers individuals the possibility to communicate more efficaciously, quickly, and emotionally.

While trying to create reality in fictional stories through various effects in TV series, new documentary genres are sought simultaneously. Therefore, these searches are experimental approaches to serial production's order and distribution processes (Tağ Kalafatoğlu, 2019, p. 392). In this way, a filmic reality is created in real stories that are not fictional. According to Ayyıldız and Şentürk (2018, p. 262) , especially in biographical series/films; These effects and the language of cinema are very effective in the statement of concepts with theoretical expressions such as leadership and power. Therefore, it is imperative to use these techniques in empathic communication with the characters in the series.

TV series/film producers, who continue their mobility with the logic of databases, design their audience in cultural-technical terms. For this reason, the narrative types of TV series/films, which gain a new dimension with digitalization, are also changing (Davis & León, 2018, p. 689) . Therefore, this change; produces new series/films by producing a new style of discourse that includes TV series/film productions and the audience. According to Clemens and Wolff (1999) , these discourses are formed in line with the message that each film wants to convey. In this context, the person who shares the story of the biographical series/films has an instructive role in which he/she shares his/her mission and vision .

Biographical series are about the lives of deceased leaders (Bell, 2011; Bernard, 2012; Altun, 2019). Therefore, the leaders who are the subject of the documentary are handled with an epic or realistic understanding. Exaggerated discourses in this way of handling also lead to ethical debates (Butchart, 2006, p. 427).

***Related Studies***

There are many academic studies on public relations in cinema and television. The topics of these studies are as noted below:

Studies examining the representations of public relations practitioners in cinema and television are as follows; Ames (2010), Johnston (2010a), Lambert (2011), Tsetsura, Bentley, Saltzman (2012) and Newcomb (2015), and Batu and Atas (2016) . The study, which examines films in terms of public relations (Grunig and Hunt's Press Agency and Publicity; image production, construction of consent and counter-propaganda) Model, belongs to Mermer Üzümlü (2020). Ergin Çağatay (2021) researched how public relations discipline developed through his cinema representations. Studies focus on using public relations film as teaching tools; Hutton and Mak (2014). Studies that analyze the professional roles and gender differences of public relations practitioners in cinema and television are as follows; Johnston (2010b), Lambert and White (2012) , and Colston (2012).

When the studies are researched the representations, professional roles, and gender differences of public relations and public relations practitioners in cinema and television; the development of public relations; pedagogical aspect of public relations, It is seen that there are studies on public relations practices. This study will try to determine which public relations model the character of Lale Kıran, the news presenter of a digital series called As the Crow Flies (Kuş Uçuşu), was created by focusing on personal public relations.

**Method**

In this study, the technique of descriptive analysis and the technique of semiotic analysis, which are qualitative research methods, were used. The data obtained using the descriptive analysis technique are summarised and interpreted under the previously established themes(Altunışık et al., 2010, p. 322). In this method of analysis, the researcher adds comments by filtering the data according to themes (Karademir et al., 2020, p. 653) . The semiotics method is one of the methods used to analyse written, visual or oral texts (Çam, 2015, pp. 287-289). Saussure studied indicators as a dual structure as "signifier" and "signified" (Çeken & Arslan, 2016, p. 509). In this sheaf, the research questions of the study are as noted below:

