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Content Analysis of Presentation of Domestic Violence Against Women in National TV Series
in Turkey

Master's Thesis

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Abbreviations

UN - United Nations

CEDAW – United Nations Convention on the Elimination of all Forms of discrimination against women (1979)

Istanbul Convention- The Council of Europe Convention on preventing and combating violence against women and domestic violence (2011)

TBMM - Turkiye Buyuk Millet Meclisi “The Grand National Assembly of Turkey”

WHO - World Health Organization

NCADV - National Coalition Against Women

RTUK – Radyo ve Televizyon Ust Kurulu “Radio and Television Supreme Council Corporation of Turkey”

Santrauka

Televizija, viena iš svarbiausių žiniasklaidos priemonių, kuriose vaizduojamos smurto apraiškos, daro didelę įtaką visuomenei – ir kaip informacijos tiekėja, ir kaip pramogų perdavėja. Tyrimai apie smurtą artimoje aplinkoje prieš moteris Turkijoje turi trumpą istoriją ir jų skaičius yra gana ribotas. Šiame darbe šiuolaikiniai dramos serialai, transliuojami Turkijos nacionaliniais kanalais, nagrinėjami turinio analizės metodu. Šiuo tyrimu siekiama išsiaiškinti, kaip vaizduojami smurto prieš moteris artimoje aplinkoje elementai Turkijos televizijos serialuose, pasiekiančiuose plačią auditoriją, ir atskleisti, kiek sąmoningai auditorija vertina smurtą prieš moteris artimoje aplinkoje. Tyrimas orientuotas į smurto artimoje aplinkoje prieš moteris (pateikimo) suvokimą šiuolaikinių Turkijos televizijos serialų kontekste.

Raktiniai žodžiai: smurtas artimoje aplinkoje prieš moteris, televizija, serialai, Turkija

Abstract

Television, one of the important tools and fields in which violence is presented, has a great impact on society both as an information provider and as an entertainment transmitter. Studies on domestic violence against women in Turkey have a short history and are quite limited in number. In this context, the current drama series broadcast on Turkish national channels are examined by content analysis method and then supported by impact research. This study aims to determine how the elements of violence in Turkish television series, which continue to reach a wide audience in terms of visibility, how violence is represented through women, and to reveal how conscious the audience is towards domestic violence against women. This thesis is important as it focuses on the perception of domestic violence against women in the context of current local TV series in Turkey.

Keywords: domestic violence against women, television, TV series, Turkey

1. Introduction

The concept of domestic violence against women has become one of the major problems encountered in today's world. Violence against women occurs as the most common form of violence in society. In particular, domestic violence against women in the world and Turkey is increasing every day. Perceiving domestic violence against women as a problem and working to solve this problem in Turkey has been made possible by recognizing and developing human rights as values. Due to domestic violence directed against women, the person's physical, mental, social, sexual, and economic values suffer from great damage. Especially domestic violence against women a serious problem that concerns the whole society.

Domestic violence against women, especially the presentation of violence in mass media, has become one of the topics that communication researchers talk and discuss today. In the media, it is possible to come across publications dealing with the problem of violence or news containing violent acts every day. These are non-implicit violent incidents that the audience perceives directly. There are also TV series that implicitly justify violence or portray it as a natural phenomenon, which the audience is not aware of. These series occupy a great place in the television world in terms of both the frequency of watching and the number of viewers.

One of the most important topics discussed in the TV series' contents is the presentation of violence against women. The main sources of domestic violence against women are gender inequality and the asymmetrical power relationship between men and women arising from the social structure. However, the sources of violence against women have been increased and diversified in television series. This condition is transmitted implicitly in the series. The audience that implicitly receives the message from television has an influence and adaptation period. The use of violence against women by the role model characters in the TV series is shown as normal, even a positive action, which causes the audience to perceive violence against women as a necessary behaviour.

The demonstration of violence against women is shown in many different ways in TV series in Turkey. Violence against women occurs not only in physical terms but also in verbal, sexual, psychological, economic and social terms. In this respect, it is possible to see some studies on domestic violence against women in media in Turkey. Majority of these studies were mainly focusing on the newspapers or the prevalence of domestic violence against women. Therefore, the presentation of violence against women has become an important subject of examination in TV series in Turkey. This research highlights the forms

of presentation of violence against women in national TV series in Turkey and also presents the public opinion to the reader.

Violence against women, which is considered as an important element of the story in popular culture texts and TV series genres, are two elements that have taken an important place on the agenda of Turkey in recent years. According to the comprehensive "Television Watching Tendencies Survey" conducted by the Radio and Television Supreme Council (RTUK) in 2018, the most-watched program type was "news" with an average of 24 days per month. In the second place, "domestic serials" come with an average of 15 days per month. Reaching a wide audience both domestically and abroad, domestic TV series also have a great impact on social reality. Examining these TV series, which are thought to normalize and indirectly legitimize domestic violence against women, are effective in determining unequal gender roles through identification.

In this study, to analyze the representation and legitimation of violence against women in domestic TV series, the most up-to-date drama series were selected based on the criteria of being watched most and including the scenario of violence as a central narrative element. In the series chosen for analysis purposes, violence against women is at the centre of the narrative, and in general, the male character in the lead role applies violence to the woman closest to him. However, in some scenes, domestic violence against women is also committed by other women. Viewers watching these series are directed to identify with the woman who is exposed to violence on the screen.

In this study, it is discussed how violence against women is presented in Turkish TV series in order to analyze how dominant social meanings are included in fictional popular culture texts. The content of the TV series selected within the scope of the sample is examined in terms of determining the elements of violence and its meaning-building role in the establishment of storytelling. The analysis technique of the study is quantitative and qualitative content analysis. By applying qualitative content analysis in the analysis of the TV series content, factual data regarding the presence and frequency of violence, the types of violence, the perpetrator and the victim of violence, the time of violence and the cause of violence are determined. These data are later supported by a survey study directed at 100 participants in total. In this way, it is possible to understand the social impact created by the TV series from the point of the audience.

2. Literature Review

2.1. Definition of Domestic Violence Against Women

Violence against women is a systematic violent behaviour that is perpetrated to women both inside and outside of the house because of their “women” gender. Behind this violence, male dominance in all areas of society and the inequalities between men and women lies. The reason why men commit violence against women is to show power, to drain away anger, to control or punish women. All forms of physical, sexual, psychological, economic and digital violence are intended for this purpose. Being subjected to violence causes a woman to live in fear, despair and insecurity. Domestic violence against women is a global problem that transcends cultural, geographical, religious, social and economic boundaries. In terms of human rights, domestic violence against women, which is a violation of human rights and freedoms based on gender, causes women to be deprived of their right to have a place in social and economic life in various ways. Furthermore, it causes to suffer from physical and mental health problems, to become disabled and to lose their lives. In a significant portion of domestic violence cases, the perpetrators are mostly the spouse or partner and/or other family members.

Violence against women, acknowledged by the United Nations Declaration on the Elimination of Violence Against Women in 1992, is defined as “any act of gender-based violence that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life” (Article 1). In the declaration, the types of violence against women are defined as physical, sexual, emotional, economic and verbal abuse, while acts such as honour killing, sexual harassment and rape that women subjected to are among the different forms of violence. Domestic violence, on the other hand, is defined by the UN as “a type of violence that occurs in private life, usually between individuals connected by sexual intercourse or blood ties”.

The recognition of violence against women was further strengthened at the fourth World Conference on Women held in Beijing in 1995 and at the Beijing Declaration and platform for action, and defined as “(a) physical, sexual and psychological violence occurring in the family, including battering, sexual abuse of female children in the household, dowry-related violence, marital rape, female genital mutilation and other traditional practices harmful to women, non-spousal violence and violence related to exploitation; (b) physical, sexual and psychological violence occurring within the general community, including rape, sexual abuse, sexual harassment and intimidation at work, in

educational institutions and elsewhere, trafficking in women and forced prostitution; (c) physical, sexual and psychological violence perpetrated or condoned by the State, wherever it occurs” (Article 113).

In 2011, The Council of Europe Convention on preventing and combating violence against women and domestic violence (Istanbul Convention) endorsed both of the concepts ‘violence against women’ and ‘domestic violence’. The terms are defined as; (a) “violence against women is understood as a violation of human rights and a form of discrimination against women and shall mean all acts of gender-based violence that result in, or are likely to result in, physical, sexual, psychological or economic harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life; (b) domestic violence shall mean all acts of physical, sexual, psychological or economic violence that occur within the family or domestic unit or between former or current spouses or partners, whether or not the perpetrator shares or has shared the same residence with the victim” (Article 3).

Furthermore, the ministry of family, labour and social services of the Republic of Turkey defined domestic violence against women as; it is all kinds of attitudes and behaviours occurs between family members (children, spouses, ex-spouses and close relatives). It also includes all kinds of acts that causes or is likely to cause physical, sexual, economic or psychological harm or suffering such as threatening and coercion or arbitrary obstruction of freedom, which occur in the social or private sphere (2008).

2.2.Types of Domestic Violence Against Women

Violence, which spans a period equals to human history, manifests itself in many forms. Violence, which should be considered as a violation of rights and freedoms, is also a public health problem. Because violence is a systematic problem that affects both individual and social health by threatening “mental and physical health” in society, by hindering “sustainable social development”, by betraying “one’s trust in life and people”, by reducing “self-values and self-confidence”, by creating “fear and despair” (TBMM, 2015). According to the report published by the World Health Organisation in 2002, violence caused 700,000 deaths in 2000, 50% of which were suicide, 30% of them interpersonal and 20% of them collective; and among these, it was reported that the violence between individuals was mostly applied in the family environment and aimed at women. In this section physical, psychological, economic and sexual violence have been discussed.

2.2.1. Physical Abuse

Physical violence is the most common form of domestic violence against women. In more detailed terms, physical violence is to cause death, injury or pain to the person who is subjected to violence by actions such as beating, slapping, punching, putting out cigarettes on the body, kicking, biting, using a knife or weapon (Jordan, 2004). This type of violence, based on the physical strength of the perpetrator, can occur with cutting/piercing tools or the perpetrator's negligent behaviour (Sener, 2011). It aims to take control of the other person and to fulfil desires by causing pain and fear. Elements such as threaten to violence, humiliation, and the use of violence by physical contact are also included in the scope of physical violence (Ozturk, 2010). Women want to hide the violence they are exposed since it is thought that women should stay more preserved. However, physical violence affects the appearance and is therefore not easy to hide. At the same time, these acts of violence may have unpredictable consequences, especially when it happens in front of children. In reference to the research conducted, it is known that individuals who have experienced violence in their family during childhood are likely to use violence in their future life (Attepe & Tunc, 2012).

For example, a child who sees violence against his mother by his father, but that they continue to their lives as if nothing had happened after the violence, will internalize this violence. Besides, in some families, this is an effective behaviour for respect. For a child growing up in such an environment, violent behaviour will be seen as acceptable, approved and awarded. In this case, violence is perceived as a mechanism that gives power and control. In this aspect, domestic violence negatively affects not only women but also all individuals from a general perspective (Kalkan & Kaygusuz, 2012).

The claim that women are mostly exposed to physical violence has been statistically proven in studies on the subject. As stated in the 2002 report of the World Health Organization, 48 studies have been conducted worldwide and in the society. These studies show that 10-69% of women have been subjected to physical violence at least once in their lives by their spouses or partners (WHO, 2002). At the same time, a woman may be subjected to physical violence by her father, brother or son. This situation is extremely common in the world and occurs in Turkey under the pretext of moral laws or honour, which is one of the most severe forms of physical violence. This type of violence can be applied to women on excuses such as the clothes the woman wears, the place she goes to, or if she is talking to strangers, having an extra-marital affair, conceiving a child out of wedlock or not being a virgin etc (Ercan, 2017).

2.2.2. Psychological Abuse

The main purpose of psychological violence is to take control of the target person by weakening them emotionally, and thus, to try to ensure that the perpetrator behaves and obeys as desired (Gecikli & Gecikli, 2012). Situations such as suppressing, making derogatory comments, mocking of the women's weaknesses and flaws, making excessive generalizations (accusations such as "you are always like this", "you always do this"), swearing, humiliating, insulting, shouting and talking loudly, leaving the woman in a dilemma to cause loss of self-confidence, threatening, harming psychologically, threatening by not giving the children or spoiling the social and professional lives of women, etc. can be evaluated as psychological violence (Keskin, 2012).

From a general point of view, in psychological violence, relationships are attempted to be brought under control and to lead to an addiction. It is a matter of not showing feelings such as love and interest, which provide the psychosocial integrity of the woman, and being left without support, alone and helpless. Psychological violence comes across as a less accepted type, unlike physical violence, because it does not leave any visible mark. However, it can cause major damage in women's spiritual world than the physical world. It can destroy a woman's confidence, identity and faith in herself (Ozturk, 2014).

