

MEDIA AND GENDER:

Different
Examples of Women
Studies from Turkey

Editors:

Gizem Parlayandemir • Yıldız Derya Birinciođlu

**Media and Gender:
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Gizem Parlayandemir
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Yıldız Derya Birinciođlu

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PREFACE

Humanity is developing scientifically and technologically. Developments in these areas also provide economic improvement that is not sufficient self for human development. Human development is concerned with the fact that the existing resources increase, but also more important than that, all people have access to those resources. There are various criteria for human development, and when these criteria examined, inequality is better understood (Human Development Index, 2021).

One of the phenomena that impede human development is gender inequality. Although essential steps have been taken for and or by women all over the world in order to solve this problem, it is not possible to say that gender equality has been achieved yet.

The struggle to ensure gender equality in social sciences and social life started in the women's movement, but later expanded to include masculinity and LGBTI representations. In the historical process, different feminism movements have emerged, and queer studies have been carried out. While some of these studies focus on how representation is constructed or received in different sociological realities, others have revealed the situation of media workers.

On the other hand, the issue of this study has been limited to women and in this study the situation of women's representation in the media and the situation of female employees in the media has been tried to be determined from a non-self orientalist point of view.

In the first chapter, "*An Evaluation On Theoretical Approaches In The Context Of Gender And Women's Representation In The Media*" Hülya Semiz Türkoğlu makes a theoretical summarization for media theories in order to understand the evaluation of the approaches.

In the following chapters, "*How Gender Norms Are Expressed On Social Media? Romantic And Realist Perspectives On Femicide Hashtags On Twitter*" Nazlı Çetin Gündoğdu; "*Analyze Of News About Violence Against Women In The Contexts Of Jakobson And Encoding-Decoding Models*" Gizem Parlayan-demir and Yıldız Derya Birincioğlu focus on the representation and reception of violence.

In the chapter, “*Neuromarketing In Commercials Centered Around Gender: EEG Analysis*” Sinem Eyice Bařev is conducting a focus group study on evaluating traditional female representations in advertisements and examining the participants’ assessments of female representations.

In the following chapters, “*The Effects Of Gender Roles On The Media Industry From The Perspective Of Women Media Workers*” Burcu řahin and “*A Phenomenological Field Research On The Negative Conditions And Sexist Attitudes Experienced By Television Series Actors*” Yıldız Derya Birinciođlu, Emine Atalay and Fatma Zehra Yıldız explain the situation of women media workers in different fields.

In the last chapter, “*Above The Glass Ceiling, Outside The Pink Ghetto: Nes-teren Davutođlu*”, İçten Duygu Özbek aims to underline another perspective for women and media.

This study, which was created to contribute to the international literature aiming to find solutions to women’s problems by raising awareness about gender equality, has been prepared with the aim of presenting a non-orientalist objective perspective on the relationship between media and women in Turkey. Wishing that similar studies will guide the media professionals and the society at the point of gaining equality as well as contributing to the scientific world, and a world where equality is achieved in every field...

Gizem Parlayandemir and Yıldız Derya Birinciođlu
2021, İstanbul

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AN EVALUATION ON THEORETICAL APPROACHES IN THE CONTEXT OF GENDER AND WOMEN'S REPRESENTATION IN THE MEDIA

Hülya SEMİZ TÜRKÖĞLU¹

Introduction

Gender refers to the social roles and responsibilities of women and men determined within the framework of the traditions and customs of the society they live in. The concept of gender here indicates only the gender hearts attributed to men and women and the behaviors society expects from them (Meral, 2008: 19).

Some processes are effective in the creation of gender roles. Biological, social, and historical processes enable a person to adapt to the society in which he was born and to make sense of himself as well as his environment. The biological process is based on the difference of anatomical structures, the decomposition of hormonal transformations. Depending on these differences, the person defines his body as male and female. The social process is related to male and female behaviors, emotions, values , and thought expectations determined by the environment. We socialize as men and women, and we are conditioned according to the expectations of the female and male roles of the environment. The historical process is related to the behaviors of being a man and a woman that the culture and family history carry and repeat.

Individual roles developed by a society determined the general lines of male and female relations. In this process, gender inequality has arisen from place to place. This inequality still prevails among women today. Media is at the center of social life as a phenomenon that includes many mass media. The concept of women presented to the social world, especially in television advertisements, billboards, TV series, movies, internet, news, women's programs, printed media, newspapers, magazines, contains different meanings and messages in its content.

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A woman is a frequently used phenomenon in today's mass media. Media is very powerful in influencing the feelings and thoughts of people with the content it creates. As soon as the created contents meet with the buyer, perception of those contents begins to occur.

The way women are featured in newspapers is parallel to the position women occupy in social life. Accordingly, in some newspapers, women's lack of representation and representation profiles draw attention.

An important feature of the media information transfer task is the liberal understanding of the economy, competition market, and renouncing it for profit. The objectivity and public guard understanding that existed in the media has been replaced by circulation and rating anxiety over time.

The way women appear in the media is often seen in a few stereotypes, a few stereotypes. The way women take part in commercials as well as in TV series and film sectors as a commodified sexual object constitutes the main idea of many studies. The way women appear in the media can be sexual objects from time to time. At the same time, a lot of content in which women are subjected to violence is produced in the media. It was seen that negative examples were also featured in the media. The contents where women and children are subjected to violence and killed give the most examples of the image of women in the media.

It is thought that some common thought should be implemented about how women should take place by examining the issue of how women take part in the press. The attitude of the media in the representation of women is the reflection of women in society. Women's representations in the media ensure the reproduction and continuation of gender. On the other hand, presenting women not as a subject but as an object through the body causes the representation of women to suffer (Bilişli ve İşler, 2019: 53).

Topics focused on in the study; An evaluation will be made on theories of gender and the presentation of women in the media and the way the subject is acquired through the concept of gender. It is aimed to discuss gender inequality in the context of media and to clarify the issue.

The Concept of Gender

The concept of gender, in its simplest form, expresses the social roles and responsibilities of men and women determined within the cultural patterns of the society they live in. The concept of gender here indicates the gender stereotypes of men and women and the behaviors society expects from them. This approach advocates creating the ideal of 'masculinity and 'femininity' psychologically against the biological formation of gender.

The cultural codes of globalization are based on the bodies that will provide direct consumption and the consumption of produced objects. Today, global companies, increase in production, competition, post-Fordist production prevents an era from being mentioned with only one ideal body size and image. In addition to Marcuse's depiction of women who are identical to each other, companies are also trying to keep large-sized women in consumption to turn the system wheels. In addition to the widely accepted measurements and visuals, especially about the female body, large size, clothing-style hijab, aesthetics in care, surgical interventions or natural products, etc., a very wide scale had to be created.

Gender: is a set of behavioral rules in which certain behavioral patterns enable individuals to exist and be accepted in society about their biological roles. People are handled by placing them in these behavioral patterns in the society and they are evaluated with these behavior patterns. In this way, it is expected that social relations will be organized in this way by assigning certain gender roles to individuals.

“Although gender is seen as a category determined only by the biological process, it is a construction process that transforms directly with socialization this construction process is a category product prepared before individuals are born” (Connell, 2017).

The language development process of a child is a process that is gained not by teaching the child but by exposing the child to language through natural processes, and the roles of femininity and masculinity imposed on individuals by gender become a process that individuals acquire without being aware of it. Because when each area of society is equipped with these gender patterns and each time is re-established, the shaping of roles becomes sharper.

The concept of gender is related to all social practices such as family and state. In this context, the concept of gender refers to the practices organized within or in connection with the reproductive division of human beings into masculine and feminine. Unlike biological determinism, gender is not limited to two gender categories consisting of men and women but includes different categories (young girls, old men, lesbians, etc.) according to social conditions. The style of a social organization also plays a determining role in the formation of role patterns of different genders.

Gender is how the perception of order that dominates society is constructed through relationships, discourses, and practices, and gender difference is in a reproductive dichotomy (Kaylı, 2011: 27).

While the congenital feature is determinant in gender; gender roles are emphasized. It is also possible that social structure and cultural elements are determinative.

The concept of gender is the social structuring of the values, behaviors, and beliefs determined by the society for women and men. For this reason, it is more important how the body is formed within the framework of a sexist discourse rather than describing hundreds of areas where the body stretches out in a neutral, genderless language (Çabuklu, 2004: 111).

The positioning of women in the media according to social values appears to be a very common phenomenon both in our country and in the world. The characteristics of women, who show a certain development and change with social change, are reflected in a sense by the codes and ideologies determined by the mass media. While values related to women are reproduced with these tools, the position, behavior, and roles of women in the social structure are determined by patriarchal codes. While the perception that men are more rational and unmanageable due to their physical strength shows that they can represent the state and political power, women are seen as unreasonable and unreliable creatures. Therefore, the idea that women should exist outside of the public sphere is becoming widespread with these inadequacies (Berktaş, 2016: 25-26).

The sexist codes used in the news media construct the reality in the news narrative, representing the man as strong and the woman as dependent on the man. Or the woman is used as an indicator of sexuality. It appears that such sexist codes are used more, especially with the emergence of the popular press, due to the increase in violence against women news. The messages, which include female characters who integrate their whole self with their sexual identity, spend most of their time dealing with their external appearance, and are happy as a result of this effort, are used extensively in the media at the national/international level.

Women can be subjected to physical, psychological, sexual, or economic violence in all areas of life, anywhere and anytime. When looking for an answer to the question "Where does the media stand from this point of view?", As Aziz said, the media supports the continuation of the humiliating attitude towards women in the society and the reproduction of stereotyped judgments with the guidance of the sexist perspective towards women (Özer, 2010: 442).

It is important to take into account the media and approaches to violence to be able to look at it broadly when analyzing violence against women and the media. If a distinction needs to be made here, this can be achieved through sexist discourse. The sexist discourse, which is described as a discourse of inequality, moves towards the exploitation of the differences between men and women in favor of men and to establish and strengthen his social power. In other words, it can be said that while man realizes his right to speak and domination on women through the sexist discourse he creates, he also strengthens them.

The most common way of reporting women is the use of the female body as a sexual/visual element. Even the photographs of women, which are featured in most of the newspaper, such as the beautiful back page, or even on issues related to women's business life, are featured in ways that directly expose the woman's body.

Especially, this age group, which is in the developmental period, may suffer from bio-psycho-social traumas. In this sense, social gender goes beyond biological differences, and reproduction in society involves feeding some differences by transforming them into roles around social norms. In other words, the behavior patterns, values, images that society expects from men and women are separated and shaped according to genders. In this sense, the social role created for women and the social role created for men differ from each other. Although these different roles seem to survive based on biological differences, basically these roles emerge as a field in which expectations and norms of society find their place by going beyond biological differences (Connell, 1998).

Gender continues to exist by going beyond biological differences and forming the basis of many issues that we frequently encounter today, such as oppression and inequality.

Social Gender Theories

Social participation takes place in one's living space. The living space can be defined as the space of all human relations we have established, and the scale of the living space can vary as urban space, private space, or virtual spaces. While the living space of the individual living in the rural area is limited to the family and relatives, this area is expanding in terms of both network and geography with the increase of intellectual capital in the urban space (Ferragina et al., 2013).

The width of the living space can be limited by gender roles. However, women need to gain awareness by participating in social life and to play an active role in the decision-making process within the family. Women are also responsible for the enlightenment of future generations as they take care of the family, the smallest unit that constitutes the society, and take the responsibility of the children raised in the family to a large extent. Social participation is valuable in terms of decreasing gender inequality and discrimination against women due to their gender.

Many researchers studying gender development have formed various developmental theories to define this concept. These theories will be briefly discussed under main headings.

Biological Theory

Throughout history, interesting explanations have been made for the differences observed between men and women. According to biologists, the source of the difference is the role women and men assume in the context of their biological characteristics. The differences in roles are that women can give birth to children and men cannot. As a result of reproductive ability, from the earliest days of human beings as a community, men were responsible for combating the external environment, while women were responsible for household affairs. Undoubtedly, this differentiation in the distribution of roles has largely disappeared today due to birth control methods, nuclear families, and the gradual decrease in the conditions in which the male should demonstrate his physical strength. However, the old gender roles persist and put pressure on both sexes, profoundly affecting their lives. Thus, gender shapes the behaviors and attitudes of men and women. Undoubtedly, the same effect will be true for political attitudes (Doreen, 2002).

One of the oldest approaches to shaping human behavior is biological theory. Scientists emphasize that biological characteristic, that is, innate characteristics, are the determinants of the shaping of behavior. Wilson's theory plays a key role in David Buss's focus on biological theory in explaining gender differences (Caporael, 2001: 608-609).

Buss states that men and women face different difficulties through their innate characteristics and thus their social roles are shaped differently from each other (Buss, 1995: 164).