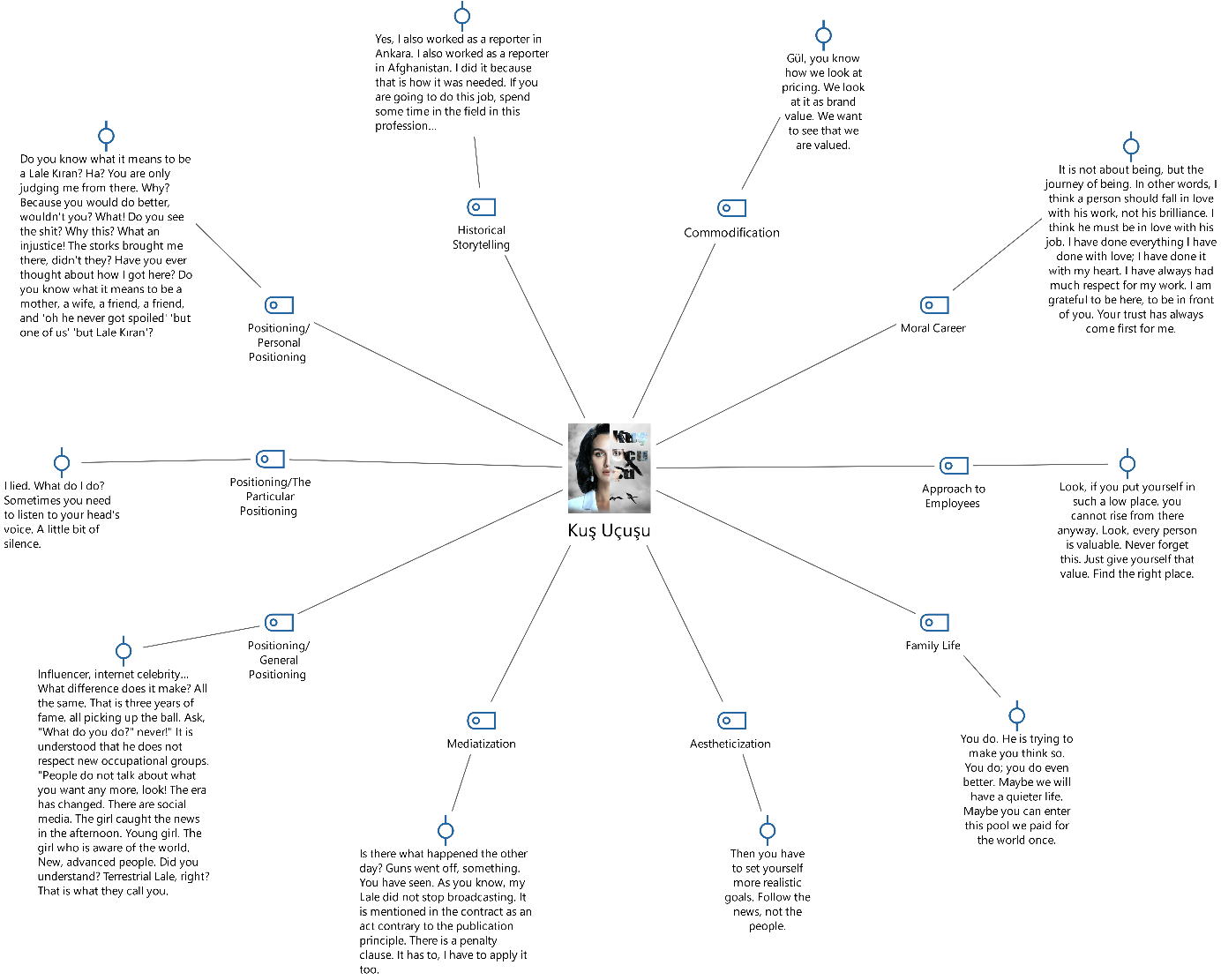
* What are the positioning elements of the Lale character in personal public relations?
* What are the moral career elements of the Lale character in terms of personal public relations?
* Is there a relationship between the positioning of the Lale character on the posters and the character's personal public relations?

**Findings**

Kuş Uçuşu, a project of Ay Yapım, was released on 3 June 2022 as eight episodes on the digital platform of Netflix, a series, film, documentary production, and distribution company. The script of the series belongs to the screenwriter Meriç Acemi. Deniz Yorulmazer directed the series. The leading actors of the series are Birce Akalay, Miray Daner and İbrahim Çelikkol. The episodes and themes of the series, which consists of a total of eight episodes, are listed as follows:

**Table 1.** Analysis of Series Episodes

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Subject of the Episode** | **The Message of the** **Episode** | **Summary of the** **Episode** |
| **Episode 1** | People question the reality in traditional media, but in social media when it is said, "there are audio recordings, they offered the man money, it's all fiction, it's all for ratings," they believe without any proof. | People can sometimes create a reality with their hands… | The series begins with the speech Lale gave at the university where she was a guest. Later, a worker who was slandered and dismissed from the pipe factory where he worked for 28 years, one year before his retirement, is hosted on Lale's news program. When this worker takes Lale and his teammates hostage, the labels  “Laleninyalanı”, “tezgah”, “yemediklale”, “LaleKıran” are popping up on social media. |
| **Episode 2** | The role of social media in creating agenda. | A person who is as in love with her profession as Lale, who has ideals and talks about ethical journalism can make mistakes that she shouldn't. | Lale Kıran deals with unfounded allegations on social media. On the other hand, Kenan (program producer) invites Faruk, the CEO of the rival channel, to the party at Lale's house. When Gül (the CEO of the channel where Lale works) saw Faruk, she got nervous and said that when Lale did not stop the broadcast when the hostage incident happened last night, it was a violation of the broadcasting policy and she had to take criminal action. Aslı uses the artificial agenda-setting feature of social media by preparing a play for the other intern. |
| **Episode 3** | Television journalism is a thing of the past, people don't talk about television news and they get news from social media. | The authenticity of the news should be questioned, and the agenda should not be occupied with unconfirmed news. | One of the agency's employees (Yusuf) manages a Twitter account (the name Büşbüş) where the injustices happening in the agency are published. Yusuf publishes the agency CEO's contract offer on Twitter. Aslı, on the other hand, informs Kenan that a fire broke out in Amalfi and that a Turkish actor was on a boat vacation there. Lale, on the other hand, does not want to share this news without confirming its accuracy. Lale insists on not making the news and speaks to the player on a live broadcast by reaching the actor himself. |
| **Episode 4** | Linking some actions to very different causes, making others believe it without evidence. | The fact that a topic that is talked about a lot on social media is accepted as true shows that the controls of people's perceptions have passed to social media. | Since Özge, Lale's assistant, is preparing for the wedding, they offer to assist Aslı for a day. But one day is not enough time for Aslı because Aslı wants to use her assistantship as a stepping stone to reach Lale's place, so she causes Özge to be fired with the trap she set for Özge. Aslı is not satisfied with this much and wants Yusuf to announce the removal of Özge from assistantship with the username Büşbüş with a post that will damage Lale's reputation. |
| **Episode 5** | It doesn't matter what the truth is, it's how it's perceived from the outside. | “It doesn't matter what it is. What people think is important. First, you create a perception. Then it becomes real. Think of it like fortune-telling. If someone says to you 'you will fall in love with someone with blue eyes, you will choose the one with blue eyes" | By making moves to suggest that Aslı Lale has a relationship with Kenan, she is trying to destroy the beloved image of Lale as a mother of two, devoted to her family, publishing with the principle of ethical publishing. |
| **Episode 6** | The importance of people catching up with the era in order to be better at their profession. | People on social media should not be underestimated. | Seconds before the newscast starts, Lale freezes in the air, thinking that her new assistant is talking to her daughter on the phone. He asks for his phone on the live broadcast and is texting with his wife.  Lale is going to Özge (former assistant)'s wedding. Thus, in the fourth episode, it shows that Yusuf's tweet from Büşbüş's account is a lie, and sharing pictures from the wedding on social media becomes an opportunity for him to regain his reputation. Lale's going to this wedding also helps Aslı realize who she is. |
| **Episode 7** | The young generation's perspective on moral values. | It's good for a person to have dreams, but they have to struggle to reach their dreams. No one's dreams are more valuable than the lives of others. | Kenan dismisses Aslı. When Aslı cannot enter the agency, she thinks that Lale fired her and storms her house. Lale tells Aslı that the path she took to get to art was all wrong and that a journalist should work in the field first. Lale says that she also worked outdoors under difficult conditions in the early years of her career. Later, Aslı says that all of this is "showing off " and reiterates that it is absurd for Lale to talk about ethics, that she has already had a happy start. Lale explains that dealing with millions of haters is as difficult as walking a tightrope, with the fear of making mistakes every day in this profession. Verbal arguments turn into physical fights. Lale suffers a head injury. |
| **Episode 8** | It is important how you put your principles into practice, not what others want or expect from you. The important thing is to remain as oneself without being altered. | Reputation cannot be won without sweating, easily, in the short term, and what is more difficult to gain is to protect it. | Gül invites Aslı to the channel and hints that Lale will leave soon, and if she makes the right move, she will become the "new Lale". Aslı offers to cooperate with Müge to make her move. Müge holds an emergency meeting with the employees in the news department and offers them fake news to defend their work. In addition to not wanting to fake news, the employees tell Lale that they don't want to do it. When Lale comes to the agency  Müge tells him that there is news of a bomb that no one has detonated yet. Lale starts presenting this news without asking whether it is confirmed or not. The label “istifaet, yalanınmerkezi, yalanhaber, gündemebomba” are popping up on social media. During the commercial break, she calls a friend from Ankara on the phone of the security at the door, and says that the news is completely false when it goes on air. A crowd, including Kenan, gathered in front of the canal and bid farewell to Lale with applause. |