Psychological violence affects not only women but also the whole environment and even the society in which women live. It should be acknowledged that even if the woman is exposed to this violence in the first degree, the impact of the traumas extends to both her family and children and the workplace where she works (Fraim, 2012).

2.2.3. Economic Abuse

Any act to limit the women economically with the intent of controlling or punishing them, or hindering them to be able to afford even their basic needs, is considered as economic violence (Ozgenturk, Kagin & Baltaci, 2012). Forms of economic violence can be listed as follows; to forbid women from working, to force the woman to work in jobs she does not want, to seize her salary, to seize her bank account, to control the woman's property and where she spends money, to refuse covering the expenses of the house, to ignore woman's opinion on economic issues concerning the family, to hinder the woman from participating in activities that will her development of professional skills (NCDVA, 2015).

In other words, economic violence is to take control of women's income and labour and seize the values they create to prevent women's access to resources, services, participation in working life, or to prevent women from having a say over their own income and gaining economic independence. It also refers to inequality to access and control of family resources (Logar,2006). On the assumption of economic power influences having a voice in the

family, as in many areas, the woman who is prevented from taking her economic independence is obliged to obey her husband by a destroyed sense of independence. Woman's disobedience or leaving the environment of violence carries the risk of having to face serious problems such as poverty and homelessness (Sener, 2011). From a different perspective, a woman's participation in working life in the family and to obtain an income by working can be prevented not only by her husband, but also by her children and first degree relatives. Also, the exact opposite situation to this may happen. For example; women may be forced to work in a job they do not want, the money they earned may be taken away or the maintenance of the family can only be attributed to the woman (Eskinat, 2012).

Economic violence is the least common or reported type of violence. According to the interview done by McGee in 2003, only 7 out of forty-eight women reported that their husband or partner tried to control them by the use of economic violence. In addition, in the interview, women defined economic violence as to be given inadequate amount of money to be able to afford enough food and clothing by their husbands or partners. As a consequence, economic violence suffered by women is one of the most effective and destructive type of the violence. This situation may push the woman into despair and take her power away her to resist the conditions that negatively affect her mental and physical health. At this point, the lack of economic freedom is the weakest point of women to be subjected to other forms of violence. (Eskinat, 2012).

2.2.4. Sexual Abuse

Sexual violence is forcing someone into a risky or embarrassing sexual relationship which they do not want and using sexuality as a means of threat, intimidation, and control. Some behaviours indicating the existence of sexual violence such as; treating the person as if they were a sexual object, showing excessive jealousy and scepticism, using sexuality as a method of punishment, showing openly interest in the opposite gender, forcing sexual intercourse by using brute force, forcing sexual intercourse using emotional pressure, rape, forcing to unwanted sexual positions, and forcing to prostitution can be listed. Continuation of sexual violence at an advanced age can cause acute and chronic diseases, especially in women (TBMM, 2015).

Furthermore, actions such as forcing a woman to have sexual intercourse in a way-place-time that she cannot accept, making sexual innuendo, uttering sexual words, forcing to deliver a child or to abortion, forcing to prostitution, and damaging the genitals constitute sexual violence. Keeping women's sexual identities under control is a powerful tool used to dominate women. (Amnesty International, 2004).

As a form of violence against women, sexual violence is one of the most kept confidential subjects. In other words, because of the “privacy” of the family, it has only recently been able to come into the interest of scientists, research units and lawyers. However, there are still serious problems to clarify the issue. For this reason, "privacy" is the strongest area of family privacy and detains women from speaking. In other words, issues related to sexual violence are not told not only by the perpetrator but also by the victim without sharing them with the third person. (Vatandas, 2003).

One of the most important reasons underlying the sexual violence or harassment of women is that the man wants to have dominance over his wife in the sexual field as in every other field. Based on this sense of potential dominance, sexual violence also supports the idea of the preliminary acceptance that a man has all kinds of rights over a woman. Men can force their wives, daughters, and other women in the family to engage in sexual intercourse - the trade of sexuality - in a way and with someone, they don't want. Incest relationship is also included in sexual violence. Consequently, both men and women experience privacy in society, but it's usually men who practice sexual violence (Ozturk, 2017). In most cases, the traditional roles of femininity and masculinity lie at the root of sexual violence, which has also been demonstrated by researchers that it is applied together with physical violence. Sexual violence, which has seen as a private space and a taboo in society, is a phenomenon that is often hidden and therefore difficult to detect (Amnesty International, 2004).

As a result, it would not be wrong to say that violent incidents are shaped by individual and social factors. In this respect, violent events cannot be considered independent from the social structure, in other words, the structure in which the individual grows up. In addition to social structure, personality traits of individuals are also effective on violent behaviours. There are important links between individuals growing up in a healthy family structure or experiencing physical and psychological deprivation and violent behaviour. In other words, if social conditions are insufficient, it does not seem possible for healthy individual development to occur. It would not be wrong to say that individuals with unhealthy personal development will also exhibit behaviours that may cause violent acts in their natural and social environment (Ayan, 2016).

2.3. Prevalence Domestic Violence Against Women in Turkey

Gender inequality in Turkey, one of the developing countries, is one of the major problems. In determining the status of gender equality in the world, the opportunities offered to women, the success of countries in achieving gender equality (i.e. the Gender Inequality Index), and the level of women's ability to take advantage of the opportunities

and participate in decisions (i.e. the Gender-Based Development Index) are evaluated (Uner, 2008). According to the assessments of 2014, Turkey ranked 118th among 148 countries in the Gender-Based Development Index (UNDP, 2014). In the following year, 2015, Turkey ranked 130th out of 145 countries (World Economic Forum, 2015). The overall situation of women in education, health, and political life has decreased compared to previous years. This negative picture in the status of women also manifests itself in the levels of violence against women (Sener, 2011).

One of the most up-to-date and comprehensive studies on this subject is the study carried out in cooperation by Hacettepe University and the Directorate General on the Status of Women. Based on this study named “Research on Domestic Violence Against Women in Turkey” in 2014; 36% of married women are subjected to physical violence, 12% of married women to sexual violence, 38% of women to physical and/or sexual violence (which indicates that physical and sexual violence are committed together more often) by their husband or boyfriend. At the same time, 26% of women are subjected to physical and/or sexual violence by getting married before the age of 18, while this rate decreases to 1 in 3 for those who get married after the age of 18. While 3 out of 4 of the women who are married, divorced or lived apart from their spouses are exposed to physical and/or sexual violence at least once in their lives; this rate drops to 7% for women who have never married.

However, this situation highlights the presence of extramarital violence. As much as half of the ever-married women are subjected to psychological violence by men in the form of intimidation, threat, swearing, insult or humiliation. In addition, psychological violence is applied to 22% of women over the age of 15, physical violence to 14%, sexual violence to less than 3%, and sexual violence to 9% of women in childhood (under the age of 15) by people other than their husbands or their partners (KGSM, 2014).

Contrary to the general belief that physical violence is limited to aggressive behaviours such as slapping and pushing, the violence experienced by women in Turkey occurs in much more terrifying forms. In a study conducted across Turkey by Hacettepe University Institute of Population Studies, 13% of married women reported being punched, 10% were kicked or dragged on the ground, 6% were strangled or burned, and 3% were threatened with tools such as knives. The frightening thing is that severe forms of violence are repeated more frequently than moderate forms of violence (Yuksel-Kaptanoglu & Cavlin, 2015). Therefore, not only the prevalence of violence against women but also the forms and levels of violence are among the issues that need to be examined in Turkey (Boyacioglu, 2016).

In Turkey, it is difficult to make a final judgement about the reliability of the researches on the issue of domestic violence. In spite of many studies have been demonstrated in the

literature, the data used in these studies are likely to be inaccurate. Because the reflection of the incompatibilities within the family is contrary to the traditional Turkish family structure. On the contrary, it is considered as a humiliating situation for the woman to reflect the violence, to the outside the house, she suffered from her husband in the family. Under these circumstances, cases of violence within the family are often not reflected in the public sphere or judicial authorities, and this constitutes a major obstacle to studies on the subject. In Turkey, violence is seen as "a form of decency". This perception leads to the repetition and concealment of any behaviour that can be considered as violence by legitimizing it. For this reason, there is an inverse proportion between the frequency of occurrence of domestic violence and its outward reflection. However, in order to be aware of this social problem and to offer effective solutions, domestic violence acts should be brought to the public sphere (Sener, 2011).

2.4. Prevalence of Domestic Violence Against Women as A Global Aspect

It is clear that violence is a phenomenon that sub-ordinates women and can exist in all areas of society. In this regard, there are many studies conducted on violence against women at international and national levels. This section summarizes the studies conducted in many different countries in the literature. Especially in the recent period, the increasing continuation of violence events has once again revealed how necessary these studies are. In a study conducted by the European Union Agency for Fundamental Rights (FRA), which interviewed 42 thousand women from 28 different EU member countries, revealed that one out of three women in Europe was subjected to violence. Other important results of the research are that in EU countries, approximately one in ten women are victims of sexual violence, and approximately one in twenty women are victims of rape. In Scandinavian countries such as Finland, Sweden and Denmark, where the welfare level is quite high, women mostly over the age of 15 are exposed to violence (FRA, 2014).

According to a study in Turkey, it was concluded that more than half (64%) of women suffering from domestic violence are middle-aged and that married people (72%) suffer more violence than singles (14.8%). It has emerged that many married women and victims of domestic violence, who do not have a chance to return to their parents' home, see shelters as places that give them a second chance at life. The education level of women who applied to a women's shelter was defined as high school graduates (24.6%), primary school graduates (18%) and university graduates (7%). Women were subjected to violence by their husbands (46%), fathers (20%) and brothers (16%) (Ozturk, 2014).

In another study conducted with 120 people selected from women who applied to the Judicial Authority in Tehran, Iran, the main causes of domestic violence were discussed in

5 different ways. 87.5% of women in the 40-44 age group participating in the study have experienced violence due to behavioural and educational reasons and financial difficulties. 50% of women aged between 18-24 have subjected to violence caused by interventions by their husbands' families. 15% of women in the 25-29 age group experience violence due to cultural and social differences, and 20% due to sexual problems. 90% of primary school graduates have subjected to violence due to behavioural and educational reasons. 50% of university graduate women have experienced violence from interventions by their husbands' families and cultural and social differences. 83.3% of women who have not studied experience violence due to economic tension. 18% of high school graduate women have experienced violence due to sexual problems (Azizian, Saroukhani, Mahmodi, et al., 2016).

In a study comparing the data on physical and sexual spousal violence against women in Sweden and Spain, data on violence against women have collected from the European Union Fundamental Rights Survey Agency. The researchers analysed to determine whether the differences between these two countries reflected real differences in the prevalence of violence against women. As a consequence of the analysis made, they measured physical and sexual violence against women in two different structures in both countries. In comparisons between Spain and Sweden samples, both physical and sexual violence factors have found to be significantly higher in Sweden than in Spain (Garcia, Martin-Fernandez, Lila, et al., 2019).

In another comparative research the relationship between family functioning, health and social support evaluated by applying a questionnaire to 188 patients who came to Finland Central Hospital in 2012 and 2013 and 71 people from the same patients in 2015. In light of the information obtained, 43 people have never experienced violence. 9 people stated that they have experienced violence between 2012 and 2013, and 16 people stated that they have experienced violence by 2015. While people over the age of 60 have subjected to violence in 2012-2013, those aged 30 and under exposed to violence in 2015. It has been determined that the probability of experiencing domestic violence increases when the spouses do not agree together during the decision-making phase. Economic status, low level of education and lack of communication with parents have identified as major risk factors for being a victim of domestic violence (Kivela, Leppakoski, Helminen, et al., 2019).

A questionnaire was used to measure the impact of domestic violence on the perceptions of 398 people studying at a university in Northern England. According to the findings obtained; all of the participants believe that they know what domestic violence is, and 74.9% of the participants think that both men and women have subjected to domestic violence. Women have evaluated wider behavioural patterns, namely psychological, emotional and economic violence types, as domestic violence compared to men. 66.3% of

the participants have mentioned that women were exposed to domestic violence more frequently, 0.5% of them have mentioned that men were exposed to domestic violence more frequently. A large number of participants believe that domestic violence is caused by individual factors, such as alcohol, drugs, and witnessing violence at a young age, and believe that early intervention, education, and cultural change are the best ways to prevent domestic violence (Roberts & Price, 2019).

A cross-sectional study was conducted to determine domestic violence against women in squatter settlements of Chittagong City Corporation of Bangladesh among 87 women who have at least one child under the age of 5 and have been married for at least 1 year. 57.5% of women have been subjected to domestic violence by their spouses during the last year. It has been observed that those with more than four family members are more likely to experience domestic violence, and women with socioeconomic freedom are less likely to experience domestic violence. Factors affecting domestic violence against women were determined as the age of marriage, number of family members, education, alcohol use and age (Chowdhury, Rahman, Morium, et al., 2018).