According to the proponents of biological theory, all psychological events somehow occur as a result of the activity of the brain and nervous system, and it is claimed that there is a strong connection between behavior and body and the brain and nervous system. Proponents of biological theory have provided many different explanations for gender differences throughout history. For example, it is found that the maternal instinct is located in a part of the brain or reproductive organs; Or there have been some assumptions made by biologists that a man is more successful than a woman in architecture, engineering, and art because of male hormones. Biological approaches based on brain structure suggest that the brain structures of men and women are different, and this leads to differentiation in cognitive functions (Dökmen, 2015: 48-49).

Another argument of biological theory regarding the reasons for the differences between men and women is that women can give birth to children, but men cannot. As a result of reproductive ability, men were responsible for struggling with the external environment (dominant behavioral pattern) from the earliest times when human beings began to live as a community, while women were held responsible for household affairs (passive behavior pattern). However, this differentiation in

the distribution of roles has largely disappeared due to birth control methods, the spread of nuclear families, and the decrease in the conditions in which the male should demonstrate his physical strength (Gıldı and Kart, 2009: 101).

The difference of opinion between men and women, which is the basis of gender discrimination in society, is not only due to the gender of these two genders. What deepens the effects of gender discrimination is mainly related to education level, religiosity, participation in working life, and the extent to which they participate or cannot participate in social life (Stamarski and Hing, 2015).

These changes have increased the presence of women in business and social life and increased the participation rate in the education process. However, one of the important assumptions of a biological theory is that gender differences include psychological differences between men and women (Wood and Eagly, 2002: 720).

David Buss points out a clear psychological distinction between men and women. He explains the psychological differences between the two sexes with an evolutionary psychology approach (Buss, 1995: 164-167).

Evolutionary psychology claims that organisms are striving to maximize their potential to survive, reproduce, and leave a lineage that could survive and reproduce in the future. Here, millions of years of the evolutionary process and genetic change are based on explaining gender differences (Dökmen, 2015: 52-53).

Social Role Theory

The term gender has gained a new meaning with social class, patriarchy, politics, and the modes of production in the relevant society, which cannot be explained by biological sex. Mainstream approaches emphasize that biological differences are insufficient to explain the issue of gender. According to this approach, gender roles are shaped according to learning and cognitive mechanisms.

Social Role Theory suggests that male and female differences in social and political behavior and attitudes are due to the different social roles of men and women (Eagly et al., 2000).

The main argument here is that gender role was acquired later. Therefore, social role theory argues that the differences between men and women are due to the different social roles of both sexes and explains the behavioral gender differences arising from different social roles identified with men and women (Ridgeway and Smith-Lovin, 1999: 198-199).

Accordingly, men and women do not have inborn psychological tendencies and roles specific to their gender. Different socialization experiences are effective in the formation of differences between the two genders (Schmitt, 2003: 309-312).

These are shaped by factors such as family and society rather than cultural structures. In other words, society's common expectations about women determine female gender roles, while common expectations about men determine masculine gender roles. Thus, men and women form gender-specific social roles by combining innate and acquired characteristics to perform a successful role performance.

These and many similar activities of women and men are determined by social roles, and individuals are encouraged to act by certain roles through social pressures (Dökmen, 2015: 82).

Interactive Model

Deaux and Major (1987) proposed a model without denying that male and female behavior involves some regulation based on biological structure and socialization. According to the model, gender-related behaviors are determined by the individual's personal choices, other people's behavior, and context. This model is called the "Interactional Model of Gender-Related Behavior". The model focuses on internal rather than external causes. The interactional model was developed by Kay Deaux and Brenda Major as a theory that explains the differences between male and female behaviors without ignoring the effects of biological structure and socialization. The interactional model argues that gender-based behavioral differences are formable and contextually dependent (Deaux and Major, 1987: 369).

To be more precise, the model argues that gender-related social behaviors are influenced by many factors, are flexible, and dependent on the environment. Here, behaviors can change and change according to personal preferences, behaviors of others, and the conditions of the environment (Dökmen, 2015: 85). Deaux and Major point to three important situations that socially shape differences in male and female behavior. These are the perceiver, the actor, and the environment. With the interaction between these three components, a certain behavior pattern is formed in the final analysis (Deaux and Major, 1987: 369). Here, while the perceiver is guided by gender-related beliefs and personal goals, it shapes the actor's behavior. Verification of expectations is important in the interaction process.

According to the interactional approach, while biological sex is acquired at birth, gender is learned. Thus, the theory argues that gender roles are acquired later on socially. Interactionists try to explain how gender roles are acquired through socialization and accordingly what behaviors are expected from men and women.

Interactionists argue that gender fundamentals are formed through social interaction. Accordingly, individuals who interact are both perceptions and actors at the same time. Here, the concepts of 'self' and 'identity' are extremely important.

For the interactionists, self and identity are not seen as two different concepts that can be completely separated from each other. According to this approach, the self and identity exhibit a structure that creates a whole. The self is defined as the potential that is acquired from the social interactions of each individual in the social environment, finds its shape through social experiences, and can be used and reproduced at any time. Identity, on the other hand, is expressed as the part of the self that is reflected outside.

Social Learning Theory

Social learning theory suggests that individuals learn by observing others. In the social learning theory put forward by Bandura, two learning processes are included: Operant Conditioning, Modeling, and Imitation. From this theory, the dimension of explaining the learning of gender roles was also utilized (Dökmen, 2015: 53).

Studies have shown that cognitive processes also play an important role in the acquisition of new behavioral patterns (Bandura, 1977). For this reason, this theory, also called “social cognitive theory”, suggests that human learning occurs as a result of the mutual interaction of individual, environmental and behavioral factors. Also, it is argued that, since human beings are a social being, individuals in society learn by taking other people as a model and by observing. According to social learning theory, it is seen that learning occurs through response results and modeling (Bandura, 1991).

Social learning theory, put forward by Albert Bandura, emphasizes that gender-related behaviors are learned later. It is argued that men and women learn to behave in different role patterns by observing men and women in society. Therefore, the social environment inhabited is the most important resource for learning to be a woman and a man. Social learning theory focuses on two learning methods: (1) Operant conditioning, (2) Modeling, and imitation. According to Bandura, operant conditioning is based on direct experience as a more basic way of learning (Bandura, 1977: 3).

The decisive factor here is the reward and punishment system. The probability of repeating the behavior that is rewarded or gives positive results (reinforced) in the future increases, while the child who acts by his gender is rewarded, the child who does not act according to his gender is punished.

Therefore, while the rewarded behavior is reinforced, the behavior that is not rewarded or even punished is not repeated (Dökmen, 2015: 60). Some reinforcements are also important in operant conditioning.

Modeling and imitation as the second learning method are based on environmental factors. Bandura states that many behaviors displayed by individuals are

acquired through observing and imitating the behaviors of other people. Here, three different models that affect learning are emphasized. (1) Live model, (2) symbolic model, and (3) verbal directives (Bandura, 1977: 5). A live model is a real person who exhibits certain behavior. Girls imitating their mothers and boys imitating their fathers can be given as an example of a live model. In the symbolic model, a famous person seen in a movie or television show or a character/hero in a book is effective in modeling. Finally, verbal directives include explanations about how the individual should behave (Bayrakçı, 2007: 203).

According to Bandura, modeling is not just a simple form of imitation. It plays an important role in the formation of gender differences. Four processes are determinant in the realization of the behavior taken as a model. The attention/attention process focuses on who the individual chooses as a model within the social and symbolic environment, and what information is acquired. The retention/remembering process is the process in which the information obtained after the observation of the model is transformed and reconstructed in the individual's memory. Thirdly, the production process is the process in which symbols and information obtained as a result of observing the model and stored in memory by processing are transformed into behavior. At this stage, behavioral styles are constructed by the individual, and a comparison is made with the person who is modeled. Finally, in the motivation process, the difference between the behavior inherited from the model and the individual's performance emerges. (Bussey and Bandura, 1999: 686-687).

Social Dominance Theory

People tend to socially tend to have an order in which one group is superior to another in terms of social status and power, that is, group-based social hierarchies prevail. Individuals belonging to the dominant social group support the unfair distribution of resources such as political power, welfare, security, health or education, as well as production mechanisms. In such a structure, low-status group members who are subject to the dominant group in the group-based social hierarchy are forced to live with socially disproportionately distributed resources. From this point of view, social dominance theory focuses on how group-based social hierarchy is formed and how it is socially adopted. (Pratto et al., 2006: 273).

According to the social dominance perspective, men support; In most policies and ideologies involving warrior politics, repression, racism, and patriotism, one social group must dominate another social group. In contrast, social welfare programs supported by women and policies and ideologies focused on social equality increase political movements that support low-status groups such as the poor and women. Men's racism and conservatism, their greater support for warrior politics

and violence are signs of a stronger social dominance orientation. The symptom of women's relatively weak social dominance orientation is their greater support for social welfare programs and protectionist laws. The social dominance orientation is also associated with racism, sexual discrimination, nationalism, chauvinism, patriotism, political-economic conservatism, prejudice against many types of social groups, and similar ideologies that promote the superiority of certain social groups over others. Thus, the social dominance orientation is seen as a meaningful judgment that supports ideologies and political typologies dealing with the truths for group equality and gender discrimination (Pratto, Stallworth, 1997).

Marxist Analysis

Most Marxist analyzes of the situation of women take as the problem, not the relation of woman to man but the relation of woman to the economic system, and explicitly aim to explain the former within the scope of the second discussion. Marxist analysis of the women's question has taken three basic forms. All of these analyzes view the pressure exerted on women as our connection (or absence of connection) to production. By defining women as part of the working class, these analyzes consistently encompass the relationship of women to men, the relationship of workers to capital. In the Marxist analysis, which brings a different perspective to gender inequalities, the relationship of women with the economic system is dealt with rather than the relationship of women with men; The secondary position of women is evaluated in the context of their relations with production. Here, the problem of women takes on three basic forms, and its relation to men is classified under the relation of workers to capital. First, early Marxists such as Karl Marx, Friedrich Engels, Karl Kautsky, and Vladimir Ilyich Lenin focused on the assumption that capitalism recruited all women into wage labor and that this process destroyed the gendered division of labor. In his book *The Origin of the Family, Private Property and the State*, Engels acknowledged that women are in an inferior position and based this position on the private property institution (Ecevit, 2013: 26).

According to the second generation of Marxists, the form of sexism is shaped by capital. Eli Zaretsky, a prominent advocate of this approach, states that capital creates a distinction in which it positions family and personal life on the one hand and workplace on the other. Zaretsky's analysis owes much to the feminist movement but ultimately suggests that this movement must take a new direction. Zaretsky accepts the feminist argument that sexism existed before capitalism; it adopts most of the Marxist feminist arguments that housework is important for the reproduction of capital; She acknowledges that housework is hard work and does not underestimate housework and uses the concepts of male domination and sexism. (Hartmann, 2006: 7-9).

Second-generation Marxists see capitalism as the main reason why women are excluded from wage labor because capitalism both creates wage work outside the home and requires women to work at home to reproduce wage workers of the capitalist system. In domestic life, women reproduce the workforce while serving the workers. So, women work for capital, not men, and housework is vital to the reproduction of capital. Finally, Marxist feminists who are interested in housework have developed arguments about the place of housework in capitalist society by including the feminist struggle, the struggle against capital (Hartmann, 2006: 9-12).

Marxism allows us to understand many elements of capitalist societies: the structure of production, the formation of a particular business structure, and the content of the dominant ideology. Marx's theory of the development of capitalism is a theory of the development of "empty places". For example, Marx predicted that the proletariat would grow, and the petty bourgeoisie would die. More precisely and more specifically, Braverman clarified the creation of "places" of service and desk work in advanced capitalist societies. While capital creates these places regardless of who will fill them, Marxist categories of analysis such as class, reserve army, waged worker do not explain why certain people occupy certain places. These categories give no clue as to why women are inferior to men inside and outside the family and why not vice versa. Like capital itself, Marxist categories are gender blind. The categories of Marxism cannot tell us who will fill the empty spaces. Marxist analysis of the women's question suffers from this fundamental problem.

Marxism is also a method of social analysis, historical dialectical materialism. By putting this method at the service of feminist problems, Juliet Mitchell and Shulamith Firestone propose new directions for Marxist feminism. What we think is true, Mitchell says: It is not our "relationship" to socialism that always matters - it is the use of scientific socialism (what we call the Marxist method) as a method to analyze the pressure exerted on us and therefore our revolutionary role. I believe that such a method should understand radical feminism as well as previously developed socialist theories (Öztañ, 2015).