**Figure 2:** Personal Public Relations Themes of the Lale Character

**Findings on Personal Public Relations Elements**

**Findings on Historical Storytelling**

If we look at the themes of the personal public relations of the character of Lale Kıran, the first theme is historical storytelling. The professional life of the character of Lale is mentioned within the scope of historical storytelling. The character's professional life "Yes, I also worked as a reporter in Ankara. I also worked as a reporter in Afghanistan. I did it because that is how it was needed. If you are going to do this job, spend some time in the field in this profession…" is summarized with the line.

“You Aslı bird, new generation young dynamic Aslı! Do you know what it means to be a Lale Kıran? Huh? You're only judging me from there. Why is that? Because you would do better, wouldn't you? what! Do you see the sh\*t! Why this? What an injustice! The storks brought me there, didn't they? Have you ever thought about how I got here? Do you know what it means to be a mother, a wife, a friend, a friend, and 'she never spoiled', 'but one of us', 'but Lale Kıran' every morning? What? Pay this price, Aslı. What is it? You pay once! You pay! Don't sleep, eat, drink, have fun, don't talk too much, don't laugh too much anywhere, don't fall, don't let go! Do not let go! Can you do it? But work. But always work. Move, be, create! Do you know what it means to walk over that tightrope like that while everyone is staring at you hungrily for you to fall? When everyone is saying, "Oh, I wonder if he deserves his place?" or "Look, will he be able to show himself?" huh? Can you do it while everyone hates you? Can you walk over that tightrope? Huh Aslı? My life is a never-ending test, you understand? I do this every morning. Every day, every night, every broadcast! I'm not apologizing to anyone. I'm not apologizing for being Lale Kıran. No offense to anyone, unfortunately. Because I worked hard, I worked hard. Did you understand? Do it, can you do it?"

With these words, the character of Lale expresses how many difficulties she has faced in her career throughout her life and how much price she has paid. According to her, it is important not to arrive but the effort made to reach, the sweat and tears shed. Everyone should strive for their ideal and no one should try to take anyone's place because everyone should be themselves.

**Findings on Positioning**

**Personal positioning**

Personal positioning in the positioning of the character of Lale in the series adds to her strengths, sincerity, and success: “Do you know what it means to be a Lale Kıran? Huh? You're only judging me from there. Why is that? Because you would do better, wouldn't you? what! Do you see the sh\*t! Why this? What an injustice! The storks brought me there, didn't they? Have you ever thought about how I got here? Do you know what it means to be a mother, a wife, a friend, a friend, and 'she never spoiled', 'but one of us', 'but Lale Kıran' every morning?” emphasized her statement.

The positive approach of the character to the employees in her personal positioning says, “Look, if you put yourself in such a low place, you cannot rise from there anyway. Look, every person is valuable. Never forget this. Just give yourself that value. Find the right place.” with expressions. The motivational speech that the Lale character gives to her employee is also considered as her life motto.

Another personality trait included in the theme of self-positioning is being a liar. "I lied. What do I do? Sometimes you need to listen to your own head voice. A little bit of silence.” It is deduced from these statements that the character tells lies from time to time.

There is a discourse that the characterist is insecure in her personal positioning. "Selim... I can't do without Kenan."

**Particular Positioning**

The particular positioning in positioning of the character of Lale in the series gives her controlling personality "No matter what is spoken, no matter what is believed, what is believed. Believing or disbelief never changes a fact." given in the form.