Post-traumatic stress disorder rates have examined by applying a questionnaire to 500 women who applied to women's shelters in Israel due to domestic violence. Post-traumatic stress disorder was found in 61% of the respondents. Childhood exposure to violence and feelings of helplessness have been associated with post-traumatic stress disorder. The researchers concluded that physical, psychological and sexual violence negatively triggered post-traumatic stress disorder (Dekel, Shaked, Ben-Porat, et al., 2019).

In Portugal, it is aimed with a study conducted to analyze the effects of the policies applied for domestic violence against women on perceptions regarding spousal violence and victimization process. Data were obtained by interviewing 126 women participating in the study before and after the updated policy. The results show that recent policies have a positive impact on domestic violence. Compared to prior policy, many significant and encouraging changes have been found in women's knowledge, awareness, perception, and attitudes towards domestic violence. As women feel more legally secure and more educated, they show less tolerance and resilience in the face of domestic violence, put more responsibility on the offender and behave stronger in reporting. Updated policies on domestic violence appear to have a positive impact on women's behaviour and perceptions (Alves, Manita, Caldas, et al., 2018).

Interviews were made with 13 women and 7 men living in Libya to obtain information about their knowledge and attitudes regarding domestic violence against women. While men defined domestic violence against women as a serious social problem, women accepted domestic violence as a family issue and opposed the participation of external factors. The

women participating in the survey experience domestic violence as verbal, emotional, physical, financial inadequacy, hindered education rights by spouses, and not being allowed meeting their work request. The researchers also defined early and forced marriage as domestic violence against women. Women also emphasized that immigrant women are more likely to be exposed to violence than women in Libya. (Abani & Pourmehdi, 2018).

In Colombia, the relationship between the labor income of women living in rural areas and domestic violence was intended to be examined. While the risk of experiencing domestic violence decreases due to the increase in the earnings of women in industry and trade and their income in these sectors, it has been determined that women who earn their income from the service sector (hotels, restaurants, etc.) are more likely to be exposed to domestic violence (Iregui-Bohorquez, Ramirez-Giraldo, et al., 2019).

The links between mental health and intimate partner violence were investigated by interviewing 469 women in Northwestern Botswana. It was found that 31% of women experienced significant depressive disorder. While one in five women stated that they had experienced emotional violence recently, 37% of them stated that they experienced physical violence. It was stated that women who experienced emotional and physical violence in the last 12 months had higher symptoms of significant depressive disorder compared to women who had not experienced both forms of violence recently. It has been found that factors associated with depressive disorder are the state of experiencing emotional and physical violence because of a close partner and being in a relationship in which the spouses consume alcohol (Barchi, Winter, Dougherty, et al., 2018).

Using the data of NDHS (Nigeria Demographic and Health Survey), it was aimed to analyze the social structure and social learning relationships in understanding physical spousal violence in Nigeria. Nigeria is a patriarchal society, hence they want women to be obedient, respectful and servant to their husbands and when women are empowered, they feel threatened and resort to domestic violence to control and suppress women. According to NDHS data, 21% of women and 13% of men admit that arguing with the husband is one of the reasons why violence against women is justified. Similarly, 25% of women and 13% of men argue that it is justified for a woman to be subjected to physical violence by her husband if she goes out without informing her husband (Dim & Elabor-Idemudia, 2018).

In Pakistan, the researchers asked 1000 pregnant women who came to Ayup Training Hospital and Benazir Bhutto Shaheed Training Hospital about spousal violence to analyze the risk factors of domestic violence. The prevalence of any kind of domestic violence was found to be 35%. While 27% of 1000 women have exposed to simple violence, 5% stated that they were victims of intensive violent attacks and 1.5% were subjected to fatal attacks.

The urban settlement, age difference, low education and income levels have found to be more frequently associated with domestic violence (Habib, Abbasi, Khan, et al., 2018).

Using the data of Ethiopia Demographic and Health Survey, it has aimed to determine the main factors affecting domestic violence against 4469 married women aged 15-49. 35.2% of women said they had once experienced domestic violence from their partner, and 44.2% said they had still experienced violence. According to the results of the bilateral logistics; it has been concluded that domestic violence against women is significantly affected by the region, religion and welfare index, living with the spouse, and the education level of the spouse. The wealth index significantly affected domestic violence, and as a result, it has found that poor women were 1.2 times more likely to experience domestic violence than rich women. It has been found that women living with their spouses are 7.5 times less likely to be exposed to domestic violence than women who do not live with their husbands. The fact that women whose husbands have completed primary education are subjected to domestic violence is 6 times less than women whose husbands have not been educated. Likewise, women whose husbands have completed higher education are 6.4 times less likely to be subjected to domestic violence than women whose husbands have not received an education (Dessie & Negeri, 2019).

In the U.S. state of Illinois, it was investigated whether women were at high risk of murder during pregnancy and the postpartum period, and their homicide status was determined by race and age group. The study consists of data on women born in Illinois between 2002 and 2011. The findings revealed that there were 636 pregnancy-related deaths in Illinois, of which 82 (13%) were caused by homicide. In addition, it was concluded that there were 931 murders of women even though they were not pregnant (Koch, Rosenberg & Geller, 2016).

In a study on factors related to intimate partner violence against women and help-seeking behaviour in Australia; it was aimed to determine which factors cause spousal violence and how they are related to women who seek help and support after experiencing violence. Women who were subjected to violence by their spouses within two years before participating in the 2012 Personal Safety Survey were compared with women who reported that they had never experienced violence. Multivariate logistic regression analysis was used to examine that factors such as socio-demographic, financial stress, social connectedness, childhood abuse and emotional abuse by the spouse are related to the experience of violence. According to the analysis result, violence varies widely across society. It has found that one out of three of women who have experienced physical or sexual assault by their partner or cohabitant in the past two years have reported the condition to police. It has concluded that if there was a physical injury, the likelihood of reporting it to the police has

increased. It has also reported that 30% of women who were physically or sexually assaulted were sent to a psychologist or social care specialist (Stavrou, Wheatherburn & Poynton, 2016).

Based on these different studies, domestic violence against women is sometimes seen as a tool for a specific purpose and sometimes as a random situation. However, violence does not always present itself as a specific and concrete action; it can also be considered as a psychological behaviour that can only occur in certain situations and moments. From a different point of view, acts of violence can occur all of a sudden as well as after a long preparation and planning. The results show that the education and occupational status of women are related to the prevalence of sexual and economical violence against women. In countries where women have low status, the prevalence of sexual and economical violence is genuinely higher. By comparison, in countries where the status of women is high, sexual and economic violence against women is lower. Besides, women's educational and professional status is associated with the prevalence of sexual violence, and it has been observed that women's sexual violence rates are lower when their educational level and professional status increase.

2.5. The Concept of Presentation of Domestic Violence Against Women in Media

The ideas and messages that mass media want to convey have a huge impact on society. This ideas and messages directly reach to the targeted audience in a positive or negative way. People are becoming more passive, impulsive and unproductive victims of popular culture. For this reason, people are normalising the presence of mass media. The media transmits the messages as it wants and turns people into consumers. The media exploits people's emotions by curbing their emotions (Yazici & Sahbaz, 2020). According to Tozlu and Solak (2008); "In the media, events are changed, presented and framed as desired. Even, time and space are being disrupted; different time and places are being combined, separated or restructured. Attitudes are taken according to people, values, countries and ideals and the moment. Therefore, "good" at a certain time can be turned into "bad" later, and bad into good".

In the early years, the priority of the mass media was the function of informing and reporting, and today it has increasingly turned into the function of entertaining the audience. It has emerged that the fictional structures within the concept of entertainment, the exciting, surreal and richly action contents are received with great interest by the audience, so the program producers have started to use the elements of violence more intensely in their media content (KIM, 2008).

The argument that the continuity of representations of violence in the media creates desensitisation on the audience is one of the main assumptions put forward by scientific researches. As a result of constantly encountered violence, the audience can get used to this situation after a while and become insensitive to violent behaviour. During this period, violence is perceived as an everyday thing and can be considered as a solution to problems. When the consequences of violent behaviour contained in media products are hidden, it can be said that there is a tendency in the audience to desensitise violent behaviour, not take it seriously, or simplify violence (Krahe, 2001).

Currently, many studies have been conducted in the field of communication on the display of violence on television. As a result of these studies, it is seen that television programs containing violence are the most important factors that increase aggression. Studies show that the violence element in television broadcasts affects all segments of the society, causes behavioural disorders and encourages the use of violence (RTUK, 2006). Thus, violent entertainment programs pose a significant threat to the whole society, especially for young people and children who have yet to be able to distinguish between reality and fiction. Young people imitate the acts of violence they see in the media, become insensitive towards violence and accept it as a reality of life. Just as with smoking, the effects of violent programs increase concerning the duration of watching such programs. As a result, the health world recognizes violent TV programmes as a public health problem on a par with smoking (Ruschmann, 2010). For example, in France, two lovers killed a 16-year-old teenager with 40 knife strokes. The 18-year-old girl admitted after capturing her 17-year-old boyfriend, whose murder was influenced by Olivier Stone's *Natural Born Killers* movie in her first statement to the police (Sim, 1996).

Likewise, forty years of research on the effects of violent entertainment in the USA revealed a connection between violent entertainment programs on television and real-life violence. The main reasons for this connection are: (i) Violent entertainment creates a perception that violence is normal and acceptable behaviour. Experts say that communities that allow programs of violence to be watched indirectly contribute to violence perpetrated by their citizens. (ii) People who watch violent programs become desensitized to violence. Desensitized people will most likely less notice aggressive events, underestimate the effects of violence, have less empathy with victims of violence, and have more tolerance for violence.

(iii) Watching too many violent entertainment programs will lead to the "mean world" syndrome. The audience will not only overstate the amount of violence in the outside world, but they will overreact by distrust of other people, carrying weapons, and even showing aggressive behaviour before they are being attacked (Ruschmann, 2010).

Television broadcasts are the medium where violence is shown the most. In TV series, violence appears as a phenomenon mostly carried out through women. Violence against women in TV series generally occurs physically. Women are shown as powerless, unable to defend themselves, and as individuals who need to be protected by someone. In TV shows, when women do something wrong, they are often punished with physical violence; beating and slapping in the face are used more often as an element of physical violence (Korkmaz & Yegin, 2020).

Verbal violence is also seen to be used frequently on women in TV series. Verbal violence, which manifests itself mainly in the form of insulting, swearing, catcalling and shouting, is used to humiliate, abuse and hurt a woman. (Korkmaz & Yegin, 2020). Women, on the other hand, remain silent when they are subjected to verbal violence, and when they react, they are exposed to physical violence. Economic violence is another type of violence women are subjected to. The main types of economic violence against women in the TV series are women being withheld from work, the idea that women should earn less than men, forced labour and financial deprivation by their husbands or families. Besides, there are always two types of female profiles in TV series; The first is the profile of the honourable woman who is a housewife and takes care of her children, and the second is the profile of the woman working outside the home, who usually seduces men in the institution she works. These two profiles created to give the following message for women; The honourable woman who lives at home and does not go out of her husband's promise, and the working woman always has the potential to cheat. These two profiles of women, created according to the working environment and social status, are an indicator of both economic and social violence (Unlu, Bayram, Uluyci, & Baycu, 2009).

Another type of violence is sexual violence that includes the abuse of the female body and ranges from catcalling the women to raping. Both the increase in the number of TV series that contain sexual violence and the increase of the scenes of sexual violence in the content of the series normalize and familiarize the sexual violence against women in front of the society and the audience. Highlighting women's physique and beauty, showing women as a sexual object is another form of displaying sexual violence. In this respect, a woman becomes a sexual commodity, and other structural and physical features are ignored (Korkmaz & Yegin, 2020).

2.6. Conclusions

This research review's purpose is to help the reader to understand different aspects posed by the research on domestic violence against women. It is clear from the research reviewed that domestic violence against women is a growing global problem. There has been few

research and discussion conducted on these subjects of domestic violence against women. Therefore, previous studies are depicted in detail in the discussion section in case of their relation to this study and perception of domestic violence against women.

3. METHODOLOGY

This section is divided into five parts. In the first part, the goal of this research will be defined. The research methods which were chosen as the study's methodology will be explained in the second part. The sampling method such as the selection of the national TV series that were analysed for this study will be described in the third part. The data obtained will be analysed in the fifth part. The limitations for this research will be discussed at the final part.