Socialist Feminism

Socialist feminism emerged in the late 1960s and early 1970s when it claimed that the secondary position of women was too comprehensive to be explained by a single system. It found its roots in the Marxist approach and the critique of radical feminism. Socialist feminism explains women's oppression in parallel with the development of the capitalist system. In the gender produced by the capitalist system, women are positioned according to men and reduced to a secondary position (Pelizzon, 2009: 33).

Women acted to obtain economic, cultural, legal rights and demanded rights as a result of their actions. For this reason, feminism is described as an action related to the concepts of “problem-making”, “criticism” and “change” (Thomas and Davies, 2005: 714).

The concept of ‘socialist feminism’ has been used for the first time in the article titled ‘Socialist Feminism: A Strategy for the Women’s Movement’ published by Chicago Women’s Liberation Union. Here, combining feminism with socialism is described as the key to the “revolution” that needs to be done in terms of changing the social secondary position of women.

Therefore, socialist feminists define the social reality they live in as a sexist/capitalist system. While referring to an unequal division of labor between the genders with its sexist title, the word system expresses that male domination has continued for a long period and this situation has now become systematized.

While socialist feminism was based on Marxist categories, it was shaped in the light of criticism of radical feminism. While radical feminism developed a new theory of interest and power by focusing on gender, socialist feminists positioned women within Marxism and tried to apply the basic concepts of Marxism to women. (Erny, 2014).

Socialist feminism divides the relationship of women with the phenomenon of wage work in the capitalist system into both wage and unpaid labor. Except for paid work, women are generally defined as consumers and unpaid workers in housework (Vogel, 2003: 48-49).

Looking at this process, Nancy Fraser pointed out that since the 1960s the argument that there was only one form of power collapsed, the roots of totalitarian and economic thought ended, and the field of culture, language, and power/power theories opened up for feminists. He further emphasized that at the same time, the women’s movement was also divided within itself, and that socialist feminism was subjected to a double rejection (on the one hand, by the workers’ movement and on the other, by the “autonomous women’s movement” that was leaving it). (Fraser, 2007: 130).

Barbara Ehrenreich, who examined the same process, underlined the importance of Marxist and feminist approaches in the development of socialist feminism. According to Ehrenreich, Marxism aims to respond to the class dynamics of capitalist society. Capitalist societies are characterized by more or less acute systemic inequality, and Marxism understands this inequality as an inequality arising from processes that are inherent to capitalism as an economic system. The relationship between the two main classes is in an insoluble antagonism, and the capitalist class owes its existence to the ongoing exploitation of the working

class. What, in the last analysis, protects this system of class rule is power. The capitalist class directly or indirectly controls the means of organized violence represented by the state, the police, or prisons. In this understanding, workers constitute the class that can liberate themselves and ultimately all people through a revolutionary struggle aimed at seizing state power (Enhenreich, 1999).

Socialist feminism has shaped the equality of men and women on the foundation of the social state founded by Marx. For this reason, the emphasis is on the establishment of a structure in the society in which resources are shared according to the needs of people, not according to the profit motive, in socialist feminism as in the expectation of the social state. Socialist feminists include gender as well as class in the oppression of women. Here, the biological role of women is evaluated within the historical conditions and social situations in which they exist. On the one hand, the negative aspects of the welfare state are criticized, on the other hand, it is demanded to improve the service areas such as health, housing, education, job security, and childcare in favor of women. Here, it is very important to bring women's rights to the political plane. It is often emphasized by socialist feminists that socialist feminism is not simply juxtaposing socialism and feminism. Women's emancipation requires the breakdown of all the institutions of society; family, state, world economy, and politics (Eisenstein, 2001).

Representation Of Women in The Media

Media is not only used as a means of communication between individuals but is a tool that directs the masses on many different issues. Technological developments from the past to the present also cause changes in traditional mass media and environments where sound, images, and moving images (radio, television, etc.) can be transmitted in addition to text. Thus, the transmission of news content in different formats creates more impact on the masses.

The attitude of the media in the representation of women is the reflection of women in society. Representations of women in the media ensure the reproduction and continuation of gender. On the other hand, presenting women not as a subject but as an object through the body causes the representation of women to suffer (Bilişli and İşler, 2019: 53).

In the media dominated by patriarchal discourse, women are idealized according to the other's (man's) point of view through images. The images reflected in the media represent the culture of the male-dominated society. The need to break the prejudices based on the patriarchal structure and create awareness is felt at this point. Transforming the "negative effect" expressed by Wilcox into positive can be realized with the awareness of realizing and eliminating the discrimination against women (Wilcox, 2006: 722–747).

It is stated that the means of communication invented in modern capitalist countries to inform, to be informed, and to convey information and experiences do not adequately mediate women to be aware of the events taking place in society and to convey their knowledge and experiences. It is claimed that the main reason for this situation is that the intermediary institutions that provide the transmission of content to the masses have commercial aspects. Although publications for women did not provide much commercial surplus, at least some books, newspapers, and magazines were produced for bourgeois women. However, these studies are publications that appeal to the emotions of women and focus on romantic, domestic life. In terms of feminist publishing understanding, women struggling for equality and voting rights at the end of this period publish books, magazines, newspapers, manifesto, flyers, and present the first examples of their kind, even if their continuity is interrupted (Köker, 2007).

Women's magazines are different from newspapers; They are in a structure that mediates advertising rather than news. In this sense, it is necessary to separate magazines from newspapers. Since the consumption phenomenon is thought to be women-oriented, women's magazines give all kinds of advertisements overtly, explicitly, or implicitly. Advertisements in women's magazines are predominantly cosmetic ads. The cosmetics industry exists especially for women, as the phenomenon of beauty has been thought and designed specifically for women for centuries.

The cosmetics industry gives more weight to advertising than other major industry groups and allocates serious budgets. According to Erdoğan and Alemdar, the cosmetics industry creates fake differences. In this environment where drift is sold as an individual expression, sameness is presented as a difference. Standard products are marketed by creating standardized producers (Erdoğan and Alemdar, 2005: 152-153).

It will be useful to evaluate the representation of women in the media and the judgments about to what extent and how women are displayed within the framework of three different ideological distinctions of feminism. In this respect, liberal feminists, who defend that liberal principles of freedom and equality apply to women as well, state that spouse, mother, sexual object, and other stereotyped female judgments are indicators of the unequal role of women. Women should gain more power by showing more presence in the public sphere and entering more male-dominated spaces. In this way, the mass media will not be able to remain silent and reflect this change in male and female gender roles presented in the media. The public sphere is a medium that is open to everyone and where different experiences are freely explained, individuals do not have any social limitations in their freedom of expression, they can freely spread their ideas, organize and communicate with each other on an issue that concerns everyone (Verstraeten, 2014).

Media is an important tool for communication between people. For what purpose this tool is used, what attention is paid to when it is used, which issues are important and which ones are thrown into the second plan become a research subject with many studies. While in the magazines the gentle, delicate, and slender body of women take its place as a pleasurable and inviting image, it is different for men. Stronger and more muscular male models are encountered in men's fashion photography. Thus, the interesting contents of beauty and fashion created with images in magazines are perceived by readers with dominant codes.

Women's identity and determination of women's role are objectified by the media. This objectification brings with it the woman to see herself passively. The passive woman begins to see herself through the eyes of a man or woman, and she does this look with the sexual identity assigned to her. On the other hand, the media makes possible the existence of a woman with her sexual identity, which she turns into the desired object. Therefore, the sexual identity of the woman coded with this idea, which is integrated with the role assigned by the media, leads men who are in the position of her buyers to the feeling of ownership or surveillance (Uluç et al., 2008: 1-7).

On the one hand, women watch how they are positioned in the media and how they are viewed from the eyes of men, on the other hand, they play a role in the circulation and adoption of the ideal woman image created as women working in various media organizations are also involved in this process and the ossification of these opinions.

Among the media spaces in which women's social representations take place, especially television, newspaper, magazine, and cinema take the first place among those that need to be examined. The differences between male and female identities in the media or the reality produced by mass media arise from the system's differentiating logic rather than its inherent differences (Baudrillard, 1997).

Turkish cinema is also a medium that conveys the attitudes and problems of Turkish people in terms of the subjects it covers, and in this sense, it is a very comprehensive research area. It is accepted that there are reflections from "reality" in cinema, as in other communication tools. Anyway, 'reality is also cultural and structured by the political, economic, theoretical, and ideological practices of society. (Öztürk, 2000: 54)

In this context, it is not possible to consider a film shot separately from the political, economic, and cultural environment and conditions of that period, the cinema of that country, and the country. It is important how women's identity is shaped at the point of discrimination in these media. Thus, women are included in the content determination process by the criteria of each ideology and are included in mass media such as newspapers, television, books, and magazines. In

Rosalind Coward (1993), similarly, she states that women's behaviors are shaped by mass media today and that visibility is increased by mass media such as photography, cinema, and television and that the female body is presented as gender determined according to dominant ideas through cultural images. According to him, created by the media; The situations such as women working, looking better, being more erotic, waiting for men's attention are conveyed through mass media by making slogans. And women in this culture also receive these messages reflected from a male perspective (İmançer, 2006: 48).

The power of the media, which has influenced every aspect of our daily life, is extremely effective in determining what they will think, how they will discuss, and how they should approach the issues and problems related to the events in the media. How and to what extent women take part in the media is important in this respect. Women in the media in general; either as a wife, mother, or daughter (someone else's wife, someone else's mother, someone else's child); or become visible in socially accepted and traditional women professions (secretary, nurse, admissions officer, etc.); or with an emphasis on sexuality as a sex object (Zoonen, 2014: 369).

Images regarding the representation of women in the media emphasize the need for her to look young, beautiful, and well-groomed, even if she is a mother, wife, or working woman. Also, it is revealed in the results of various cognitive psychological research that institutions such as the family, school, along the media, have effects on the determination of gender roles and teach children the appropriate gender roles. Therefore, it can be said that social control is facilitated through these institutions and male-dominated discourses ensure their continuity in this way.

The content about women in the media is positioned between news about death, rape, victims and violence, and news about beautiful, attractive, and delighted people. Representations of women in the media are generally in the form of conveying stereotypical, patriarchal, and male-dominated values. These mechanisms built for social control also serve the society (Zoonen, 2014: 379). Therefore, these masculine discourses reflecting the dominant values affect the masses and the women within these masses, and the male media producers who are more affected by this influence continue to produce and publish such content. The media's ability to publicize private life creates political and ethical problems.

For example, famous people and politicians live their private lives under the surveillance of public culture. And as the media is more concerned with their lives, scandalous news is often on our agenda. Issues that come up especially about sex scandals bring new debates on gender, masculinity, and gender (Stevenson, 2008: 320).

Thus, the contents created with the dominant discourses emphasizing femininity and sexuality and emphasizing unethical values are put into circulation again and again.

Much of the information and experiences of women's lives are not well represented in the media. The real interests, expectations, desires, and desires of women are reflected in different ways. For example, unlike what the media wants to perceive women, although the number of female employees is not small, few women have similarities with the bad women in soap operas. Women want more than stereotypical desires such as love, and home offered through communication tools. However, there are also problematic sides to reflecting the truth in this way. This is because media transmissions are assumed to be unanimous, either real or not. However, polymorphism is a necessary condition for the operation of commercial media logic in every society and culture (Zoonen, 2014: 381).

Most of the content about women reflected in the media is in the form of issues that make them worthless, unimportant, and passive. Female viewers are considered in a passive and uncritical position when receiving the content. Thus, a separate perception is imposed on the woman that she is only the consumer.

In this way, the masculine culture and masculine discourse in the media come out more clearly. However, contrary to what is thought, women do not passively consume media texts solely on a consumerist logic, and in fact, it is stated that they take it very actively as a part of women's experiences and relations between women. Women who cannot find much mobility in the living spaces allocated to them for certain cultural and economic reasons see this created pleasure area as a place of socialization and relief from pressure and repetition. Therefore, it is seen that women feel about their own lives and make up for the shortcomings they experience with media texts (Rhode, 1995).

In Stuart Hall's coding-coda model, viewers read the messages they receive from television in three ways. First of all, according to the dominant-hegemonic position, the audience receives the messages by this position.

Second, viewers are conscious of what the message is intended to be delivered through deliberative reading. However, the message to be given is accepted globally. Finally, with opposing / critical reading, viewers are aware that they are trying to be loaded with media content determined by dominant codes.

This oppositional reading enables the viewer to decode all meanings and connotations and take an attitude accordingly. It is almost impossible to impose or impose certain thoughts and opinions on the audience who are in opposite reading (Hall, 2001). Therefore, viewers can receive the codes they receive from the television in very different ways and interpret the content they face in the way they encode them.

Thus, although the contents produced with the media have certain meanings, it is also important how the recipient reads the given codes. Television, newspapers, books, magazines, etc. The meaning produced through language is represented using communication. And this meaning is both hidden in language and delivered to the masses through language.