In the theme of her particular positioning, the kindness of the character of Lale, "When you come here, someone is always obsessed with you… The originals are never finished, and so is Büşbüş’s… Can you clear the floor down if I ask you to?" However, but, but… leave no trace. Thanks." It is emphasized by the expressions of request and thanks in her speech. The discourse is explained in the context of the scene it is in: The character always remains kind and gentle, even to those who wronged her.

In the particular positioning of the series, there is a discourse expressing the value that the character of Lale gives to her family. “Now I want to be in my life, where I feel safe, with my family. In fact, I don't want to work with you anymore."

In the particular positioning of the Lale character, it is seen that she takes care to be a good mother. “But you forget until you speak, sweetheart. Allez! Parlons de quelque chose.” When we look at her discourse in the context of the scenario, it is understood that she is a concerned mother who encourages her daughter to speak French.

At the point of particular positioning, the character's state and attitude in the family are included. Your character says, “Nothing. Please don't ask now. Please." She has such a statement that there are things that she has not told his family, that she has hidden.

Finally, there is also the discourse that shows that he neglects her family in her particular positioning; “You should. He's trying to make you think so. You do, and you do even better. Maybe we'll have a quieter life. Maybe you can get into that pool that we paid a lot of money for once.” It is understood from these statements that the character of Lale does not always give priority to her family.

**General Positioning**

In the positioning of the Lale character in the series, there is the generational difference in which the character lives within the scope of the general positioning theme; "Influencer, internet celebrity… What difference does it make? All the same. That is three years of fame, all picking up the ball. Ask, "What do you do?" never!" It is understood that he does not respect new occupational groups. "People do not talk about what you want any more, look! The era has changed. There are social media. The girl caught the news in the afternoon. Young girl. The girl who is aware of the world. New, advanced people. Did you understand? Terrestrial Lale, right? That is what they call you." Their expressions show that the character underestimates the power of social media.

The indifferent approach of the character at the general positioning point is as follows; "Well... well, give me water" When the discourse is evaluated in the context of the scene, it is seen that the character of Lale continues to speak while an employee coughs as if he is choking, and asks them to give water as if reacting to being interrupted.

In the general positioning theme of the character, there is a discourse that shows that the character of Lale does not care about the opinion of her teammate. Her colleague said, “And what's wrong with that?” The fact that she left her reaction unanswered is an indication that she did not even take her idea into consideration and did not bother to discuss it.

Finally, in her general positioning, there is a discourse that shows that the character has won the love of society. A crowd gathered in front of the canal to say goodbye with applause and everyone saluted and says "Good luck, we are proud of you". From this, it is understood that the character is loved by the society.

**Findings On The Theme Of Mediatization**

In the theme of mediatization, there are some unethical behaviors that the character of Lale does to increase the rating of the program of which she is the presenter. "Really? Then we start with it first. Yes! Beautiful." Considered in the context of the scene in which she is expressed, it is understood that they are not interested in the health of a factory worker in order to benefit from the pursuit of rights, but whether he can be a guest of the program and whether Lale can raise a rating.

In the same way, "Is there what happened the other day? Guns went off, something. You have seen. As you know, my Lale did not stop broadcasting. It is mentioned in the contract as an act contrary to the publication principle. There is a penalty clause. It has to, I have to apply it too." discourse also supports the conclusion drawn from the other discourse.

Another element in the theme of the mediatization of the Lale character is the hashtags “Laleninyalanı”, “tezgah”, “yemediklale” and “LaleKıran” which were popped up on on Twitter after an unsuccessful broadcast. Thus, although it first came to the fore badly, she recovered with a successful crisis management. This situation did not cause a loss of reputation for the character of Lale, on the contrary, it was an opportunity to show the audience that they should not accept everything they see on social media without question.

**Findings On The Theme Of Aestheticization**

The strong and masculine aspect of the Lale character in the aestheticization theme of the series is exemplified as follows; "Then you have to set yourself more realistic goals. Follow the news, not the people." When the discourse is evaluated in the scene's context, it is deduced that a career is more important than the appearance and personality of the character.