3.1. Goal of the Study

In today's television series in Turkey, it is seen that violent images frequently appear on the channels. Since TV series have a long-term structure in terms of both duration and continuity, the universes and characters set up in the series become a field that is constantly followed and talked by the audience. This study aims to determine how the elements of violence in Turkish television series, which continue to reach a wide audience in terms of visibility, how violence is represented through women, and to reveal how conscious the audience is towards domestic violence against women. Within the framework of this main purpose, the answers to the following research questions are sought:

1. In which places does domestic violence against women take place in TV series?
2. What are the types of domestic violence against women?
3. What is the degree of proximity of the perpetrator to the victim?
4. What is the presentation length of violent images of domestic violence against women on the screen?
5. What are the causes of domestic violence against women?
6. How do other characters evaluate the action?
7. Who are the family members of those who approve domestic violence against women?
8. What are the reactions of the victim to violence, and what are the recommendations made to the victim by others?
9. What type of tools/weapons used during violence? (if used)
10. Are the characters who use domestic violence against women punished?

3.2. Research Methods

In this study, qualitative and quantitative analysis methods are used. Firstly, the qualitative method of content analysis is used in this study on how violence against women is created and reflected in television series broadcast on national TV channels in Turkey. This method is based on the conversion of the content in any form into written text before its analysis according to predetermined categories. The main purpose of content analysis is to identify and evaluate common information that is important for the research question in a large number of texts. Shortly, the content analysis does not deal with all aspects and all dimensions of the texts to be researched; but primarily focuses on dimensions that are assumed to be important for research.

This study has also been expanded by including the characteristics of the context, namely the distinctive features of television, the attitudes and behaviours of the characters, space and relationalities, as well as the discourse itself. The cultural indicators and cultivation approach was used in the study to answer the question of how the social presentations of television are generally handled and how the results of these presentations are evaluated.

Secondly, the quantitative analysis method is used for this study to understand how the TV series has an impact on the audience, and what the audience think about the television broadcasting of domestic violence against women. Within the scope of the study, a total of 15 questions were asked to 100 people from different age ranges who reside in Turkey.

3.3. Sample Selection

The analysis of the study proceeded through a series of samples selected from five national channels with the highest ratings. These series which are five in total; Alev Alev from Show TV, Kırmızı Oda from TV8, Sadakatsiz from Kanal D, Masumlar Apartmanı from TRT1 and Zümrüdüanka from FOX TV. The selected five series have been watched from their first episodes to the end, which aired from March 2020 to November 2020. In this direction, this research covers the first 3 episodes of Alev Alev, 5 episodes of Kırmızı Oda, 4 episodes of Sadakatsiz, 4 episodes of Masumlar Apartmanı and 5 episodes of Zümrüdüanka. The genre of these series is drama.

3.4. Data Analysis

Based on the example of the study's cultural indicators and cultivation approach, the data collection technique is quantitative and qualitative content analysis. In line with the sample chosen in the study, the frequency of the representations of violence was revealed using the quantitative content analysis technique, and more importantly, the qualitative

content analysis method was used to determine the forms and how the meaning was constructed. Qualitative content analysis has been expanded by including it into the analysis of discourse, behaviour and space, etc. through the created themes. In this study, the discourses in the introductory texts, the holistic discourse of the dialogues of the characters in the series, the demographic and characteristic features of the characters, their role, status, attitude and behaviour, as well as the characteristics of the television production style that constructs the audio-visual meaning such as the use of space, light and decor of the series are examined. Therefore, the qualitative content analysis includes the survey research conducted with 100 respondents. It enabled the interpretation of the semantic and ideological constructions of domestic violence against women presented in TV series from the perspective of the audience.

3.5. Limitations

The numerical multiplicity of TV series broadcast on these channels and the duration of the series being approximately 2.5 hours constitute the limitation of the study. For this reason, channels broadcasting on the digital platforms are out of the scope of the research. Since the scope of the study is limited to violence against women, this study focuses on the types and causes of violence based on women's body and identity.

4. QUALITATIVE ANALYSIS OF NATIONAL TV SERIES IN TURKEY

In this section, qualitative analysis of domestic violence against women scenes in TV series is analysed regarding types, places, degree of proximity of the perpetrator to the victim, place, time and reactions.

4.1. Analysis

The evidence from many studies suggests that TV shows are among the most widely consumed popular fictional products. Despite the repeated subjects, themes and motifs, the TV series followed by the audience maintain its predominant place in the prime time planning of television channels. A lot of research is being done on the TV series, and they are tried to be deciphered by narrative, ideological or visual analysis. The fact that they are fiction, it does not mitigate the content they convey and emphasize through those contents. On the contrary, the audience's identification with the characters and finding idols and role models among them makes the relationship between the TV series and the audience more important. In TV series, violence is often used as a means of guaranteeing male power. For example; all forms of physical, sexual and psychological violence are heavily involved in the series of *Alev Alev*, *Kirmizi Oda* and *Masumlar Apartmani*. As a result of the analyzes

made, scenes of domestic violence against women are mostly encountered in the Kirmizi Oda series. In the first five episodes of this series, women are subjected to 20 times physical, 36 times psychological, 20 times verbal, 15 times sexual and 2 times economic violence.

Types of domestic violence against women in TV series

In the aforementioned series, it is observed that women have subjected to beating, pushing, slapping in the face, squeezing their throats and shaking them by holding their arms. In addition, some of the most common forms of physical violence in the series are the acts of violence mostly committed by men such as grabbing the arm, pulling the hair, slapping, kicking and beating with a hose/belt. Secondly, these actions can be committed by women (mother/older sister) who have internalized patriarchal values. For instance, in the first seconds of Alev Alev TV series, there is a highly distinguishable scene where the woman is being kicked by her husband. In this scene, the child brings a cat to home and wants to keep it at home; and the mother responds to her child that his father will not allow it and she has to hide it. At the same time, the father enters the stage and notices the cat immediately. The striking point here is that the child leaves the scene in fear from the moment she noticed her father. Because the child knows that her mother will be beaten depending on her previous experiences, therefore she escapes from the scene. Later on the scene, because of the fact that the woman secretly let her daughter keep the cat without asking her husband, she appears to be kicked by her husband. The actor's line in this scene who is perpetrating domestic violence against women is "Don't you know I don't want an animal in this house?!". Besides, in this scene; the decor of the place, the clothes of the woman and the intriguing music have presented the moment of violence as an element of excitement.

The footage of the scenes showing the helplessness of the woman who is exposed to violence rather than the perpetrator and the music that has changed in a way to strengthen this desperation narrative represents the victim of violence as helpless and passive. In this TV series, which presents sexual violence as an aesthetic element that they claim to criticize, women are not only raped and abused but also exposed to different types of sexual violence. In the series where women are represented in a delicate, helpless, passive way that reproduces social stereotypes; it is observed that both men and society treat women as an object, and there is excessive jealousy and forced sexual intercourse.

In the series where violence determines the power balances between individuals and groups, acts of threatening, humiliating, condescending, making the women feel helpless, and belittling the values of the victim are highlighted as the most common subtypes of psychological violence. It has been observed that other characters who have adopted

patriarchal values, especially the main characters, also practice psychological violence through their discourses that humiliate the female identity and body. In the series, verbal violence is used consistently for threatening, intimidation, sarcasm, the punishment of words and actions. The communication of the Safiye character in *Masumlar Apartmani* with her sisters is almost entirely based on verbal violence. The TV series does not criticize this violence; on the contrary, it presents this verbal violence produced through women's identity and body as a humorous element.

It has been observed that social violence frequently takes place in both textual and visual discourses in the series which set in a patriarchal region. The physical violence against women is used for years systematically by the main characters in TV series. These violent scenes are depicted intermittently with animations in the series. When the visual texts of the place where the violence took place were examined, it is observed that there were many aesthetic factors, from the choice of clothing of women who were subjected to violence to the extreme care and make-up of women even after being subjected to intense violence. In this respect, series are thought to implicitly normalize physical violence. Furthermore, it appears that sexist curses are also used very often in the series. Men using these discourses are portrayed in the role of the "good" man, who is non-toxic and saviour of the abused woman.

The fact that some characters refer to each other as insults associated with female identities, such as "like a girl, just like a mother," indicates that they practice sexist verbal violence. It has been observed that many taunts and sarcasm discourses are established through the identity of women in the TV series. In the TV series where expressions that glorify male gender such as "like a man" and "man to man" is frequently used, and sexist verbal violence discourse is normalized with the mocking facial expressions of the characters and entertaining music. From this point of view, it is thought that the sexist discourse in the TV series is not criticized, but rather presented as a humorous element.

Moreover, sexist psychological violence also can be seen as very frequently in the TV series. Unlike sexual and physical violence, psychological violence which is a result of internalized patriarchy is practised both by men to women and by women to women. In a scene set in a TV series, a woman in the role of the mother of a woman who has been subjected to domestic violence uses the expressions "such things happen in every house, nine-tenths of marriage means managing the husband, turn a blind eye on his actions". In this scene, it is implied that domestic violence against women is normal, and this psychological violence is considered legitimate by many characters in the series. Since the use of entertaining music in this scene, it is not thought that there is any criticism of this

psychological violence in the series. On the contrary, psychological violence is transformed into a humorous element with the exaggerated expressions of the music and characters used.

According to Gerbner, more important than the quantity of violence shown on television is the role of the violence in the audience's lives. Fictional violence not only triggers aggression but also provides power distribution in the world of symbols and the real world. The tools and violent world of television represent examples of inequality and dominance for many viewers. In the series analyzed within the scope of this study, scenes of sexual, physical, psychological, economic and verbal sexist violence, which is claimed to be criticized, are presented in an aesthetic and even fetish style. In the scenes where both explicit and implicit sexual violence is presented, sexist violence is commodified. The psychological violence attributed to the female body and identity in the TV series is thought to serve to reinforce the patriarchal discourse. It is also thought that all types of violence the series refer to advocate a male-dominated order and to normalize domestic violence against women.

Analysis of the places where domestic violence against women occurs

Each of the series scenes is considered a dramatic narrative unit and it is particularly challenging to write independently from the location. In the most series' scenarios, it is expected that the distribution of scenes according to the interior and exterior will be a balance of the distribution of night and day scenes. Locations are often chosen basis on the real-life, except for genres such as fantasy or science fiction. In other words, serials often reproduce the perceptions and patterns established in society through the presentation of real life. The concept of gender, taken from a societal perspective, for example, according to the perception that exists in the society in the Turkish context; women spend more time at home and interior spaces, and men spend more time in work-related environments and the outdoors can be expected as an association with the array of the scenarios (İnceoglu, Akcali, 2018).

It is observed that violence against women is used in a normal and legitimate manner both in the private and public spheres in the TV series in which intense use of weapons, sexual, physical and psychological violence against women and domestic violence are very frequent. In TV series, it is shown that women, who are the primary objects of violence, are exposed to physical and psychological violence more at home.

The scenes of sexual, physical and psychological violence that some characters have been subjected at home for years are presented to the audience in almost every episode of the series with their repetitions. In the TV series, it is striking that the spaces are very aesthetic in the long and disturbing scenes of violence that women show to criticize the

domestic violence they are exposed to in the private area (at home). It is noteworthy that brothers, who are other members of the family, take care of the family upon the death of the father in some TV series. In these scenes, women are generally not allowed to go out of the house, and it is instilled that the only duty of the woman is to sit at home and cook. It has been observed that the woman who wants to go to the public space, it is tried to restrict the woman to the home with this kind of behaviour.

In the TV series, it has been observed that domestic physical and psychological violence against women is also used in the public sphere. For example, in a series, a man unable to control his anger and starts shouting, swearing and slapping his wife in public. This scene shows that just like in real life, violence against female identity takes place on the street and in front of the unresponsive audience in the fictional world of the series. In the series, it is pointed out that women who live conservatively generally have to pay attention to who and where they appear in public. In this sense, it is thought that portraying women as happy and dreaming of marriage with their responsibilities at home is not a solution-oriented presentation that will pave the way for women to enter the public sphere freely.

Analysis of the degree of proximity of the perpetrator to the victim

Individual acts of violence by men occur in an order called the “trilogy of violence caused by men”. Male violence against women is not independent of male violence against other men and is also linked to the internalization of violence. What is meant by internalization is the violence that the man inflicts on himself (Kaufman, 1999). In the TV series where content analysis is performed, it is seen that the violence that Kaufman calls internalized male violence is applied against everyone in almost every sequence in the series. Although the TV series usually feature male characters as the main perpetrator of violence and female characters as the second perpetrator of violence, it was determined that other characters such as mother, sibling and mother-in-law also used domestic violence against women.

Male characters as the main enforcer of violence are generally shown as coming from a troubled childhood, unable to control their anger and misogynistic. Since these characters are placed as high status or middle-class people, it is not possible to make a definite judgment about their education status. Besides, although a modern image is seen when examining the clothes and lifestyle of some characters, it is seen that they have adopted patriarchal values when analysing the attitudes and behaviours of these characters.