Whether there is discrimination in the media based on gender is understood by looking at the way women and men are represented. In traditional mass media, this representation in a cycle has a great influence on the presentation of both men and women in the media and their real-life behaviors. The representation of women and men in the media can be designed to serve predetermined purposes and perception of reality can be created with the prepared contents.

Therefore, the effect of mass media on interpersonal relations and shaping social values cannot be denied. The images of strong and working women that emerge afterward do not fully emphasize their achievements, talents, and rights, since the situation of women being outside the home is always shown as either a danger or a reason for entertainment in television content. However, it is also stated that television broadcasting is conducted with impartial and accurate news principles and claims to comply with social realities. Naturally, if the values in society are determined by the patriarchal system, appropriate gender role patterns are displayed on the TV. Generally, the dominant thought is related to the positioning of the woman at home. And instead of reading this situation imposed on women and reflecting the negativities about women's rights, television continues to produce content that will reinforce all the stereotypes accumulated from the past to the present about the representation of women and women and thus nurtures the existing patriarchal ideology.

While women's behavior affects the mass media and the content they publish, mass media have an impact on women's behavior. Mass media is necessary for imperialists who exploit and maximize profits to ensure the continuity of the existing order created by pacifying and enslaving the masses in one way or another. Especially in the media, references to the sexuality and physique of women have an important place. Displaying female nudity in this way guarantees the multiplicity of recipients of those messages. The excessive presence of such images of women in mass media cannot be explained solely by the lack of female managers working in that sector (Akdoğan, 2004: 49).

Even if the capital owners of media institutions and organizations are women, the representation of women created and reflected by these capitalist relations does not change, since the policy followed is in the service of the capitalist powers, and traceability, readability, and traceability are created only in this way. Moreover, while there is not much difference in content and form between some

media groups where women are active and publications where men are the directors, the question of using female photographs on covers is answered as that both men and women want to see women because they are more aesthetically beautiful.

Advertising is one of the most important tools required by the capitalist economic order to create a purchasing impulse in the consumer mass and to encourage consumption. The human element, especially women, is widely used in advertisements. In this sense, the female body is an effective tool for promoting products. We can see this in many advertisements, from car advertisements to tire advertisements, from food to cleaning agents and household goods advertisements. At this point, we cannot go without saying that the identification of the automobile and the woman is also quite remarkable. It is used as a means of display in women's advertisements. Fashion shows, which are a way of displaying products in fashion, can be cited as another way of seeing women as commercial goods (Fidan, 2000: 124). In other words, the woman who is identified with the car is brought to a position where she can be dominated and her right to speak by commodifying.

When viewed in advertisements, presenting product users as women allow displaying women's bodies. Thus, while the woman is presented to the male perspective, on the other hand, the desire to be the ideal woman is reminded and product purchase is encouraged. Therefore, the woman is reduced to both the consumer and the consumed position. (Bek and Binark, 2000: 9)

In the female representation of advertisements, contemporary female images are also used in addition to patriarchal patterns. In addition to the roles of mother or wife in the home, roles of women working outside are also given. While they are usually shown in the roles of banker, teacher, or nurse, a male voice that speaks with an instructive, stimulating language is used in the background.

The representation styles of the female body in advertisements are also related to the evaluation of the body as a project by itself by consumption mechanisms. Today, consumption culture practices use the body, especially the female body, as a dominant promotion medium and control it in the minds as an element of sexual rhetoric. The presentation of the female body in different representations is also the result of the said control that was determined and created for consumption purposes (Bati, 2010: 128).

Another area that gives priority to women in the media is sexuality. tabloids ago in Turkey, after the sports magazines and newspapers started to give ground after the sexuality of women with examples of the exploitation of the female body beautiful in the back as the 1990s began to be seen.

The sexist perspectives that exist in the media are further reinforced with the images of women mostly reflected in television advertisements. The frequency and manner of presenting women in the media in this way are completely reflected in their images of obedient, passive, dependent, powerless, but also beautiful, resourceful, timely and taking care of themselves, and continue to exist based on the biological distinction between men and women. Women's representations, which are constantly repeated through various mass media and are the subject of content, are taken as intended by the audience, attracted attention, watched, and similar representations are created again and again as the content that is attracted, purchased, read and watched continues to be consumed. Women exist in advertisements both with their bodies and passive consumer representations. Especially in advertisements where sexuality is at the forefront and the female body is displayed, women are presented to the view, taste, and desire of men as a commodity.

Foucault talks about the concept of the social body. According to him, the elements that make up the social body are not universal desires, but individuals' material powers. The superiority and awareness that an individual can achieve with his / her body are realized only by investing in the strength of the body, this investment manifests itself in gymnastics, exercise, the curiosity of being naked, and the glorification of the beautiful body. Individuals who attach importance to this investment and work persistently and meticulously in this direction will have healthy bodies. The strengthened body also falls under the exploitation of the economic sphere; This area of exploitation can range from eroticization or sun protection creams to pornographic films. During this period, a new understanding was born, which says "... look slim, look beautiful and have bronze skin" (Foucault, 1980: 55-57). The "social body" is an individual open to circulation, collecting, and reflecting images.

There are various perspectives on how women are represented in the media in mass media communication. Although women are not subjected to an important evaluation in the media other than their sexuality, they cannot exist by carrying their sexuality as a normal part of their identity with the situation they define themselves. Women in the media that create the mass media in Turkey are not expressed with different narrative techniques and styles from western examples. On the contrary, in terms of both radio and television programs, men and women magazines, news, and tabloid press, the forms of establishing women's images are compatible with the Western-dominated universal media codes (Tekeli, 2010: 190-191).

Of the woman, Generally, their representations in the form of spouse, mother, sexual object, element, or subject of violence damage their real position in society and negatively affect their daily behaviors. The perception that revising and

correcting the profiles of women represented in television, radio, newspapers, magazines, books, and advertisements, in short, in all kinds of visual, auditory, and written media, can be achieved with the increase in the number of women working in media institutions and organizations. It prevents any positive sanctions. To overcome this situation encountered in the media and to change the dominant patriarchal ideology, it is necessary to include more and more accurate representations of women in the media.

In the media, the phenomenon of women, adultery, and honor news is featured. Women are kept on the agenda with their involvement in sensational events. On the back pages of some newspapers, the female figure is exaggerated. Women's physics is featured as art or fashion news.

When viewed from the general perspective, it is seen that the representation of women in the media is either less or they are used in ways that give negative meanings to women. By gender roles; in traditional roles (altruistic/maternal), sexual object (having ideal body measurements, photographs of a businesswoman exposing her body rather than her job), as a victim (poor), in false equality (appearing equal in law or working life representation is provided through issues such as not being equal, even women who are successful in business life by articulating them as successful), symbolically destroying women (almost no representation in certain areas, ignoring women when an expert opinion is requested). The biggest tool they use to achieve this representation is the "language" used by the media. It can be said that he created himself by using the values and principles he represented together with the language he used (Tanrıöver 2005: 159-163).

Result

In the historical process, the position and function of women all over the world have been limited to the private sphere. Women's access to the public sphere required a great struggle in terms of economy, culture, and politics. The acceptance of the female identity takes place with the awareness of the existing consciousness of the woman. This consciousness is the self-consciousness that occurs only in the public sphere. The woman, as a free individual, makes sense of the consciousness of her existence in terms of social ties. Social structure clarifies this consciousness. Trying to make a place for themselves in the public sphere with contemporary social structuring, women continue their war.

Gender is the role models created by the cultural and social values of women and men. Social expectations put pressure on people to comply with these expectations. The most prominent indicator of this oppression is the emergence of gender stereotypes in all areas of life. These patterns are frequently found in the

details of daily life and the display windows of mass media. Cinema and television films and commercial images reflect the signs that repeat these stereotypes.

Many indicators reflect social development. One of the most important indicators is the equality of men and women and the breaking of the masculine view that is reduced to the body. In a society that has achieved its development, women are considered as an individual, not with their biological characteristics, and social roles are formed with such an understanding. To achieve full equality in daily life practices, both discursively and inaction, the media have important duties. However, it is a fact that in media activities, not only in publications such as TV series, movies, and advertisements but also in serious content such as news, women are regarded as both sensational material and marketing commodities. In the media, the woman is pushed from the subject position to the object position, the understanding reduced to the body is maintained, the woman is presented as an entertainment material, and it is used as marketing material in clicking the news and consuming the information.

Media is the most visible area of the discrimination issue. Since people's relations with the media are intense and continuous, the messages sent contain all kinds of social configurations. This spiral of relations cannot be considered independent of the production of social practices. Media or mass media are today's decisive tools in the production and reproduction of gender inequality.

The unequal position of men and women in all social spheres is reproduced and reproduced in the media. Women's roles and men's roles are in the whole content of mass media; it is constantly being repeated and reproduced. Although there are examples to the contrary, in terms of gender roles, the media predominantly reflect the traditional and the usual.

Social balances can be established by equalizing women and men in all areas. The woman who is in search of natural rights and justice can get the answer by taking part in public life. This search and struggle continue as the lack of public life, which is the most general expression of the women's problem, imprisons women in their private sphere. Social awareness is required for women to get rid of their chains in the private sphere. As this awareness increases, women will take their place in public life. As they increase their presence in public life, cultural, economic, and political balances between men and women will be equalized and normalization will occur.

It is observed that the media is a very important power in determining the feelings and thoughts of the masses. In this respect, the representation of women in the media is also an issue that needs to be handled very carefully. Because it is underlined that the image of women created in the media is related to the roles that nurture gender stereotypes and that these images are reinforced more

by society as they are produced and consumed. For this reason, the media is effective in creating and nurturing gender perception with the female and male representations it creates. The problematic representation of women in the media is, of course, linked to the fact that women do not have much influence in shaping the roles determined by the male-dominated content producers.

It is seen that the media's process of producing content that reinforces the dominant ideology and masculine discourses and sexist roles and is parallel to the expectations of the patriarchal society continues in the new media. Because women who are overly exposed to stereotypical female roles created for them in the media, who are firmly attached to them and identified with these roles, do not question their own identity and self. Media, which has the power to influence and shape the behavior of society, is a very effective tool in this sense and has a great responsibility in ensuring the equality of men and women with the content produced.

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HOW GENDER NORMS ARE EXPRESSED ON SOCIAL MEDIA? ROMANTIC AND REALIST PERSPECTIVES ON FEMICIDE HASHTAGS ON TWITTER

Nazlı ÇETİN GÜNDOĞDU²

Introduction

In the last decade, recent advances in new media technology have enabled the birth of social media. In this new online environment user participation in content is facilitated, which has changed the way we communicate and access information. As a result, today being online and being informed is vital for every individual. Despite some limitations, within new media technologies, social media, blogs and micro blogging systems are the new and fastest ways of getting informed nowadays. With the development of new communication technologies and the popularity of social media, academic interest has also increased about these new notions. Subjects studied in this context are vast, falling within different fields of social sciences studying the sociological, economic and political effects of social media.

The studies on social media are generally two-pronged. On the one hand, it is claimed that it opens up space for those who cannot make their voices heard, on the other hand, there are claims that it spreads dominant ideologies and discourses. Despite the claim that the social media provide a space for democratization and allow alternative discourses to be visible, there are also strong claims suggesting that it increases hegemonic discourses and reinforces the existing power relations. When considered together with women's studies, a similar two-pronged picture emerges. It is claimed that social media contributes to the hearing and spread of feminist movements as well as spreading and increasing the dominant patriarchal hegemonic discourses about gender.

The structure and common gender norms of a society could put women at risk, providing little space to voice their problems. In Turkey, especially in the last dec-

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ade, we face increasing cases of femicide, abuse and commodification of women caused by common gender norms. These gender norms and sexist discourses that get women into certain stereotypes and assign certain roles to them are seen in the traditional and social media as well as in the society. Especially in femicide cases, the discourses and symbols used in media reproduce and reinforce the dominant gender values and hegemonic patriarchal order. Therefore, when it comes to the issue of femicide, the reasons are discussed within the dominant gender norms.

This article aims to trace the hegemonic gender discourses on social media. It discusses women's studies and social media studies together, focuses on the appearance of gender norms and gender roles, and explores how the concept of "woman" is positioned on Twitter. Especially, the article aims to reveal on which type of discourse basis the sociological issues about women are discussed. It explores the types of discourses that spread the user's perspective in terms of gender on Twitter. This article introduces gender norms discourses on social media within the concepts of romanticism and realism.

The analysis sought answers to the following questions regarding the expression of gender norms on social media: (1) What were the major discourse tones in the tweets?; (2) How was the tone of the content developed?; (3) What was the emphasis on the tweets, if any?; (4) How was the gender roles established on the tweets? (5) What was the tone of coverage, approving or opposing the act of established gender norms? Beside these, the gender of the user and source type of the tweet were also investigated.