On the theme of aestheticization of the character of Lale there are some expressions in which the opinions of the employees of the agency are included:

"I've been by my side all this time. I admire her more and more every day."

"I already see how difficult it is to be a Lale Kıran."

“I thought you were great, as always.”

As it can be understood from these statements, Lale always dresses carefully, looks confident, and uses fluent and soft tones in her speeches.

**Findings On The Theme Of Commodification**

When the series is evaluated within the scope of commodification, the character of Lale introduces herself and her team as a brand. “Gül, you know how we look at pricing. We look at it as brand value. We want to see that we are valued.”

**Findings On The Theme Of moral career**

When the series is considered in the context of the moral career theme, it is seen that the character of Lale values accurate journalism while performing his profession. "What are we talking about, Kenan, if you do not have a confirmation? Let us gossip, do you want him?" expressions are examples of this theme.

The career journey of the character of Lale is also included in the moral career theme. "It is not about being, but the journey of being. In other words, I think a person should fall in love with his work, not his brilliance. I think he must be in love with his job. I have done everything I have done with love; I have done it with my heart. I have always had much respect for my work. I am grateful to be here, to be in front of you. Your trust has always come first for me."

Within the scope of the moral theme of the Lale character, the perspective of gaining reputation and protecting reputation is included. "Do you know what it is like to walk over that tightrope while everyone stares at you hungrily for you to fall? Everyone said, 'Oh, does it deserve its place?' or 'Look now, will he be able to show himself?' I mean, huh? Can you do it while everyone hates you? Can you walk over that tightrope? Huh, Aslı? My life is a never-ending test, you understand? I do this every morning. Every day, every night, every broadcast! I am not apologizing to anyone. I am not apologizing for being Lale Kıran. Nobody cares, unfortunately. Because I worked hard, I worked hard. Did you understand? Do it, can you do it?"

Within the scope of the moral value theme, the character of the Lale has a discourse showing that he pays attention to his behavior in order not to damage his image in the eyes of the public; "I do not want to be in the news because of such nonsense. I do not want anything to grow up."

**Findings Related to Semiotic Analysis**

It is clear that three posters are used for serial advertising. The first of these posters is the one with half of Lale's face missing and birds:



**Figure 3:** First Poster of As the Crow Flies

**Table 2:** Analysis Table of First Poster

|  |  |  |
| --- | --- | --- |
| **Signifier and Signified Table of Denotation** | | |
| **Sign** | **Signifier** | **Signified** |
| Human | Woman | Femininity |
| Woman | Green Eye | Existence, hope, leadership |
| Object | Earring | Quality |
| Animals | Birds | Excitement, freedom |

The intense use of grey and black tones in the figure reveals the complexity of the person's inner and outer world. The blurring behind the profile is evidence that the person's close friends are not open and sincere with her. Half of the face of the female profile in the picture is depicted with bird figures. This situation shows that the person is going through a troubled time in her inner and outer world and that she wishes to be free and unattached like the birds. Indeed, birds are figuratively creatures that can fly. On the other hand, her depiction of freedom and liberty is a result of connotation. The accessory used gives information about the position and power of the person.

The second poster shows the two main characters:



**Figure 4:** Second Poster of As the Crow Flies

**Table 3:** Analysis Table of Second Poster

|  |  |  |
| --- | --- | --- |
| **Signifier and Signified Table of Denotation** | | |
| **Sign** | **Signifier** | **Signified** |
| Human | Woman sitting in armchair | Success, management, nobility |
| Human | Woman standing and leaning on armchair | Young, rebellious |
| Object | Armchair | Throne |
| Object | Cell phone | Digital age |

In the illustration it can be seen that the woman sitting on the sofa has an authoritarian structure, while the other does not reflect this. The icons of the sitting throne represent nobility and power in blue and white clothing. The style of seating and the shoes used are symbols of the woman's self-confidence. The clothing, the shoes and the youthful appearance of the other woman standing there with a telephone in her hand clearly show that she is the assistant of the person in power. The different colours behind the profiles refer to the differences in the lives of the two. The ground is shaded black, showing that their position is not stable and can change at any time.