Female characters, the second perpetrators of violence, are mostly portrayed as characters with high conservative values; and assumed to have a low level of education although it is unknown. However, in some scenes, it is seen that women with a high level

of education and living a more modern life also occasionally use violence. These female characters are often older or middle-aged women who have male children and are proud of it. Since not much information was given about the business life of these women, it is concluded that they are housewives throughout their lives. These women, who strive for the continuation of the internalized patriarchal order, are often portrayed as dissatisfied characters.

There are also characters with angry, combative, impatient characteristics that come across as warriors of violence against women. For instance, in one of the TV series, it is shown the moments of a woman who is subjected to domestic violence escapes her husband. In these scenes, it is observed that the male character who helped and saved the woman is respectful and careful not only to this woman but also to all the other female characters in the series.

In some of the series analysed, it is determined that the physical and various psychological, verbal and sexist acts of violence such as harassment, rape, and beating applied to women by characters who are mainly presented as toxic men are tried to be criticized. However, as mentioned above, in the scenes where domestic violence is used against women, violence is mostly used as an aesthetic element or to create excitement. Accordingly, the TV series did not succeed in attempts to criticize domestic violence against women. Therefore, men who commit domestic violence against women are usually presented as a character with a personality disorder, who does not accept their mistakes and does not take responsibility for what they do. Through this representation, it is seen that domestic violence against women is all-consuming and systematic violence is presented as the violence of a sick man. In this respect, most of the TV series ignore that domestic violence against women is a structural problem.

For example, in an episode of a series, the mother becomes very angry that her son wants to marry a woman he does not approve, and for years she is seen to committed psychological, economic and verbal violence on her daughter-in-law. It is understood that the mother's behaviour and actions in these scenes as well as the expressions she uses in other parts of the series, shows that she considers the violence that her son's wife is subjected to legitimate. Because, according to her, the violence a married woman is subjected to is her destiny and as a secondary citizen of the house, the woman has no other choice but to endure violence. Although it is observed that some characters in the series criticize this approach of the mother character, it is thought that the woman is portrayed as a passive object in the series because of the arguments of these characters revolve around the feelings of "compassion and pity" towards the woman who was subjected to violence.

It is seen that the other characters of the series, which consists of individuals with different income levels and are defined as uneducated and conservative characters, see and apply internalized male violence as a normal element of life. In addition, it has been observed that these characters use the discourses that humiliate the female identity and body intensively in the TV series.

Analysis of the characteristics of perpetrators of domestic violence against women in TV series

The TV series in national channels present women as a passive object who have been subjected to many different types of violence such as fatal, physical and sexual violence, group violence, and terrorist violence. In the series where women are generally presented in shallow and traditional roles, it is a reality that the producers have accepted and criticized since the first introduction of the series, where the object of violence is women. However, when both the official introductory texts of the series and the dialogues and behaviour of the characters are examined, it is seen that the series reproduces the sexist explicit and implicit discourses attributed to a female identity.

In the episodes watched, it is observed that the TV series only tried to criticize the violence perpetrated by toxic male characters, but normalized the violence against women by other characters such as siblings, mother, etc. mostly with humorous elements. Especially the interaction of verbal and psychological violence between mother-in-law and bride is presented as entertaining violence in the series with plenty of violence. Majority of the women subjected to domestic violence in TV series are between the ages of 20-35. Considering the physical characteristics of these women, it is seen that the TV series present the “young and beautiful” female characters that are frequently observed in other local TV series too. Some of these women appear as educated and income-generating characters. Others are presented as characters with low education, no income and more conservative. In most of the series analysed, there are prominent scenes where women being beaten by their husbands. The aggressive facial expressions of the violent characters, the fearful glances of the victims, their moods and movements, and the dramatic music accompanying the scene emphasize the despair of the woman subjected to violence. In the episodes of the series watched for this study, it is frequently emphasized that the woman who is subjected to violence needs the protection of a saviour man, as in the example above.

Furthermore, in the official introductory text of the first episode of one of the series, there is the expression "... every attempt of a woman who is subjected to violence ends in failure until she meets her rescuer". In this text, it is implicitly implied that the only salvation of a woman who is subjected to violence by a toxic, sickly man is another man, and the

female character is portrayed as a passive object. As observed in the following parts of the series, the efforts of the female character to become the subject of her own life are often blocked by similar attempts, sometimes explicitly, sometimes by providing secondary reasons.

Although the series aims to criticize that the object of violence is women; it is seen that sexual, physical and psychological violence is depicted with a fetish approach and accompanied by exciting music when the scenes of violence presented in long sequences in the picturesque scenes of the series. In many episodes of the series, with flashbacks, there are scenes where male characters tie the woman to the bed and put lipstick on her lips or try to force her for intercourse. In these scenes, violence is presented to the audience in an aesthetic style. In this approach of the series, which aestheticizes violence, it is thought that the female body is implicitly sexualized and that domestic violence against women such as rape, harassment and beating is depicted as an object of picturesque scenes in the series.

In some episodes of the series, it is thought that scenes of violence are implied by implicit signs. It is thought that the TV series aestheticize violence using classical music, sound effects and slow-motion techniques to depict the violent scene more intensively. For example, a male character who is preparing to commit violence on women by wrapping a belt in his hand, an expression on the face of the female character (victim) who tries to cover her face with her hands, or a male character seen with his bloody hands etc. In the TV series, it is seen that the statement "women are delicate, they are the ones to be protected (by men)" comes to the fore both in dialogues and in visual texts. The character and physical characteristics of the selected female lead actors also support this discourse.

In the TV series where nudity and other forms of sensitivity are also associated with femininity, power presentations are associated with masculinity. It has been observed that all of the main male characters in the series have high economic power, irritable and reproducing patriarchal discourse in almost all of their sentences. In the series which shows that women who marry with non-toxic men are happy (even if they do not have economic freedom), and these non-toxic men do not use physical violence against women. However, it is found that verbal violence is ignored in these sequences, and also social patriarchal beliefs are re-reinforced.

In line with these evaluations, it is thought that the argument of criticizing the violence against women of the analyzed TV series is inconclusive. The TV series in question reinforce and strengthen the continuity of patriarchal discourse by presenting women as passive characters who are desperate, in need of male protection, and dream of marriage. It is seen in TV series that domestic violence against women is used not only to attract attention but also to create tension and excitement. Scenes of domestic violence against

women are presented with a fairytale effect with the use of dramatic music, sound and video effects. In these scenes, it is thought that the female body is also presented as an object of beauty as an element of these scenes.

Analysis of the environment in which domestic violence against women takes place (includes music, style etc.)

Domestic violence against women is presented in nearly every sequence of the TV series analyzed. In the TV series where physical and psychological violence between mother-in-law and bride, brother and sister is presented with humorous elements, it is seen that sexual, physical and psychological violence against the female body and identity is presented with long scenes. It is thought that the TV series give a message such as justified violence and unjustified violence when both the dialogues and the use of visual texts of the episodes are examined. It is important to investigate the effect of this intense use of violence on the receiver of the message, that is, the audience, in the TV series, where violence takes place as a fairy tale element with music and different shooting techniques.

It is thought that TV series present violence, a system of signs, as a concept that resist to change. In the series, the violence that the perpetrator character applies to other female characters, especially to the main victim, is criticized as toxic violence. Although the perpetrator character can be seen to practice physical and sexual violence when women are alone, it is also seen to practice constant psychological violence within the community, especially against his main victim. The psychological violence between mother-in-law and bride, which the series embellished with humorous elements and presented as normal rather than bringing a critical view, is frequently seen both at home and in the public sphere. Recalling the Gerbner's argument that violence in a realistic or "serious" context is recorded together with violence in a fantasy or "humorous" context is recalled, it is believed that the series examined normalizes domestic violence against women by turning it into an element of humour and therefore sends a message to the audience that "violence is normal". Since the "acceptable" state of violence against women's identity appears to occur in the series both in the public and private sphere, when female characters are alone or in the community, there is no significant difference in the time of violence in the series.

Analysis of the reactions to domestic violence against women

In television series, especially in the face of acts of physical domestic violence against women, the characters express their reactions clearly by trying to prevent the perpetrator or by trying to protect the woman who is exposed to violence from the aggressor, and by talking with other characters about the attack. However, as discussed in the previous

chapters, these reactions are mainly in the form of compassion and pity for the woman who has been subjected to violence, both because the attack is handled on an individual level and because the women are positioned as victims. In this respect, expressions that welcome the fact that domestic violence against women is taking place in the 21st century with astonishment and that describe violence as a behaviour of men from the lower class, uneducated/illiterate, bigoted or slum are sometimes mentioned.

What is striking here is not only that physical violence against women is seen as an outdated practice. For example, in a TV series, some characters keep a distance between themselves and the act of violence against women, but also they keep the distance from the female character subjected to violence. Therefore, in the TV series, while an attempt is made to develop and exclude domestic violence against women, unfortunately, the victim of violence is also excluded, removed or marginalized. Therefore, the only feeling left for women is pity and compassion. As a result, the evaluation of women who are subjected to violence as poor women in a miserable condition prevents the horizontal solidarity paths that can be established between women who have differences in terms of their social positions.

The above example also provides hints that the reactions to attacks and threats may vary according to the characteristics of the perpetrators. Accordingly, when the act of violence is mainly the act of malicious people in the narrative of the series, a clear reaction can be seen. When the act of violence is the act of perpetrator, who says that he loves the woman who is subjected to domestic violence, that he is trying to protect her and also he wants her well-being, even the victim woman herself normalize the violence. Many of the acts of violence that victims tolerate are related to jealousy. As jealousy is designed as the main sign of the sympathy and love of men in television series, anger caused by jealousy is one of the main pillars of domestic violence against women. To give an example, the fact that the jealousy of a man because of his wife's ex-boyfriend, which is frequently encountered in television series, is extremely aggressive and destructive. In the TV series, this jealousy is often presented as the main reason for the physical, sexual and psychological violence that the husband commits on his wife. Accordingly, the main reason why the perpetrator (husband) pushed, shouted and raped the victim (his wife) for meeting with her ex-boyfriend is jealousy and the anger and aggression that arose with this jealousy. Even though the jealousy of the perpetrator has serious consequences, it is always constructed as a sign of love and devotion or embracing the person he loves.

This narrative style seriously hinders the questioning of the pressure and use of force against women in the family. In the narrative of the TV series, women know that when they encounter threats and attacks that control and oppress them or harm them, these behaviours

and attitudes do not occur with bad intentions and that they are faced with these actions because they are loved and protected. This reaction to violence not only advises the victim to be forgiving but also to accept the violence as reasonable. Besides, while legitimating the force and oppression in this way in the series scenes; on the one hand, emphasizing the need to respect the family elders, it works to protect the family unity, on the other hand, domestic violence against women only identifies the essentially bad and cruel ones. This second point reveals that, in the discourse of the TV series, the violence perpetrated by the malevolent, zealous and openly hostile people who do not think of anything other than malice, pain and harm in a manner resembling a psychopath are marked as actions that must be resisted and fought to eliminate. Despite this, the actions of those who occasionally resort to violence and especially those from the family, regardless their intentions, are regarded as a kind of human error, weakness and regarded as reasonable and forgivable behaviours.

Moreover, one method of understanding the consequences of violence when the reality of a man is the reality of a woman is to focus on the symptoms at different stages of the violence process. When women seek help in the initial phase of violence - which is not very often - it is usually for the treatment of these physical injuries, that is, they seek medical support. Women often do not tell the reason of wounds to occur on their body if someone does not ask. Even if it is asked, they often do not tell the truth (Lundgren, 2012). In TV series, it is seen that women often walk around with the wounds of the domestic violence they are subjected to. It is believed that women are presented as "delicate and vulnerable" objects.

One of the scenes, it is seen the moments of a woman who had to go to the doctor after domestic violence by her husband was in the hospital with her son and a heroic male character. In this scene, the son says, "I will protect my mother.". The heroic male character in this scene tells the child that it is his duty to protect her (the woman) until the child grows up, instead of telling the child that he does not have to protect his mother. This statement clearly confirms that the woman is an object in need of protection. In the TV series followed within the scope of this study, it has been observed those women who have those men as the sole guardian of domestic violence against women are presented in many examples similar to the case described in the last two paragraphs. In line with these analyzes, it is believed that the series emphasizes that women as secondary citizen always need male protection, rather than encouraging the resolution of the consequences of domestic violence for women through legal channels and/or the woman's own will.