In the following sections, this chapter will offer brief information about gender norms and social media together with some theoretical underpinnings of the study on the axe of realism and romanticism. After explaining the method used, the main findings of the research will be presented. The study will argue that the expression of gender norms on social media about femicide is under the influence of romanticism, thus the underlying causes of femicide remain unspoken.

A Theoretical Perspective about Gender Norms and Femicide

Gender norms and representation of women are phenomenons that still appear as a problem in patriarchal societies despite the temporary solutions discussed and brought in the historical process. These phenomenons emerge in the form of marginalization of women in societies, shaping their visibility in social life through certain roles, and accordingly, violence and harassment. Studies conducted to resolve this situation primarily investigate how gender and gender norms emerge. Therefore, studies in gender studies investigate whether the characteristics that create differences between men and women are congenital or social. Accordingly, there are different approaches that determine the appearance of gender.

The term gender was first coined by Ann Oakley who is explaining the biological male-female distinction with the term “sex” and the socially unequal division parallel to biological differences with the term “gender” (Marshall 1998: 98). The use and meaning of the term has expanded with the studies conducted in this field and it is now defining socially and culturally constructed roles of men and women (Keskin, 2014: 45). Basically, the social construction is based on a wide division of social labor strengthened by the existing cultural, religious and ideological systems in a society (Ostergaard, 1992 Haig, 2004; Udry, 1994). Accordingly, the concept of gender emphasizes the gender-based division of labor and the social relations which emerge from it. On this basis, gender theories reveal the perspectives on the distribution of roles that underlie gender differences in society.

Within the first approach, the social role theory, Buss (1995: 164) states that men and women face different difficulties through their innate characteristics and thus their social roles are shaped differently from each other. Hereunder, learning and cognitive mechanisms are effective in the formation of differences between the two genders. This approach looks at gender roles as acquired and states that the behavioral gender differences are arising from different social roles identified with men and women (Wood & Eagly, 2002: 699; Ridgeway & Smith-Lovin, 1999: 198-199). According to this theory, men and women do not have inborn roles specific to their gender but different socialization experiences which emerge from family and social structures are effective (Schmitt, 2003: 309-312). Many social activities of women and men are determined by their social presence and they are encouraged to act in accordance with specific roles through social impact.

Another model about gender, which is transactional theory, argues that gender-related social behaviors are influenced by many factors, are flexible and dependent on the environment. Here, behaviors can change according to personal preferences, behaviors of others and the conditions of the environment (Dökmen, 2015: 85). Deaux and Major (1987: 369) state three important points that socially shape differences in male and female behavior: perceivers, actors (target / self) and situation. In other words a certain behavior pattern is formed depending on the individual, social environment and other individuals. Transactional theory tries to explain how gender roles are acquired through socialization and which behaviors are expected from men and women accordingly (Dökmen, 2015: 86). According to this approach, every society has the opinion that certain activities belong to men and other activities belong to women. From this point of view, social institutions determine activities suitable for the gender.

Another approach in gender studies is social learning theory which emphasizes that gender-related behaviors are learned and acquired afterwards (Bandura,

1977). It is argued that men and women learn to behave in different role patterns by observing the society. Therefore, the social environment inhabited is the most important resource for learning to be a woman and a man. Social learning focuses on two methods: (1) Operant conditioning, (2) Modeling and imitation. According to Bandura, operant conditioning is based on direct experience as a more basic way of learning (Bandura, 1977: 3). According to Dökmen (2015: 60) the decisive factor here is the reward and punishment system. While the rewarded behavior is reinforced, the behavior that is not rewarded or even punished is not repeated. So, what behavior is encouraged and punished by the family and society determines the gender roles.

From this point of view, social dominance theory focuses on how group-based social hierarchy is formed and how it is socially adopted. This hierarchy, which is socially formed on a group basis, is examined under three main headings: the age system, gender system, and arbitrarily created system (Pratto et al., 2006: 273). Social dominance theory argues that these three topics, which are effective in the formation of group-based social hierarchies, vary from society to society. Accordingly, gender inequalities between men and women also differ from one society to another. Social dominance theory argues that although gender inequality manifests itself at different levels in different societies, its basic structure is the same. This is the fact that nowhere in the world are women in the dominant group against men (Pratto et al., 2006: 273).

This fact may be explained by the Marxist theory's approach to the issue of gender. In the Marxist analysis, which brings a different perspective to gender inequalities, the relationship of women with the economic system is addressed as a problem, rather than the relationship of women with men. According to this approach, the form of gender inequality is shaped by capital and the agents of production. Engels (2003: 60-64) states that the first class conflict that manifested itself in history became visible with the development of the antagonism between men and women in the marriage of husband and wife, and the first class oppression by the suppression of the female by the male.

From this point of view, socialist feminism has shaped the equality of men and women on the foundation of the social state founded by Marx. For this reason, the important point in socialist feminism is to establish a structure in which the resources are shared according to the needs of people, not according to the profit. For socialist feminists, political organization demands a structure in which both men and women can participate equally in all decision-making mechanisms. Here, women should have absolute say over their own bodies, labor, and sexuality or conversely, no woman should be subjected to psychological, economic, physical or sexual violence (Savran, 2011: 224).

If we sum up all the approaches to the concept of gender, we can suggest that human beings are born with male and female gender, assume an identity in socialization processes, gain different roles as a result of culture and social impact, and all the roles it has are exploited with capitalism. We can suggest that this capitalist systematic exploitation leads to sexual exploitation and violence from men to women (Connell, 1998). And consequently, different roles and stereotypes ascribed to gender become both a support and a legitimizing element of femicide.

The phenomenon of femicide, which is the most serious and deadly form of violence against women, was first described as “femicide” by Diana E. H. Russell in 1976. Russell’s (2001: 3) definition of femicide states that “women are killed by men because they are women”. The use of the term femicide is important in terms of revealing the violence against women because of her gender and her designated roles. As Widyono (2008: 7) points out, it is very important to understand femicide as a result and a lethal form of gender-based violence. Here, the gender-based character of femicide and the intention and purpose of the murders gain importance. Russell (2001: 13) states that men commit these murders based on the gendered norms established in society.

The Vienna Declaration on Femicide announced by the United Nations in 2012 points out 11 different types of killing of women in relation to gender: “(1) The murder of women as a result of spousal / partner violence; (2) death as a result of torture and misogynistic murder; (3) the killing of women and girls in the name of “honor”; (4) target killing of women and girls in the context of armed conflict; (5) the murder of women in connection with the dowry; (6) the murder of women and girls for their sexual orientation and gender identity; (7) the murder of aboriginal and indigenous women and girls because of their gender; (8) the murder of female newborns and fetuses; (9) deaths due to female genital mutilation; (10) being killed on charges of witchcraft; (11) street gangs, organized crime, drug trafficking, human trafficking and other femicides related to the increase of light weapons ”(Laurent, Platzer, & Idomir, 2013, p. 4).

Observations on Turkey highlight two types of femicide: honour killings and killings carried out by husband/partner (Çetin, 2015; Messerschmidt, 2017). While as the end of 2020 six women are killed every hour by men around the world (WEforum, 2020), in Turkey, the number of women killed by the end of December was 471 (We Will Stop Femicide Platform, 2020). This number was 474 in 2019 and 440 in 2018 (We Will Stop Femicide Platform, 2020). In 2020, it could not be determined why 182 of the 300 women were killed, 22 women were killed due to economic reasons, 96 women were killed while trying to make a decision about their own life, such as wanting to divorce, refusing to make peace, refusing to marry, and rejecting the relationship (We Will Stop Femicide

Platform, 2020). According to the data announced by We Will Stop Femicide Platform 32% of the murdered women were killed by the man they were actually married to. This percentage is followed by the man they are partner with, the person (s) who cannot be identified, the acquaintance / relative and ex-husband (We Will Stop Femicide Platform, 2020).

As the research concludes, femicide cannot be considered separate from social practices and established stereotypes about gender roles. Although the acceptance of gender norms systematically seems to be free from social practices, the establishment of a certain gender ideology depends on institutionalized structures in the society and in social fields such as family, education, media, and law. Practices within these institutionalized structures form and reinforce social acceptance. The fact that the majority of the perpetrators of femicide are related men makes it necessary to question the patriarchal social structure and values and the mechanisms that reproduce them.

The Media Effect and the Online Context

It has been stated that the gender hierarchy is reproduced structurally, relationally and symbolically in all social institutions, on the basis of power relations (Kandiyoti, 1988; 1995: 369). The media is one of them because of the widespread mass it reaches and the style, symbols, signs, numbers, words and photographs used in the news. There are two distinctive approaches in women studies in the field of media. The first approach concentrates on texts in detail and has been influenced by psychoanalytic perspectives on gender-based injustices. The second one adds class pressure to the primary focus on gender oppression. While some of these studies examine gender relations in literary production and mass media production, most of these studies focus on gender representations in texts (Steeves, 1994:133-134).

In these studies, it was stated that the media strengthened the hegemonic discourse against women by reconstructing and strengthening the patriarchal gender ideology rather than reflecting the social dilemma (Brunsdon, 2000; Haskell, 1987; Shattuc, 1997; van Dijk, 1993, Gencel Bek & Binark, 2000a, 2000b; Dursun, 2010; 2013; Gencel Bek, 2011; İnci, 2013). It was pointed out that the media, which functions as one of the basic tools of male-dominated social control, either underrepresents different situations and lives of femininity or does not represent them at all (Saktanber, 1995; Dursun, 2008; Görgün Baran, 2012). Similarly, domestic violence news mostly trivializes, negates, ignores the representation of women in the media and victimizes or blames women (Altun et al., 2011: 11). In internet news, while women's role was as mothers, spouses, lovers, brides, ladies and so on, adjectives that highlight women's physical appearance as beauty, princess, charm, stone doll, etc. are featured. When the visual images and photo-

graphs in the news were examined, the news about victimization were generally given when women cried, put their hands on their heads and were in a desperate situation (Akmeşe & Deniz, 2015: 323).

It should not be forgotten that representations are directly associated with collective meanings, power relations, status hierarchies, resistance, alliances or conflicts that may exist in the society. Especially, advertisements typically ascribe to women stereotypic roles and present women as pathetic “housewives” (Barthel 1987; Courtney and Whipple 1983; Furnham et al. 2000; Ganahl et al. 2003), as “decorative equipment” (Dominick & Rauch, 2009, Belkaoui & Belkaoui 1976), as “sexual objects” (Dominick & Rauch, 2009, Crenshaw 1993; Reichert 2003; Steinem 2003), but hardly ever as professionals or working wives. The reason for this can be understood in the following words of Berger (2010: 64):

“Women are shown in advertisements, newspapers and televisions in a very different way than men. This is not something that comes from the female being other than the male. It is because the ideal audience is always accepted as a man, the image of the woman is arranged to caress his pride”

Based on this, it can be determined that the media use and spread specific gender norms. Here, the presence of social media becomes interesting and a question may come to mind. Will social media, with its (so called) democratic structure and open space for different discourses, be free from gender norms? Atalay (2020) claims that although the discourses used on social media channels are based on idealistic ideas such as women’s self-improvement and awareness of their own power, they reproduce the understanding of seeing women as in need of men in order to complete them. Social media reproduces traditional roles of femininity and women’s established position. As a result of a research on #sendeanlat (#MeToo) stories on social media (Dede Özdemir, 2015: 82-83) it was observed that the majority of the women who told the stories of harassment accepted the dominant understanding that the harassment is attached to a provocative element such as clothing.

Although social media is seen promising, it can be said that these new ways of communication also follow the discourse of the traditional media and maintain the unequal gender perspective which exist in the society. Social media like traditional news media translates and reproduces cultural codes, transfers and reinforces gender roles, through the use of fictionalized language and visual indicators (Akmeşe & Deniz, 2015, Akbaş & Atalay, 2020, Pérez-Latre, 2011, Murthy, 2012, Binark & Karataş 2016).

Studies on social media show that there are socially accepted assumptions and attributed characteristics about men and women. “The cult attributes given to women from past to present are very clear; emotional, naive, mother, domestic and intimate...” (Göle, 2008: 173). Woman is defined as delicate, weak, emotional, dream-

ing of motherhood and marriage and is primarily seen within the family in micro sense. The woman is mostly positioned as tidying up the family, pulling the house around, feeding the children and her husband (Elden, Ulukök, Yeygel, 2005: 542).

On the Axe of Romanticism and Realism

Based on the studies and results discussed we can suggest that social media supports the spread of gender norms with the opportunities it offers, and with its user generated content, it causes gender norms to be legitimized by producers / users in addition to the reproduction and dissemination of the hegemonic ideology in the society. Here, the position of the individual and with which kind of discourses s/he contributes to the hegemonic ideology becomes important.