The third poster shows only half of the faces of the main characters and animals on the other half of their faces:



**Figure 4:** Third Poster of As the Crow Flies

**Table 4:** Analysis Table of Third Poster

|  |  |  |
| --- | --- | --- |
| **Signifier and Signified Table of Denotation** | | |
| **Sign** | **Signifier** | **Signified** |
| The left half of woman's face/ Right half of lion's face | Green eye | Existence, hope, leadership |
| The left half of woman's face/ Right half of bird's face | Pink eye | Dynamism, youth, passion and wild instinct |
| Color palette | Gray to purple/Purple to gray | It states that there are differences and similarities between the two women. |

In the illustration, two female faces are combined with two other living species. This gives information about the characters and personalities of the people. We can say that the woman identified with the tiger has a strong personality that does not give up easily and achieves what she wants, while the woman identified with the owl reflects a threatening personality structure that disturbs the order of the place where she is. The figure of the tiger evokes positive associations in society, while the figure of the owl is a connotation of misfortune. The colours reflected on the faces of the profiles indicate the psychological states of the people. Therefore,it is clear that the person depicted in red creates a dangerous and exciting environment, while the woman depicted in green has the brutality to overcome all kinds of negativity, which refers to the natural environment.

1. **Conclusion**

The findings of this study discussing the personal publicity of the journalist character Lale Kıran in the digital series As the Crow Flies (Kuş Uçuşu) are as follows: The issues related to Lale Kıran's personal public relations in the series are historical storytelling, positioning, mediatisation, moral career, aestheticisation and commodification.

In the theme of historical narrative is included where Lale Kıran worked in the early years of her profession. In the theme of positioning, the character is strong, sincere and successful in personal positioning, but controlling, mendacious and insecure in special positioning. The general positioning of the character stands out as old-fashioned and traditionalist. So it is seen that the positioning group is not harmonious. So, it is clear that, there is a conflict between the positioning of the character. In this context, the first research question "What are the positioning elements of the character Lale in relation to personal public relations?" was answered.

The character of Lale is defined as strong and masculine in the context of the theme of aestheticisation. From this it can be deduced that career is more important to the character than appearance and personality, so that she is always controlled and aloof. Within the theme of commodification, the character Lale presents herself and her team as a brand and expects to have brand value.

Within the framework of the character Lale's activities on the theme of mediatisation, her contradiction with the values she has for the sake of valuation and her self-contradiction are discussed. Within the framework of the moral career principle, it is understood that Lale loves her job, cares about her career more than anything else and has some difficulties to protect her image and reputation. In this context, the second question of the research is: "What are the moral career elements of the character Lale in relation to personal public relations?" The question was answered.

In the first posters of the series, Lale was portrayed as a rather feminine and soft character. While the second poster emphasised the conflict between the protagonists of the series, the concepts of success, authority and nobility evoked the character of Lale. They represented the character of Aslı with her youthful and rebellious images. In the last poster of the series, the conflicts of the characters are conveyed through depictions of animals. In this context, the posters play a role of positioning the character and giving clues to the character's particular and general positioning. Lale's dress, body language and particular positioning that highlight her strengths and authorial aspects are among the data. Similarly, Lale's style of dress, hairstyle, make-up and her posture reflecting a traditional media worker are also clues to her general positioning. Accordingly, the final question of the research is: "Is there a relationship between the positioning of the character Lale on the posters and the character's personal public relations?" The question was answered.

As a result, Lale Kıran shows successful public relations with her successful, strong and reliable character that she reflects in public, even though she has conflicts within her special positioning and her general positioning. The leading, respectable and reserved personality of the character Lale is highlighted in the posters, so that the result of the descriptive analysis is followed by a semiotic analysis compatible with it. It is recommended that those who wish to conduct academic research and projects on this topic undertake comparative personal public relations analyses of the main characters. In addition, it is recommended that the leadership characteristics of the main characters in the series be analysed in terms of personal public relations, the analysis of their body language use and the analysis of gender roles from the perspective of personal public relations. The character of Lale is a very good example of the fact that a reputation is not easily acquired in the short term and without sweat, and that it is most difficult to protect it. In the expression used by the narrator in the series, "The throne itself does not bring respect. The leader himself must earn it."

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