In another scene, the female character explains that she will take over the management of the family business because of her father's business deteriorates. When the work is examined in detail in the category of the place of violence, it is seen that the client's

discourses of "business is not for women" and its derivative face the reaction of the female character. However, the woman could not resist these reactions for a long time and to establish a partnership again; she had to marry the son of another company and confirm the male legitimacy demanded by the patriarchal society. It is seen that the TV series does not make a deep criticism of this sexist psychological violence, and confirms that the salvation of a woman who has been subjected to psychological violence will be possible with the patronage of a man. In the series, gender roles are presented in a way that does not endanger the role of the masculine. In many scenes, similar to the last example in the series, it is thought that gender roles are determined with a very patriarchal attitude. Therefore, the series cannot provide a solution to social violence in the long term because the characters in the series do not react to this situation or react with acts of violence or threats.

Another interesting point in the series is that wealthy characters and their families have close acquaintances in the police, ministries and media outlets. These characters appear to be abusing their roles multiple times to protect wealthy characters and their families. Although all the crimes committed by the main violent characters portrayed as toxic men are partially brought to court and kept under the scrutiny by the police, it is implied that the violence will not end until this character dies and that legitimate control institutions cannot be a solution.

Conclusion of Qualitative Analysis

As a result, it is thought that the series has an implicit message that existing laws cannot prevent domestic violence against women and that this violence can only be resolved with counter-violence. It is observed that the violence perpetrated by the main violent character as toxic male violence is unique in the series and that both male and female characters humiliate the female identity and body. In addition, although the physical and psychological violence of these people is partially criticized, it is found that such violence was not punished in the series because it was mostly used as an element of humour.

5. QUANTITATIVE ANALYSIS OF THE IMPACT OF TV SERIES ON THE AUDIENCE IN TURKEY

In addition to content analysis, the questionnaire has been conducted to understand how the TV series has an impact on the audience, and what the audience think about the television broadcasting of domestic violence against women. In this part of the research, the results of the survey of the impacts of TV series is included. Within the scope of the study, a total of 15 questions were asked to 100 people from different age ranges who reside in

Turkey. Data were collected by reaching the participants via online platforms. At the beginning of the survey, there were only one question about the demographic characteristics of the participants. In the next part, there were questions about whether the participants are watching the TV series or not. At the end, there were questions asked in order to get the opinions of the participants about domestic violence against women presented in TV series. Since the scope of this study is about domestic violence against women in national TV channels in Turkey, the survey is held in Turkish language in order to get the most reliable outcome. The translation of the questions and suggested answers are included in the appendix section.

The respondents answer ranges from 15 to 65. The most popular age is 21 at 11%. Following that, it is seen that the second most popular age of respondents is 26 at 10%. The youngest age of respondents is 15 at 2% and the oldest age of respondents is 65 at 1%. Moreover, 31 percent of the respondents are between the age range from 30 to 60. The remaining groups are the age ranges with the highest percentages. Aged 15-21 with a rate of 40% and aged between 22-29 with a rate of 29%. The results show that the respondents are mostly young adults. (Table No 1)

Considering how much time the participants devote on TV series during the day, the rate of those who spend 1 or 2 hours is 72%, while the rate of those who allocate 3 or 5 hours is 27%. The rate of those who spent more than 5 or 8 hours watching TV series during the day was 1%. Looking at the results, it is seen that the majority of the participants spend their time watching TV series for only 1 hour or at most 2 hours a day. (Table No 2)

According to the answers of the respondents, it is seen that the majority said that they do follow TV series with a rate of 71 percent. Also, 29 percent of the respondents said that they do not follow any specific TV series. (Table No 3)

Following to this, the respondents were given the suggested Tv series as follows; Alev Alev, Sadakatsiz, Kırmızı Oda, Masumlar Apartmanı and Zümrüdüanka. Looking at the answers to this question, the most watched TV series was the Kırmızı Oda with 31 percent, while the least watched TV series was Zümrüdüanka. Based on these answers, the second most watched TV series was found to be the Masumlar Apartmanı with 26 percent. Finally, while 18 percent of the participants were watching the TV series Sadakatsiz, 17 percent stated that they preferred Alev Alev. (Table No 4)

According to 32 percent of the respondents were definitely agreed that the TV series they follow regularly contain violence elements. While 18 percent of the respondents did definitely not agree that the TV series they follow do not contain any element of violence, 24 percent of the respondents were remained neuter to this question. In the light of this

information, the author thinks that the respondents who answered as neuter can not identify or categorize the violence committed in the TV series they watch. (Table No 5)

According to 31 percent of the respondents were definitely agreed that the TV series they follow regularly contain domestic violence against women elements. While 17 percent of the respondents did definitely not agree that the TV series they follow do not contain any element of domestic violence against women, 21 percent of the respondents were remained neuter to this question. Furthermore, only 20 percent of the respondents marked the scale as agreed in this question, while 11 percent of them were marking as they did not agree. (Table No 6)

Afterwards, the answers show that the most popular domestic violence element on TV series is psychological violence such as humiliation, threatening, gaslighting, manipulation, imposing restrictions and forcing the woman to obey. In addition, the participants stated that verbally humiliating speeches against women were used extensively in the TV series. Regarding sexual violence, participants stated that there were quite amount of scenes of harassment and rape in the TV series. In regard to physical violence, examples such as beating, hitting, and kicking were given by the respondents. Finally, none of the respondents made an opinion on the type of economic violence. (Table No 7)

The result shows that 59% of the respondents believe that psychological violence, 36% of them believe that physical violence is depicted on TV series more frequently. Sexual violence has the least rate with 5 percent. In addition, it is seen that the respondents do not know or aware of economic violence. (Table No 8)

It is seen that majority of the respondents claimed that mostly the “partner” figure perpetrates the domestic violence against women in the TV series. Some of the respondents also stated that the “father and boyfriend” characters in the TV series can commit domestic violence against women. (Table No 9)

Following this, 43 percent of the respondent were “definitely agree” that domestic violence against women in TV series disrupts/affects viewers’ mental health/ human behaviour. However, only 7 percent of the respondents were “definitely disagree” on this argument. It can also be seen from the chart that 22 percent of the participants preferred to remain neutral. (Table No 10) Compared to this, it is found that 34 percent of the respondents do not believe that the domestic violence against women elements in TV series distrupts or affects to their mental health and behaviour. While, 22 percent of the respondents were “definitely agree” that domestic violence against women elements in TV series distrupts or affects their behaviours, 21 percent remained “neuter”. (Table No 11)

Furthermore, the large majority of the respondents with a rate of 66 % stated that the element of domestic violence against women in TV series is used especially for ratings and

profit purposes. Only 7 percent of the respondents said that they do not believe in this argument. (Table No 12)

Following this, 41 percent of the respondents were agreed that the leading actors in the TV series with an element of domestic violence against women taken as role models by the audience while 10 percent said that they “definitely, don’t agree”. (Table No 13)

The respondents were asked what do they think that TV series with domestic violence against women content should be removed from the broadcast and why? As it can be seen from the answers to this question, the majority of the participants said “Yes” and argued that such TV series should be taken off the broadcast. However, only a quarter of the participants said “No” and argued that these series should remain on the broadcast. When the reason was asked, the main answers were given as follows;

“Yes, they should be removed or restrictions should be imposed. This type of TV dramas can encourage some problematic, mentally unstable people to commit violence.”

“They should definitely be removed from the broadcast. They can be taken as an exemplary behaviour by the family members who follow this type of TV series. Especially children who see this kind of content in front of the television at a young age think that this is normal behaviour and can apply it to their spouse and child in the future.”

“Yes, they should be removed. They set a bad example for society.”

“As a society, we embrace everything we watch, and we start acting accordingly. Therefore, such TV series should be removed from the broadcast.”

“No, they should not be taken off the broadcast. Because these series, which are made to create awareness in a way, shed light on real life.”

“No, such series should not be taken off the broadcast. On the contrary, these TV series should show the perpetrator characters by giving them exemplary punishments.” (Table No 14)

Lastly, the respondents were also asked about the role of the TV series in dealing with domestic violence against women. This was an open question provided to the respondents. By this question, the author’s aimed to get respondents’ recommendations regarding presentation domestic violence against women in TV series. Therefore, some of the respondents preferred not to answer this question, and other respondents’ suggestions and ideas were summarised as follows;

“TV should be a way of informing and raising awareness about this issue. It should not be forgotten that women are valuable individuals, and violence against women is unacceptable. I think violence against women should not even be a content subject in the TV series.”

“In television series, they should show that women are strong individuals, that they can live without being influenced by any man, standing on their own feet, and without needing

anyone. At the same time, they should stress that domestic violence against women is unacceptable. It should be reflected on the screens as it is something wrong, not as exemplary behaviour.”

“I think that serials containing domestic violence against women should not be broadcast on TV. Because all these TV series' aim to increase their ratings. Instead, TV series should increase awareness and teach people how to love and care others without discrimination women and men.” (Table No 15)

6. DISCUSSION

One of the strongest reasons for the prevalence and increase of violence is undoubtedly the role and function of the media. Due to the large audience of television series, it performs this function more than enough. Domestic violence against women, especially in television series, both encourages people and makes them insensitive to violence against women. Messages sent to people with different media tools are perceived and interpreted differently by people. These differences arise depending on the person's perception and learning ability, personality structure, cultural level and social class. In many studies on the effects of media; shows that there is a link between watching time of media broadcasts and being negatively affected. Considering the opinion sentences given in the "Television Tendencies Research" conducted by RTUK in 2018 regarding the behaviours thought to be caused by the television watching habit; the rate of participation with the statement “It increases violence in society” is 79.6%; the rate of agreement with the statement “It makes people addicted to television” is 83.7%; the rate of agreement with the statement “It helps the development of customs and traditions” is 44.2%; the rate of agreement with the statement “It has a positive effect on the social development of children” is 45.1%. As seen in the results of this study, the rate of participation in the negative effects of television is higher than the rate of participation in the positive effects. According to a study, a positive association was found between watching violence in the media and aggressive behaviour, physical fighting, and physically aggressive behaviour (Maria-Kanz, 2016). According to another study, it was found that students who watch programs with intense content of violence use physical violence at a higher rate (Tokdemir, et al. 2013). It is obvious that the results of this study are also similar to the literature. All these studies reveal that with the negative effects of violent images on the brain, they weaken self-control, cause attention and concentration impairment, reduce logical and analytical thinking and decision-making ability, and cause excessive psychological and emotional arousal. Looking at the psychological effects of violence in the television series, it is a common finding presented by numerous studies that it causes a wide range of negative effects ranging from introversion to alienation,

unresponsiveness to negative emotionality, hostility towards the outside world and aggression. According to a study conducted by Turkoglu in 2014, the individual affected by violent scenes places this condition in his subconscious and may try to apply the scenes that he was affected during the slightest emotional overflow in his real life. In addition, he noted that young children who cannot distinguish between reality and fiction and who have not completed their cognitive functions were affected by the repeated images of violence. Considering the findings of this study, it proved that the presentation of violent scenes affects individuals. For example, the child who witnesses that his mother or father can become insensitive and watch these series in cold blood may also tend to become depersonalized after a while. Thus, the long-term consequences of images of violence are the implicit acceptance of the symbol of a world in which the powerful are always right. The violence presented to the victim masses through television becomes ordinary, and other masses adopt such behaviours by internalizing them. As a result; when looking at the studies about the media, it is seen that the researchers generally agree that it has the potential of violence. Elements in the media are mainly publications prepared due to commercial concerns. Individuals of all age groups, especially children and young people, face the potential for violence in the media, regardless of their gender, education level and ideology. It is thought that applying various legal regulations might be deterrent to publishers.

6.1. Summary of findings

The findings of this analysis in qualitative and quantitative results have been discussed in this chapter. The proposition of the study is sustained by a finding that Turkish TV series are legitimizing and normalising domestic violence against women. This study mainly focuses on the characteristics of the context, namely the distinctive features of television, the attitudes and behaviours of the characters, space and relationalities, as well as the discourse itself. This study also reports how the TV series has an impact on the audience, and what the audience think about the television broadcasting of domestic violence against women. For future research, methodological limitations must be taken into account in this study. Although the samples are limited to only 5 TV series, the presentation of domestic violence against women may be analysed differently by adding different platforms than television broadcasts. Future studies would examine the domestic violence against women issue with different methods and samples. The findings in this study generally point to the results by criticising the elements of domestic violence against women presented in Turkish national TV channels.

7. CONCLUSION

This section covers a general review of the study, summarizes the findings, and remarks some essential factors for future researchers about domestic violence against women. This chapter concludes by highlighting important elements.

7.1. Overview

Domestic violence against women has existed since the beginning of human history. In the media, which is one of the most important mechanisms in shaping society, it is seen that domestic violence is represented mostly through women's identity and body and that violence against women is legitimized mostly with an uncritical perspective. When looking at the violence between genders, it is seen that the perpetrators of violence both locally and internationally are mostly men. Considering that the patriarchal order prevails in many geographies of the world, it is not surprising that women are the victims of sexist violence. Based on this idea, this study examines how domestic violence against women is presented in national TV channels in Turkey. In the fourth section, which examines the presentations of domestic violence against women in national TV series, it is concluded that sexist discourse is dominant in the fictional programs of a society dominated by the patriarchal order. In the section where both theoretical and empirical findings are presented, examples from domestic TV series broadcasted in 2020 were analyzed to prove that domestic violence against women, which is also legitimized in other media organs such as news and advertisements, is normalized and legitimized.