According to Foucault, for the continuation of hegemonic structures, relations within this structure must be constantly regulated (West, 1998: 237). Media and communication systems, which are in the position of intermediary for the continuous regulation of these relations, also determine the way the subject makes sense of the world and his/her control over others (Foucault, 2016). The central role that the discourse plays in such regulations and relations leads to dominant constructions of gendered identity. Butler (1990: 34) argues that there is no pre-discursive subject so we can say that the subject constructs her/himself in a process with her/his discourses. Here, the type of the discourses gains importance. It highlights a subject's self-construction and her/his perception about the world.

Within this context, the tones of discourse used by individuals are as important as the discourse styles used by the media. Although romanticism appears in art and literary works, we also encounter this style in media contents. Romanticism, which was developed against the uniform and imposing attitude of enlightenment thought, has spread to art, political thought and social science as a deep and inclusive reaction beyond being a literary movement. With this new trend, emotion and enthusiasm become important. The individual, subjectivity, femininity, imagination, personality are brought to the fore. Romantic artists do not hide their personalities in their works; they openly reveal their views on events. The heroes chosen are either very good or very bad, and there is a good-bad conflict in the novels. In addition, people of all classes find a place in the works of romance. Love, life, death and nature draw attention as major issues. Romantics adopt to use daily spoken language, therefore, a simpler language is observed in romance compared to classicism (Wellek & Warren, 2019).

Wellek & Warren (2019) stated that three norms shared by the authors described as romantic can be determined: the imagination required for the poetic gaze, the nature required for the worldview, and the symbol and myth for the poetic style. Stating "I romanticize ordinary things with a high meaning, a myste-

rious dignity to the usual, the honor of the unknown, giving the finite and eternal appearance”, Novalis reveals with an aesthetic expression that the Romantics try to re-enchant a world whose spell was broken while modernizing (akt. Aksakal, 2015). In line with this definition, it can be claimed that romantic discourse aims to turn reality into a legend and a fairy tale.

In this sense, romanticism can be seen as a response to the dehumanization of modern era, as a liberating stream of thought. The modern era has been experienced under death camps, two world wars and nuclear threats (Harvey, 2014). So the modern experience thought to bring happiness is now seen as the main source of unhappiness. The romanticism was born against this rigid reality and unhappiness created by the modern world and represented a defense shield for the individual. First of all, romanticism either encompassed or masked all the discomfort of the traumatic capitalist development, industrialization, urbanization, and mass war or migration that was happening (Aksakal, 2015) and secondly gave “something valuable” to humankind, a willingness to return home, a melancholic experience that the present is alienated and lacks some basic human values (Löwy & Sayre, 2016: 39). Indeed, the anxious individual of Giddens, the neurotic man of Simmel, the soulless man of Fromm, the dominated man of the Frankfurt School, lost his individuality in Mills’ mass society and imprisoned in one dimensional world of Marcuse, ultimately looks for a break to be an individual and to be free within the possibilities offered by romance. The individual, who is empowered against the bitter world, finds her/himself in romantic discourses.

On the other hand, similar to romanticism, realism is also a movement that emerged in literature and can be defined as the appearance of positivism in the field of art. Opposed to the idealist point of view, positivism, which is a view based on observation, experiment and reasoning, finds itself with the claim to convey what is exactly happening. Thus, realism can be considered as a movement that develops against romanticism. Imaginary, utopian issues are not the subject of realist works. Therefore, the analysis of the subject must be realistic (Wellek & Warren, 2019).

In realism, the aim is to reproduce objective reality, thus realist work focus on showing social life, primarily among the middle or lower class society, without romantic idealization or dramatization (Morris, 2004). The subjects are treated objectively and the topics covered should be connected to real social issues. In realist work, subjects are “explicable in terms of natural causation without resort to supernatural or divine intervention” (Morris, 2004: 5). The claim to truth and objectivity forces realists to base their subject and analysis on documentation, research and on strong observation. This choice is reflected in the spelling language and style. The truth about how the world is, is the final point that realism aims to find.

In addition, if a fact is to be expressed in a realistic way, it must be related to structural analysis (Keat ve Urry, 2016: 192). Porpora (1998: 339) states that there are four main construct conceptions in social theory: 1- Behavior patterns that are consistently clustered over time 2- Law-like regularities that govern the behavior of social realities 3- The system of human relations between social positions 4- Collective rules and resources that structure behavior. In the practices of discourse, the effect of these conceptions is important because it gives us a frame of how a realistic discourse should be constructed. In short, what makes realists social constructionists is their acceptance of the dimension of reality constructed in discourse, while what makes them realists is their emphasis on material non-textual reality.

A Word about the Method

Women's studies on social media have been mostly concerned with whether the hegemonic ideology is maintained through the discourses or whether social media opens up space for alternative discourses on femininity. Also these studies are mostly focused on news media or feminist organizations. This chapter, different from those, focuses on the discourses of random users and on the tones of their discourses.

The analysis of how social media users express gender norms comes from an in-depth analysis of 620 tweets published between 21 and 24 July, 2020. The study aims at revealing the tones of the discourses on gender norms and femicide so according to its purpose research into hashtags #kadın, #pınargültekin and #kadıncinayeti. Tweets written with different characters like #pinargultekin, #kadıncinayetleri, #pinargueltekin, #kadın are also included in the study. All the tweets contain at least two hashtags, others contains three or more. 1237 tweets obtained from these tags between the timeline were scanned and one-to-one repetitive tweets were excluded from the analysis. Also, as the study aims at revealing the expressions of random users, the tweets of news organizations, NGO's and governmental organizations are excluded. It is also important to notice that some of the tweets were irrelevant to the topic and the hashtag so these tweets were also excluded from the analysis.

This specific timeline were chosen because it coincided with the femicide of Pınar Gültekin. Pınar Gültekin was strangled, beaten and put into a barrel by her ex-lover, whom she discussed and rejected. She was missing for five days before her body was found. Her friends started a campaign on Twitter to find her. So when her dead body was found it took great attention and has become big news both in traditional and social media. Therefore, Twitter was chosen as social media as it was thought to give good data on the subject of the study.

As a social media tool, Twitter is a micro blog. Users express their feelings and thoughts, with a maximum of 280 characters per tweet. In addition to these, user can attach up to four photos or one GIF and one video. But the study analyzes only the texts. For the data collection Twitter analytics program MAXQDA was used. Hashtags and dates were chosen according to the purpose of the study in “import data section” of the program and the tweets were imported. The data then were coded for content according to categories created based on studies of Butler (2006), Demirhan & Demirhan (2014), Elden, Ulukök and Yeygel (2005), Göle (2008), Goffman (1976), Matthes and others (2016), Paek and others (2011). The quantitative data were analyzed in the SPSS program and the results were interpreted. Within the scope of the study, content analysis is important to uncover correlations and patterns in how gender norms are communicated in relation with femicide. Results of the content analysis according to coding categories are as follows.

Results

The tweets were analyzed in order to find out the major discourse tones in the tweets, the development of the content genre, the emphasis on the tweets, the establishment of gender roles and the way of coverage to find out if the user is approving or opposing the act of violence against women. Beside these, the gender of the user and source type of the tweet were also included in the content categories. But the results of source type category were not analyzed since the study look for random user expression on gender norms. As a result of data collection carried out in stated timeline, 620 tweets were examined within the above-mentioned categories.

A look at the overall reveals that women users are mostly engages with the storyline. In tweets from other sources which were not included in the analysis, we can distinguish news organizations and NGO’s mostly. Almost none of the users approve femicide and the act of violence against women. In parallel with other research in women studies field, certain stereotypes stand out in tweets. The emphasis in the tweets is concentrated on a particular area or absent. Between the tones of the contents there is almost even distribution equilibrium. And most importantly, the discourse tone is mostly romantic.

Findings on tone of discourse

The tone of the discourse is one the major analysis in the research. To examine tone, this study employed cautious and conservative approach. The study examined not just whether the tone in tweets were romantic or realistic, but also if they were inherently neutral. For a tweet to be deemed as having a romantic or realistic tone, one had to outweigh other by a margin of at least 1.5 to 1 in order for that tweet to be deemed romantic or realistic.

Table 1. The Major Discourse Tone on the Tweets

Discourse Tone	Percent of Tweets Analyzed
Romantic	59%
Realistic	38.1%
Neutral	2.9%

As seen in the Table 1 more than half of the tweets are written in a romantic tone. Moreover, it is seen that a substantial percentage is conveyed in a realist discourse. The percentage of tweets without these two discourse tones is quite low. While tweets such as “*Sanayi, Ticaret ve Esnaf Derneği (SATİVES), son günlerde artan kadın cinayetleri hakkında bir basın açıklaması gerçekleştirdi*” (Industry, Trade and Craftsmen Association (SATİVES) made a press release about the increase of femicide in recent days) are encoded as neutral, tweets such as “*erkek çocuğunun yetişmesinde bile anneleri suçlayan söylem erkek zihniyeti değil mi...erkek çocuklar babalarını kız çocuklar annelerini rol model alır... demek ki erkek kendini bu durumdan soyutlayamaz..ve demek ki toplumda çok fazla yanlış rol model var.*” (Isn’t the discourse that blames mothers even in the upbringing of a male child... male children take their fathers and daughters their mothers as role models... so men cannot isolate themselves from this situation... and there are too many wrong role models in the society) are encoded as having a realistic tone. It is more likely to see facts about femicide and gender norms in the tweets with a realistic tone. Other examples of tweets with a realistic tone can be “*Kadın cinayetleri son bulsun istiyorsanız, öncelikle; kafanızın içindeki köhnemiş düşüncelerden sıyrılarak, kadını erkeğe tabi bir canlı gibi görmekten vazgeçip, erkeğin sahip olduğu her türlü hak ve özgürlüklere sahip bir birey olduğunu kabullenmeniz lazım*” (If you want femicide to end, first of all; you should get rid of the outdated thoughts in your head, stop seeing women as a living thing subject to men and accept that woman is an individual with all kinds of rights and freedoms that man has).

“*Kadın cinayetleri münferit vakalar değil. Bunları mümkün kılan çok sıkı toplumsal kodlarımız, asırlık birikimlerimiz, cinsiyet algılarımız var. Mesele bunlarla mücadele etmek ile günlük çözümler aramak arasında yapacağımız tercih. Maalesef bu ülkede hep ikincisi yapılıyor*” (Femicide is not isolated cases. We have very strict social codes, centuries-old cultural background and perceptions of gender that make these possible. The issue here is the choice between tackling them and looking for daily solutions. Unfortunately, the second one is always done in this country)

“*Sevgili KADIN ‘lar Sesimizi birleştirmediniz her günün sabahında bir ya da birden çok kadın yoldaşımızın cinayet haberini okuyacağız*” (Dear WOMEN, we will read the news of the murder of one or more of our female comrades every morning if we do not unite our voices.)

“*Bütün sorun sizin seksist, ayrımcı, hastalıklı kafanızda...*” (The whole problem is in your sexist, discriminatory, sick mind...)

“*Toplum, kadının özgür gelişimini kabul etmeyecekse, toplum yeniden şekillenmelidir*” (If society does not accept the free development of women, society must be reshaped)

As seen in examples, tweets with realistic tones mostly emphasize social issues. These realistic tweets put forward mainly some social facts that cause femicide and violence against women. It is also important to notice that the tweets with a realistic tone do not encourage stereotyped roles but emerging roles of women. It should also be added that the density of female users is noticeable in realist tweets.

When it comes to tweets with a high percentage of romantic intonation, it is possible to see such examples: “*Bir çay koy kendine... Belki bir şiir yazarsın... Bir kadın düşer aklına... Bir kedi geçer... Dem kıvamında bir yalnızlık oturur masana*”(Pour yourself a cup of tea... Maybe you write a poem... A woman falls into your mind... A cat passes through... Loneliness in the form of steep sits on your table)

“*Kadın yükselmezse; alçalır vatan. Samimi olamaz; onsuz bir irfan. Bayanların da söyleyeceği çok şey var*” (If the woman does not rise; the homeland descends. It cannot be sincere; a lore without it. Ladies have a lot to say too)

“*Ağlayarak izledim. Bir kadının hayatının elinden alınışı*” (I watched while crying, a woman’s life was taken away)

“*Bu ülkede dört şey olmayacaksınız: Kadın. Çocuk. Ağaç. Sokak hayvanı.*” (You won’t be four things in this country: Woman. Child. Tree. Street animal)

“*Her gün bir kadının gülüşündeki ışığın sönmesine şahit mi olacağız? Kadına şiddet insanlığa inanettir*” (Will we witness the fading of the light in a woman’s smile every day? Violence against women is treason to humanity)

“*Kadın olmak neden bu kadar zor? Güzel bir dünyada kadın olarak yaşamak neden bu kadar zor?*” (Why is it so hard to be a woman? Why is it so hard to live as a woman in a beautiful world?)