The theory that has been influential throughout the study is George Gerbner's cultivation approach. Especially in the fourth part of the thesis, the presentations of violence on television are examined in detail in line with the analysis of the cultivation approach researchers, who suggested that the fictional reality of television shapes social reality. The study also reached a conclusion seen in the findings of current researches, which included reviews based on the cultivation approach: The violence in TV series plays a major role in shaping perceptions of social reality. It is observed that the presentation and distribution of the roles reproduce gender stereotypes in the 5 series examined within the scope of the study. In this context, most women are involved in roles responsible for housework as wives or mothers, while men are presented in decision-making roles as individuals with power and economic independence. While women appear in emotional and polite roles; rudeness, competitiveness, extraversion appear as characteristics unique to men.

Considering that almost all of the discourses related femininity towards men are degrading, but masculinity attributes directed to women are compliments, it is revealed that masculinity is more favourable in the TV series. Besides, it is determined that women are

showed more indoors, most of them are private spaces, and the characters are presented here arbitrarily. In contrast, men have been observed as characters with greater freedom of movement. This ultimately supports the roles of the characters in the scenes. The study has shown that women are stuck in character stereotypes that do not work professionally, while men are economically freer, have a voice and can find representation in various jobs.

The author of the Master thesis has examined the presentation of domestic violence against women in 5 local TV series in Turkey selected within the framework of content analysis and supported these views by conducting impact research. In the fictional world of the TV series, an attempt is made to understand how a woman, as a secondary citizen, is forced to accept the physical, sexual, psychological and verbal violence. Even more surprising than the intensity of sexist violence encountered in TV series that states that its main purpose is to criticize domestic violence against women, it has been how violence against women is commodified. Furthermore, In the TV series, it is thought that violence against women is eroticized by presenting excessive aesthetic use of physical and sexual violence as well as the music and scenes of violence selected in a way to reinforce the intense identity of the audience from reality. It is concluded that in most of the scenes with psychological violence against women, sensational music is used similar to the scenes where physical and sexual violence is presented. Sexist psychological violence is also not criticized but rather normalized by using it as an interesting element.

Finally, in the analyzed TV series, it is found that domestic violence against women is not only men, but women also practice physical, psychological and verbal violence against women. In line with all these analysis results, it is thought that the selected TV series do not criticize domestic violence against women. On the contrary, they normalize and implicitly legitimize domestic violence against women with the above-mentioned approaches to aestheticization, eroticization, presentation as excitement and humour.

4.2. Future Research Recommendations

This study is believed to provide data that researchers who want to work in the field of domestic violence against women and media can refer to. However, in an era where domestic violence against women continues to penetrate our lives with uncritical way, it is thought that more comprehensive media studies should be conducted and critical media discourse and content analysis should be used as a constructive theory in these studies.

4.3. Summary

This study is focused on the examination of how domestic violence against women is presented in national TV series in Turkey. The qualitative analysis of this study covered

content analysis of all visual, auditory and written elements of domestic violence against women in selected TV series. The quantitative findings of this study evaluated how the TV series has an impact on the audience, and what the audience think about the television broadcasting of domestic violence against women. Based on the results of this study, it is revealed that TV series are legitimizing and normalizing the elements of domestic violence against women. The results of these analyzes are important because they are made in a critical framework and in line with the predictions of Gerbner's cultivation approach, which examines the effects of television on social reality in the most profound way. The TV series examined in the sample are still broadcasted at the time of completion of this study and continue to achieve high ratings, although they are partially criticized. It is also thought that the exemplification of the findings of this study over such current TV series makes an important contribution.

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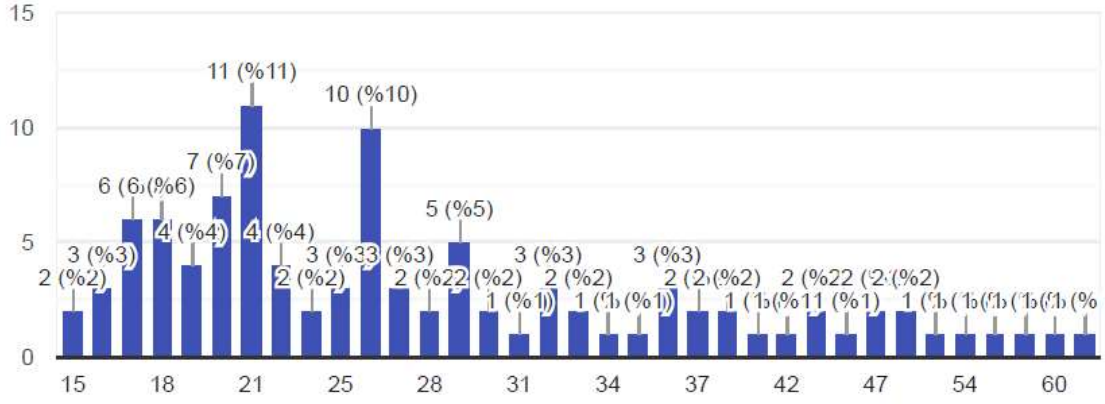
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6. APPENDIX OF QUANTITATIVE ANALYSIS

1. Table NO.1 (The age of the respondents)

1. Yaşınız nedir?

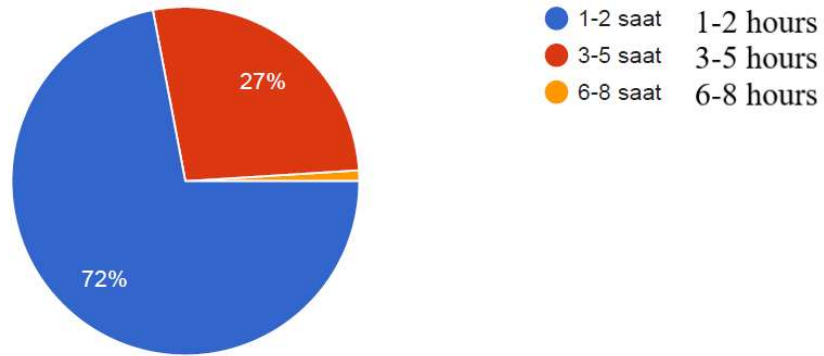
100 yanıt



2. Table NO.2 (The length of watching TV series a day of the respondents.)

2. Günde kaç saat TV dizisi izliyorsunuz?

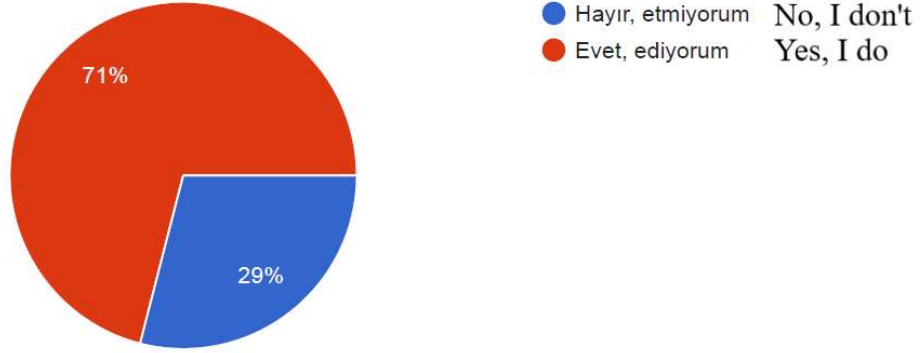
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3. Table NO.3 (If respondents follow any TV series.)

3. Tv'de yayınlanan dizileri takip ediyor musunuz?

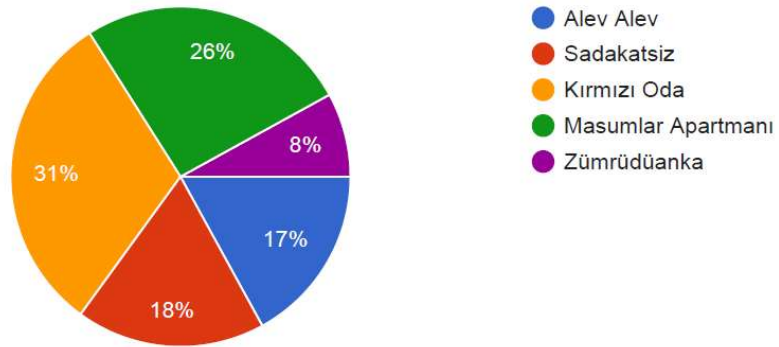
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4. Table NO.4 (The popularity of the TV series followed by respondents)

4. Aşağıdaki dizilerden en çok hangisini izliyorsunuz?

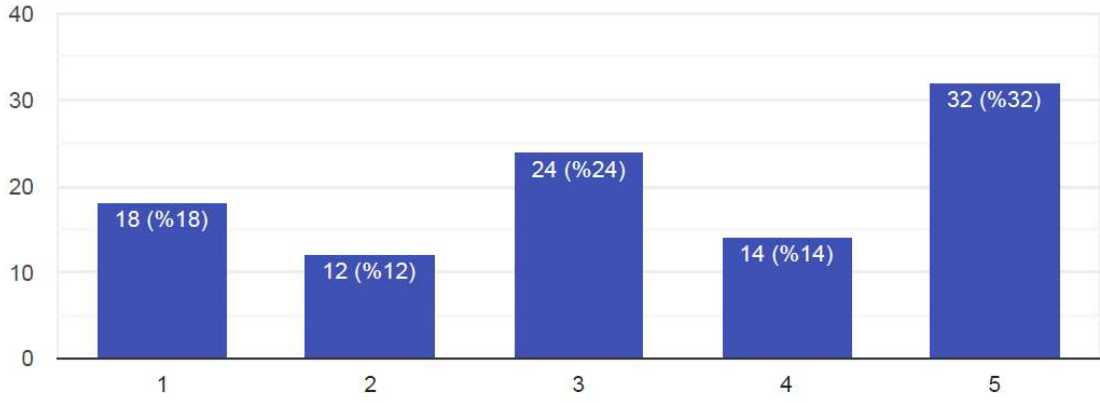
100 yanıt



5. Table NO.5 (The respondents' ideas about the TV series they follow regularly contain any element of violence) Linear scale based 1-5. 1 (definitely, I don't agree) – 5 (definitely, I agree)

5. Düzenli takip ettiğiniz diziler şiddet unsuru içeriyor mu?

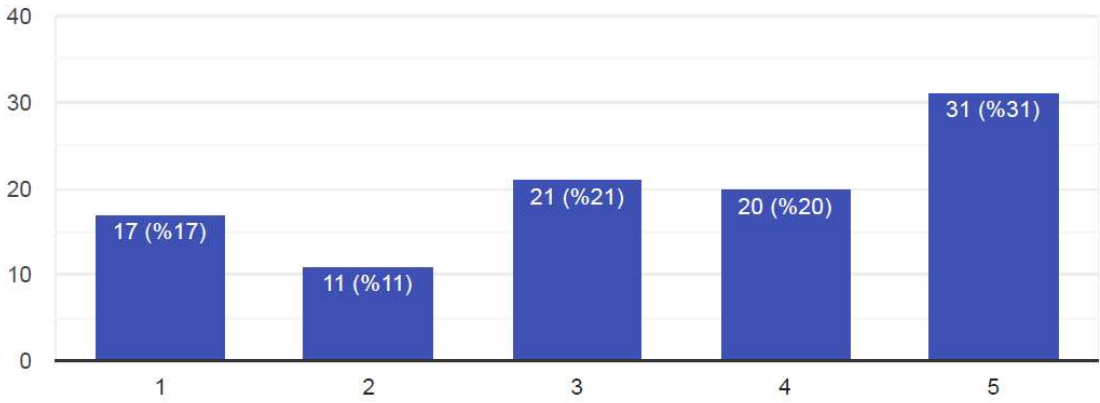
100 yanıt



6. Table NO.6 (The respondents' ideas if TV series they follow regularly contain domestic violence against women) Linear scale based 1-5. 1 (definitely, I don't agree) – 5 (definitely, I agree)

6. Düzenli olarak takip ettiğiniz dizilerin aile içi şiddet unsuru içerdiğini düşünüyor musunuz?

100 yanıt



7. Table No.7 (The respondents' ideas of what kind of actions in the series they follow indicate that there is an element of domestic violence against women in the series. (E.g. physical, sexual, psychological etc.) Open question (extended response)

7. İzlenen dizilerdeki hangi hareketler dizide kadına yönelik aile içi şiddet unsuru olduğunu gösterir? Açıkça belirtiniz.(Örneğin; vurma, sözlü aşağılama, kısıtlama, yasak koyma, cinsel taciz vs.)

100 yanıt

Hepsi

Cinsel taciz

Vurma

Sözlü aşağılama, kısıtlama ve cinsel taciz

Sözlü aşağılama

Sürekli bağırma çağırma, kadının erkeğe hizmet etme ve itaat etme vb.

Vurma,sözlü aşağılama,cinsel taciz

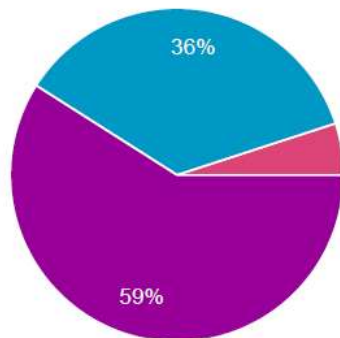
Cinsel taciz,vurma aşağılama

Yasak koyma

8. Table NO.8 (The most frequently depicted types of domestic violence against women in TV series)

8. TV dizilerinde en çok hangi kadına yönelik aile içi şiddet türü işlenmektedir?

100 yanıt

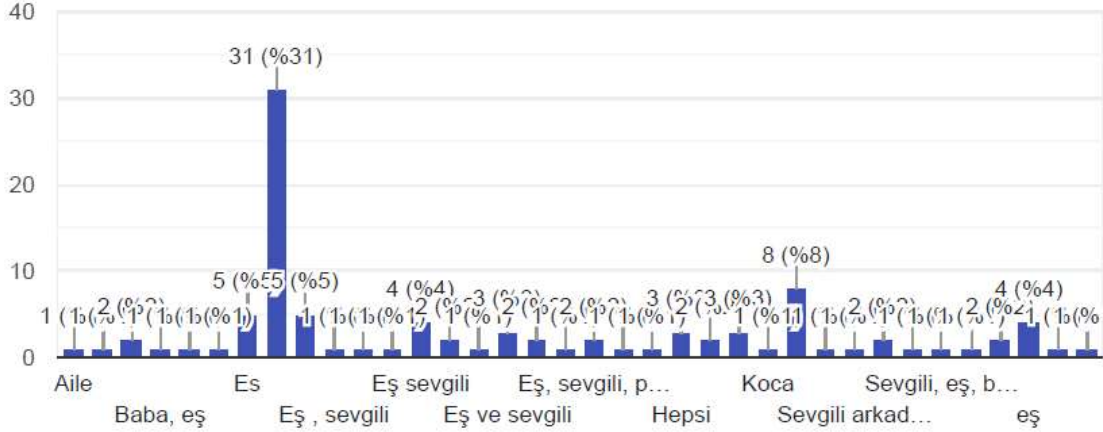


● Ekonomik Şiddet Economic Violence
● Psikolojik şiddet Psychological Violence
● Fiziksel şiddet Physical Violence
● Cinsel şiddet Sexual Violence

9. Table NO.9 (The characteristic of the perpetrators of domestic violence against women the most in TV series. (Spouse, boyfriend, siblings etc.) Open question (short response)

9. TV dizilerinde kadına yönelik şiddet en çok kim tarafından uygulanmaktadır? (Örneğin: Eş, sevgili, kardeş vs.)

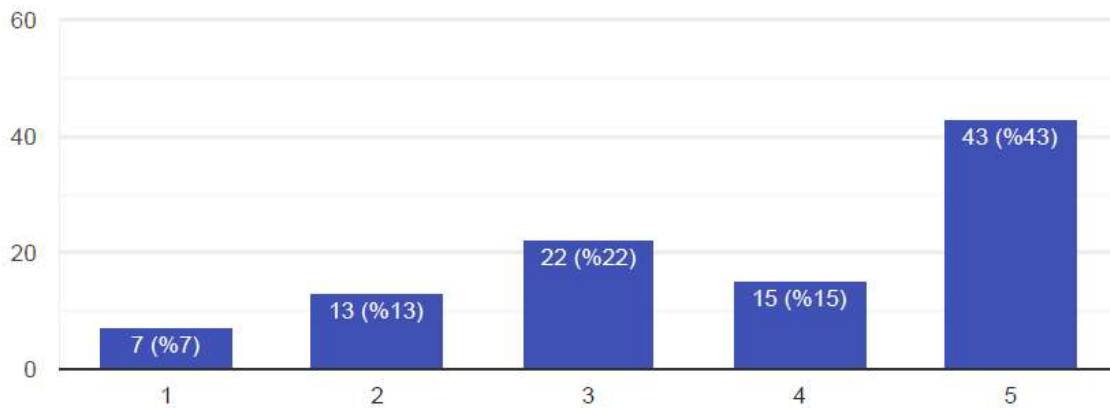
100 yanıt



10. Table NO.10 (The respondents' ideas about if domestic violence against women in TV series disrupts/affects viewers' mental health/ affects human behaviour.) Linear scale based 1-5. 1 (definitely, I don't agree) – 5 (definitely, I agree)

10. Kadına yönelik aile içi şiddet içeren TV dizilerinin izleyicileri suç ve şiddete yönlendirdiğini düşünüyor musunuz?

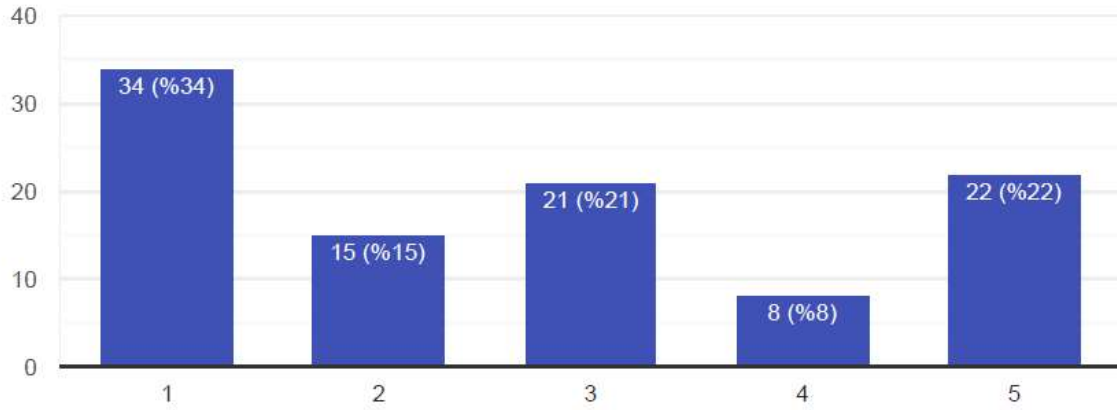
100 yanıt



11. Table NO.11 (The respondents' ideas if domestic violence against women in TV series disrupts/affects respondents' mental health/behaviour.) Linear scale based 1-5. 1 (definitely, I don't agree) – 5 (definitely, I agree)

11. TV dizilerindeki kadına yönelik aile içi şiddetin sizin psikolojinizi/davranışlarınızı bozduğunu/etkilediğini düşünüyor musunuz?

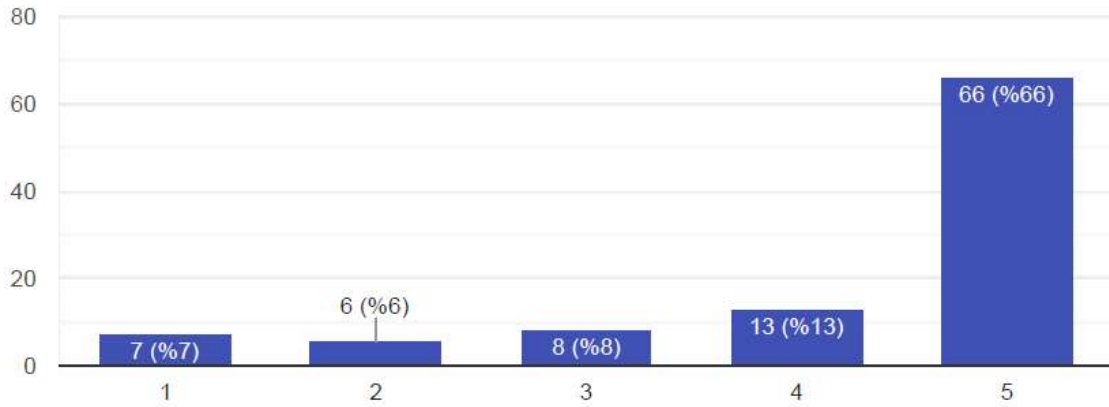
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12. Table NO.12 (The respondents' ideas if the element of domestic violence against women in TV series is used especially for ratings and profit purposes.) Linear scale based 1-5. 1 (definitely, I don't agree) – 5 (definitely, I agree)

12. Dizilerde kadına yönelik aile içi şiddet unsurunun özellikle reyting ve kar amaçlı kullanıldığını düşünüyor musunuz?

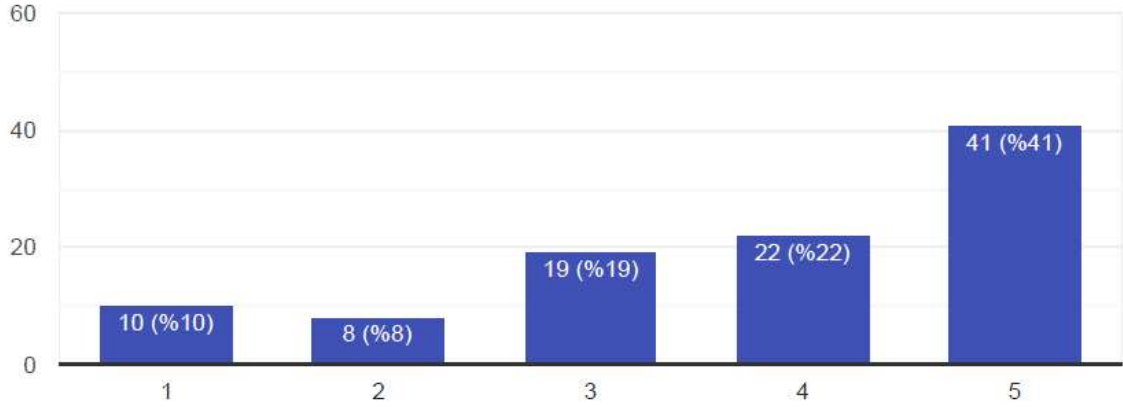
100 yanıt



13. Table NO.13 (If the leading actors in the TV series with an element of domestic violence against women taken as role models by the audience.) Linear scale based 1-5. 1 (definitely, I don't agree) – 5 (definitely, I agree)

13. Kadına yönelik aile içi şiddet unsuru içeren dizilerdeki başrol oyuncularını, izleyiciler tarafından rol-model olarak alınmakta mıdır?

100 yanıt



14. Table NO.14 (The respondents' ideas if the TV series with domestic violence against women content should be removed from the broadcast and why.) Open question (extended response)

14. Kadına yönelik aile içi şiddet içerikli dizilerin yayından kaldırılması gerektiğini düşünüyor musunuz? Neden?

100 yanıt

Evet

Hayır

Evet kaldırılmalı yada kısıtlamalar getirilmesi gerekmektedir. Bu tip diziler bazı problemleri insanları şiddete yönlendirip cesaretlendirebilir.

Evet çünkü insanları şiddete yönlendiriyorlar

Evet. Ortalık dayaktan, cinayetten geçilmiyor.

Evet düşünüyorum sebebi ise kötü örnek unsur edmeleri

Hayır

Evet çocuklara topluma yanlış örnek

Evet kaldırılması gerekiyor, çünkü yasantımıza kötü geri dönüş yapıyor

15. Table NO.15 (The respondents' about the role of the TV series in dealing with domestic violence against women) Open question (extended response)

15. Sizce kadına yönelik aile içi şiddet konusunda TV'de yayınlanan dizilerin rolü nedir/ne olmalıdır?

100 yanıt

Bilmem

TV bu konuda daha çok insanları bilgilendirme ve bilinçlendirme yolu olmalıdır.Kadınların değerli bir birey olduğu ve kadınlara karşı şiddetin kabul edilemez olduğu gerçeği unutulmamalıdır. Bence kadına karşı şiddet dizilerde içerik konusu dahi olmamalıdır.

Tv de şiddet içerikli dizilerin yayınlanmaması gerektiğini düşünüyorum onun yerine kadın erkek ayrımı yapılmayan, şiddet içermeyen, sevmeyi ve değer vermeyi öğreten diziler çekilmelidir

Tamamen duygu sömürüsü ve illegal şeylerle dolu. Biraz eğitici şeyler, başarıya sürükleyen şeylerde olmalı

Kötü olumsuz davranışlar rölüdür
Olumlu örnek teşkil edebilecek roller oynamalıdır

Kadınların sesinin duyurulması