“*Türkiye ‘de kadın olmak zor ama kadın ölmek kolay*” (In Turkey it’s difficult to be a woman but easy to die as a woman)

“*Kadın öldü diyorum, ‘tek başına dışardaymış’ diyor. Kadın öldü diyorum,*

“nasıl giyinmiş” diyor. Kadın öldü diyorum, “adam evliymiş gitmesydi” diyor. Yahu Kadın diyorum öldü, hayalleri öldü, umutları öldü, insanlık öldü” (I say that the woman died, s/he says, “She was out alone.” I say that the woman died, s/he says, “How was she dressed.” I say that the woman died, s/he says, “The man was married she shouldn’t go.” I say, Woman died, her dreams died, her hopes died, humanity died)

“Bugün kim öldü? Ben öldüm... Sen öldün... Kim öldü? Sen öldün... Kim öldü? Ben öldüm... Bugün kim öldü? Kadın öldü... Çocuk öldü... Masum öldü” (Who died today? I died... You died... Who’s dead? You are dead ... Who died? I am dead ... Who died today? The woman died... The child died... The innocent died)

“Kadın: Ana Kadın: Sevgi Kadın: Sevgili Kadın: Kardeş Kadın: Eş Kadın: Yoldaş Kadın: Hayat Kadına şiddete hayır!” (Woman: Mother Woman: Love Woman: Lover Woman: Sister Woman: Spouse Woman: Companion Woman: Life No to violence against women!)

As we can see in the examples, in tweets with a romantic discourse tone, emotion and enthusiasm become important. The subjectivity, femininity, imagination are at the forefront and there is a good-evil conflict. There is a sense of perceivable romance and melancholy which is an important component of romanticism. Love, death, nature and life draw attention as major issues. Even though the tweet is written rebelliously, it has a poetic construction. We can also notice the poetic touch in almost every tweet. Nearly half of the tweets (45.9%) with a romantic tone have a stereotyped expression on gender roles. It is also important to add here that in over half of the tweets with a romantic tone we see women users (53.5%).

Findings on the tone of content

In addition to the major discourse tones of how femicide was covered in the tweets, another question to consider is on what basis these tweets’ content are developed. To get at this, the study looked into how a tweet was developed, what kind of emotional state it conveys to the readers about and what point(s) it was making.

Table 2. The Tone of Content on the Tweets

Tone of Content	Percent of Tweets Analyzed
Neutral	16.8%
Defensive	10%
Aggressive	18.1%
Desperate	11.6%
Worried	5.5%
Submissive	9.7%
Insubordinate	28.1%

Data show that tweets on and about the femicide was predominantly framed as insubordinate, aggressive, neutral and desperate (see Table 2). More than half of the tweets (55,1%) with insubordinate content tone has a realistic discourse tone and 43.6% of the tweets is romantic within insubordinate content. The best suited examples with an insubordinate content within romantic discourse are; *“Gülüşünü soldurduğunuz bir kadın, hayallerini yıktığınız bir kadın, geleceğini bitirdiğiniz bir kadın! Yaşamının zor olduğu dünyada kadın olmak daha zor! Reddedilmeyi kabulleneceksiniz!”* (A woman whose smile you faded, a woman whose dreams you destroyed, a woman whose future you finished! It’s harder to be a woman in a world where it’s hard to live! You will accept being rejected!); *“Kadına karşı yapılan hem fiziki hem baskıcı şiddet son bulsun! Kadınlar hayatımızı güzelleştiren çiçeklerdir.”* (End both physical and repressive violence against women! Women are flowers that make our lives beautiful) and the best examples with realist discourses are; *“Ben bir erkek olarak neden bu kadar kadınları savunup erkekleri kötülüğümüştüm?” Ulan günde ortalama 8 erkek kadınlar tarafından mı öldürülüyor, küçücük çocukları, kadınlar mı taciz ediyor, kadınlar mı tecavüz edip öldürüyor erkekleri???”* (“As a man, why am I defending women and denigrating men?” Is the average 8 men killed by women a day, do they harass little children, women, rape and kill men???”); *“Kadınlar artık iyilikle güzellikle olmuyor. Bu ülkede 40 milyon kadın yaşıyor. Hepimiz toplanıp birşeyler yapmadıkça ölmeye devam edicez. Sesimizin tonunu biraz daha yükseltmeni vakti gelmedi mi?”* (Women! It is not happening with goodness anymore. 40 million women live in this country. We will all continue to die as long as we don’t gather all together and do something. Isn’t it time for you to raise our voice a little more?)

The top contents that were framed as aggressive have 50% romantic tone and 44.6% realistic tone of discourse. While examples such as *“Bu ülkede kadın olmak zor. Üzgünüz Pınar seni de koruyamadık... Allah’ınızdan bulun yatacak yeriniz yok!”* (It’s hard to be a woman in this country. Sorry, Pınar, we could not protect you either... You have no place to sleep; it’s a judgement on God!) and *“Dünya nüfusunun yarısını oluşturup, tamamını doğuruyoruz. Önce, kadına saygılı olacaksınız! “Adam olmak” gibi bir deyim var Türkçe’de... İsteyince, adam olmak kolay. Sıkıysa #kadın olun bu ülkede! Biz bela okumaktan bıktık artık... Kadınlardan bulun belanızı!”* (We make up half of the world’s population and give birth to all. First, you will be respectful to the woman! There is an idiom like “to be a man” in Turkish ... Being a man is easy when you want to. If you are tight, be a woman in this country! We are tired of trouble reading ... Get your desert from women!) show the aggression in a romantic discourse tone; examples such as *“Sadece haziran ayında 30 günde 27 kadın cinayeti işlendi... Siz erkekler*

olarak altı üstü bi adam olacaksınız onu da olamıyosanız geberin daha iyi” (In June alone, 27 femicides were committed in 30 days... You as a man, all you have to do is be a man, if you can't, you better die) and *“Kadının bir birey olduğunu anlamayan, insan denen bazı beyinsiz, şerefsiz kişiler yüzünden kadın kadın olduğu için ölür ve acı çeker”* (The woman dies and suffers because she is a woman because of some stupid, scumbag people who do not understand that a woman is an individual) show the aggression concretely in a realistic discourse tone.

A romantic discourse tone dominated most of the tweets (94.4%) framed as desperate. Best featuring examples are: *“İfade edilebilir bir yanı yok bu olanların. Kadın olmanın güzelliğini, gülüşümüzü, hissiyatlarımızı, yaşamlarımızı bizden alamazsınız! Çok üzgünüm.”* (There is nothing enunciable about what happened. You cannot take away the beauty of being a woman, our smile, our feelings, our lives! I am very sad.); *“Kadın isterse sığdırır...Bir erkeği bir ömür kalbine ve yatağına sığdırır. Bir bebeği karnına ve tüm hayatına... kadın isterse herşeyi sığdırır da bir kendi sığmaz kendini sığdıramaz nedense şu koca dünyaya... KADIN OLMAK ZOR”* (If a woman wants to fit it ... It fits a man in his heart and bed for a lifetime. A baby can fit in her belly and her whole life ... A woman can fit everything if she wants to, but for some reason she cannot fit herself into this huge world ... IT IS HARD TO BE A WOMAN); *“Daha doğduğunda başlar kız çocuğu olarak zorlukları, sonra eş ve anne olarak devam eder yaşamı boyunca... Bu ülkede kadın kimliği ile yaşamak çok zor, ama aynı kimlik ile ölmek o kadar kolay ki”* (Difficulties begin when she is born as a girl, then continue as a wife and mother throughout her life... It is very difficult to live with a female identity in this country, but it is so easy to die with the same identity)

As an example to defensive content with the highest percentage after the top three we can show this tweet as an example: *““Kadın bize hediyedir” ne be? Sen kimsin Allah sana kadını hediye versin? Biz hediye değiliz ama siz zahmet olmazsa insan olabilirsiniz.”* (“Woman is gift to us” what is it? Who are you to God give you a woman as a gift? We are not gifts, but you can be human if you don't mind).

The top three tone of content all have as an emphasis mostly the society. A remarkable piece of data here is about women's roles. Top three tone of content analysis include stereotyped gender role with a percentage of 34.6. Among these three, aggressive content tone has the highest percentage with 41; the second is desperate content tone with a percentage of 38.8.

Findings on the emphasis

According to the aim of the study, it is important to highlight what were the tweets emphasizing. Social/political/economic structures are suggested to affect the gender norms and the discourse of the media. It is important for this study to

look for these structures in tweets. In this respect, the study analyze whether the user highlights these structures. During analysis it was seen that, in addition to structures, users emphasize important actors in history. Thereby, “reference” is also used as an unit of analysis.

Table 3. Emphasis on the Tweets

Emphasis	Percent of Tweets Analyzed
None	36.5%
Religion	8.1%
Law	11.6%
Society	38.4%
Reference	4.5%
Education	1%

The breakdown of stories analyzed for this study shows that the tweets are mostly emphasizing society and social issues. Tweets that do not emphasize any structure also have a significant percentage (see Table 3).

The tweets emphasizing society are mostly about critics about Turkish society or communicates some social facts such as “Az önce ATMde şöyle bir olayla karşılaştım. Adam ve kadın birlikte para çekmeye gelmişler, kadın hesabı kontrol ediyor, adam orada 5 dk fazla beklediği için “köyden eşşek alsam daha çok işe yarar” diyor. İşte biz kadınlar insan dahi olamamış kişilerin dilinde savrulup gidiyoruz” (I just came across an incident like this at the ATM. The man and the woman came to withdraw money together, the woman checks the account, the man says “if I buy donkeys from the village, it would be more useful” because he waited 5 minutes longer there. Here, we women are swept away by the language of people who could not even be human).

Other structures like law, religion, reference people and education have less percentage. Reference people are some important actors in history like Mustafa Kemal Atatürk, Nazım Hikmet, Yaşar Kemal, John Stuart Mill and Freud. We see that these people are quoted in the tweets using references like Mill, “Bir uygarlığın seviyesini ölçmek isterseniz, derhal kadının hayat şartlarına bakın. John Stuart Mill” (If you want to measure the level of a civilization, take a look at the woman’s life conditions immediately. John Stuart Mill) or Atatürk, “Yeryüzünde gördüğümüz herşey kadının eseridir - Mustafa Kemal Atatürk” (Everything you see on earth is a work of women - Mustafa Kemal Atatürk).

While tweets emphasizing education mostly claim that femicide is an educational problem such as “Cinsiyetleri bırakıp eğitimi ele alalım. En çok da çocuk

büyüten anaları eğitelim” (Let’s drop the genders and take education. Most of all, let’s educate mothers who raise children) tweet emphasizing law such as “*Kadına değer veren, Kadını hakettiği konuma getiren İstanbul anlaşmasının Kadını Koruma maddesinin güdeme getirilmesi için, aşağıdaki bağlantıdan imzanızı atın!*” (Sign in from the link below to bring the Women’s Protection clause of the Istanbul agreement that values women and puts women in the position they deserve!) see the problem in lack of law.

Tweet emphasizing religion may have a less percentage compared to other (see Table 3) but yet meaningful. “*Kadın cinayetlerini çoğunluğu, evlilik dışı ilişkilerde yaşıyor. (Benim gözlemin, yanlış da olabilir) AHLAK ve EVLİLİK deyince saldıranlar buna ne diyecek. İSLAM’a Saldırıdan VAZGEÇİN!!!*” (The majority of femicide happen in extramarital affairs. (My observation may be wrong) When they say MORAL and MARRIAGE, what will the attackers say to it? GIVE UP Attack on ISLAM!!!); “*Kadın erkek eşit değildir. Kadın her zaman öndedir baş tacıdır. Biz kadına değer veren peygamberin ümmetiyiz. İçimizde şerefsizler kanstular olacaktır, bunun tek çözümü idamdır*” (Men and women are not equal. Woman is always ahead, she is crown jewel. We are the ummah of the prophet who values women. There will be dishonest people among us, the only solution is execution)

Findings on gender roles

The gender roles analysis is one of the major studies in the research. It is important to see what kind of gender norms are disseminated through tweets under femicide hashtags. In order to reveal stereotyped gender roles, this study benefited from earlier study results and created a female role category.

Table 4. Gender Roles on the Tweets

Gender Roles	Percent of Tweets Analyzed
Wife	4.8%
Mother	15.2%
Housekeeper	1.3%
Baby girl	2.9%
Flower	1.9%
Beauty	5.5%
Commodity	2.6%
Angel	1%
Crown Jewel	1.6%
Emerging Roles	3.9%

Note: The breakdown of gender role tweets does not add up to 100%, because 59.4% of the tweets analyzed did not involve any gender roles and thus were excluded from the table.

Looking at the representation of women in the tweets within stereotyped gender roles, we see as a result that in most of the tweets (59.4%) no role was mentioned. Percentages in tweets shared over gender roles are as in the Table 4. We can see that the most common role is motherhood with 15.2 of percentage. The majority of these tweets have a romantic discourse tone (77.2%). The tweets mentioning motherhood were posted by a slightly different predominance (48.9%) of men (8.6% of users were not identified). 42.5% of the tweets with motherhood role has an emphasis on society and social issues.

Examples such as “*Kadını ne zaman kadın olarak görmeye başlarsanız o zaman bu dünya yaşanılabilir hale gelir. Kadın sizin malınız, namus kavramınız, acizliğiniz veya zorluklarınızı çekecek bir robot değildir. Kadın; annedir, ailedir. Kadın insandır siz insanoğlu.*” (Whenever you start seeing women as women, then this world becomes livable. The woman is not your property, your notion of honor, your helplessness or a robot that will take your difficulties. Woman is mother, she is family. Woman is human, you, human beings.); “*Türkiye’yi kadınlar değiştirecek. Kadınlar, anneler kurtaracak ülkeyi. Bu düzeni kadınlar bozacak.*” (Women will change Turkey. Women, mothers will save the country. Women will break this order.) “*Kadın olmak zor deniliyor. Evet baktığımızda gerçekten öyle. Ama öyle olmamalı... Erkekler! Sizi doğuran da bir kadın. Empati yapabilir misin?*” (Being a woman is said to be difficult. Yes it really is. But it shouldn’t be... Men! A woman gave birth to you. Can you empathize?); “*Kadın annedir, kadın bizi dünyaya getiren kişidir. Sen eğer kimseye saygı duymuyorsan bari bunlara saygı duy yeter artık bir erkek olarak ben utanyorum*” (Woman is mother; woman is the person who gave birth to us. If you don’t respect anyone, at least just respect them, enough, I’m ashamed as a man) show different discourse and content tones.

There are also good amount of tweet which have two or more gender roles. “*Bir erkek nasıl ki birinin eşi birinin babası diye tanımlanmıyorsa bir kadından bahsedilirken de birinin eşi birinin annesi sıfatlarından arındırarak tanımlamak gerek.*” (When talking about a woman, it is necessary to define women by removing the attributes of someone’s wife or mother, just as a man is not defined as someone’s husband or someone’s father) can be an example of such tweets.

After tweets in which the role of motherhood is seen, come tweets where the highest percentage of gender role is seen as a beauty agent (See Table 4). As we can see in examples “*Şık olmalı kadın dediğin; gelişi, gülüşü, bakışı, duruşu. Hatta gidişi bile...*” (A woman should be elegant; the way she walks, she smiles,

she looks, her stance. Even her departure...), “*Bir kelimelik bir şiir yazsam, sadece bir kelime ile dünyanın bütün güzelliklerini anlatabilecek bir şiir. Aklıma bir tek kelime geliyor “KADIN”*” (If I write a one-word poem, a poem that can describe all the beauties of the world with just one word. I can only think of one word “WOMAN”) these tweets have a high percentage of romantic discourse (82.3%).

Tweets with emerging roles, mostly emphasize women’s power, economic independence and lack of need for men: “*Kadınlar! Başarılı erkeğin “ARKASINDAKİ” kadın olmayın. “BAŞARILI” kadın olun!*” (Women! Don’t be the woman “BEHIND” the successful man. Be a “SUCCESSFUL” woman!), “*Kadınların korunmaya değil, aksine özgürce yaşamaya hakları vardır. Bir kadın ekonomik özgürlüğü olursa bütün erkeklerden güçlü olur*” (Women have the right to live freely, not to be protected. If a woman has economic freedom, she will be stronger than all men).

Findings on the characteristic of the coverage

Another title studied in the research is about the coverage of the tweets. How were the users covering the story that they were sharing? Were they approving the act of violence or were they against femicide?

Table 5. The Characteristic of the Coverage on the Tweets

Characteristic	Percent of Tweets Analyzed
Opposing	97.1%
Approving	2.9%

As the results show the majority of the users is against femicide but yet there are few tweets affirming femicide (see Table 5). 18 tweets among 620 are approving the act of violence against women and 33.3% of these tweets are emphasizing religion. Tweets emphasizing social values come next with a percentage of 22.2%. It is also valuable data that 33.3% of approving tweets have stereotyped gender roles mentioned, mother, wife and housekeeper. Surprisingly, the tweets approving the gender norms have realistic discourses with a percentage of 77.7. Some contradictory examples are: “*Cennetin, anaların ayağının altında olduğuna inananların ülkesidir burası ama gel gör ki her gün kadınlar vahşice katlediliyor*” (This is the land of those who believe that Heaven is under the feet of mothers, but every day women are brutally murdered), “*“Cennet anaların ayakları altındadır” sözüyle avutulan kadınlar, bu dünyada cehennemi yaşıyor*” (Women, consoled by the words “Heaven is at the feet of mothers”, live hell in this world), “*Kadın evine ve kocasına köle değildir sloganı ile başkasına köle olmayı kariyer*

sananlara soruyorum. Evde eşine ve çocuklarına hizmet eden kadın köle, uçakta yüzlerce yolcuya hizmet eden (hostes) kadın mı çağdaş?” (I ask those who think that being a slave to someone else is a career, with the slogan that a woman is not a slave to her home and husband. Is the woman serving her husband and children at home is a slave; the woman serving hundreds of passengers on the plane (stewardess) is modern?)

Discussion and Conclusion

Gender norms unfavorable to women, which are a manifestation of the patriarchal hegemony, is a social problem that threatens the integrity of women and is fed by many social structures in Turkey. Accordingly, femicide in Turkey is a major issue in public agenda. The aim of this study was to examine how gender norms are expressed within femicide concept with user discourses in social media. The study aims also at making some evaluations about the user's state of mind about the concept, what structures the user is affected by and the forms of representation of women on social media. For this purpose, a study has been conducted on a specific femicide case and related femicide hashtags on Twitter, selected in accordance with the purpose of the study.

Social media is an area expected to have positive effects on the social agenda since it is claimed to open a democratic space compared to traditional media. Twitter is usually explained as a new public sphere and an alternative communication area (Pérez-Latre, Portilla, & Blanco, 2011). Accordingly, the studies suggest that the social issues as femicide are widely discussed on Twitter and it can be said that Twitter has an effect on making the subject highly visible. This study, basically tries to reveal how social issues are expressed in this online environment, with which type of discourse these issues are discussed in Twitter which is claimed to be a democratic public sphere. Correspondingly, the way that the random users express their statements on Twitter about gender norms and femicide was investigated.

Although romanticism appears in works of art and romantic discourses in literary works, we have come across romantic discourses while analyzing gender norms and femicide within the discussion on social media. As a result of the research, it has been revealed that the discourses about femicide on social media have more romantic discourse tendencies. Such discourses lack the depth to fundamentally discuss an important social issue such as femicide. In fact, romantic discourses blur the reality of the event and cause the individual to move away from reality, thus, real life sociological problems.

The study shows that romantic discourses disseminate symbols and established norms concerning women with a poetic style. The discourses romanticize

an act of violence as femicide and social issues about women with a high meaning, thus it becomes impossible to discuss the issue on right grounds. On the contrary, we see that realistic discourses have a tendency to discuss sociological issues fundamentally. These discourses discuss the subject within the framework of social structures. They are mostly based on observation and reasoning. And also, these tones of discourse claim what is exactly happening objectively without romantic idealization or dramatization. The truth and a concrete solution to the femicide are what these realistic discourses aim to find.

This study also revealed the importance of the content tone which shows the state of mind of the user and the importance of social structures emphasized about discussed issues. Other than being neutral towards social issues like femicide, users are mostly in an insubordinate mode and express their statements aggressively. Especially this emotional state is visible in the discussions emphasizing social structures. Accordingly, we see that the majority are against femicide. But romanticism and romantic discourse stay still in all categories.

To conclude, we can say that, if the discussions made in issues such as femicide concerning society move away from romantic discourse and approach to realistic discourse, this will allow the issue to be discussed more fundamentally and on right grounds in society.

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ANALYZE OF NEWS ABOUT VIOLENCE AGAINST WOMEN IN THE CONTEXTS OF JAKOBSON AND ENCODING-DECODING MODELS

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Introduction

Violence against women, and awareness, the research studies were done, and the news produced on this topic, have increased in Turkey. Violence is a multidimensional phenomenon with various socio-psychological, socio-economic, and cultural components that can occur in several forms as economic violence, verbal violence, sexual violence, and physical violence (Altınay and Arat, 2008).

Turkey is one of the state parties to CEDAW. Several policies have been implemented to combat discrimination against women (National Action Plan for Gender Equality, 2008). However, the case studies conducted within the scope of this study are related to the right to life guaranteed by the Constitution and the state, rather than the discrimination against women in daily life. The general opinion in both the press and the society, based on the reasons for these murders and the relationship between the deceased and the murderer, is that there are femicides in the context of violence against women. This study will be based on this opinion.

Six news photos made by Haberturk newspaper articles used in the news of six murders that were iconic in terms of violence against women in Turkey will be analyzed with Jakobson's semiotic model in this study but in order not to reproduce the violence, the photos are not used. The three comments made on the news about Şefika Ethic will be shown as three different examples of decoding.

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News Photo Case and Violence Discussions in the Media

Independently from the medium of the news, whether it is on television, the internet, or newspapers, it is thought that visibility has begun to be at the center of the news since the 21st century. The use of photography instead of illustration in newspapers has changed the page structure and the format of the news. Although various photographs such as advertisement, art, celebrity, and sports photographs are used in the press, the term news photograph generally evokes dramatic images such as riots, disasters, and wars (Holland, 2002: 464-465). Murder news and photographs can also be included in these dramatic images.

News value increases by negativity. Those who produce the news think that dramatic news such as murder, accident, and disaster will attract attention and sell a lot. Another fact that increases the news value is the relationship between the news, which is a sign of the current situation, and the future or the past (Kars, 2010: 107, 94). How the language is constructed has a significant place in increasing the value of the news as well as negativity. Not only news content but also news visuals create a language and reinforce and strengthen the meaning. Studies conducted so far show that newsrooms are considered as a political space, and therefore, everything from news headlines to spots and even news bodies, are built on a masculine language (Eser, 2012: 132). The claim of the rationality of the news is deemed of secondary importance due to the close relation of the news value with negativity, hence the image of the woman is positioned as the subject in the center of sensational or interesting news.

According to the results of the research conducted by the Global Media Monitoring Project (2015) in every five years, from 2005 to 2015, women have an increasing representation rate as victims of domestic violence in the media. According to the report, 27 % of the people who take place in the internet news about crime and violence are women. In the category of all news content, women are positioned as victims with a ratio of 16%. In most of the news content, women are represented in the invisible or criminal and violent news category, not with their thoughts but with their dependent and powerless images. These contents, which are produced independently from a woman-oriented journalism approach, show that women are kept secondary in the media and that a perpetrator-oriented perspective prevails. The confidentiality of the private lives of women who are the subject of the news content, in which this point of view is effective, is violated, and the photos and names of women that are not related to the incident are presented to the public clearly, but the information and visuals of the perpetrator are mosaiced. However, women-oriented journalism aims to increase the visibility of women in the media by protecting the identity, personality, and dignity of the woman, not a magazine or sexual object, and victim. However, this under-

standing of reporting proposes a solution-oriented journalism approach, rather than problem-oriented, and offers a perspective that focuses on the perpetrator, not the victim (Alankuş, 2012: 26). Thus, by including criticism and suggestion about preventing the problem in news about crime and violence, women positioned as victims can be represented in their language. It is possible to say that the problem-oriented journalism understanding has created desensitization and banalization effect mainly in the reception of violence against women then this effect has strengthened the news visuals even more.

The stories examined in this study are related to the past and future femicides. Considering the example of Ayşe Paşalı, the news about a woman who was killed despite a protection order in another case similar to Paşalı's case was given as "It was decided in the 'Ayşe Paşalı' case in Izmir" (Habertürk, 2012); and the news about another woman who did not feel safe was given with the headline "I do not want to be Ayşe Paşalı" (Sabah, 2012).

The communication process of almost all other violent incidents such as murders has been one of the topics discussed in communication studies. Various impact studies have been conducted on such issues, and these studies constituted the beginning of audience research. The basis of impact studies has been carried out with a protective attitude for the audience groups, such as children and women, who are considered to need protection according to the researchers (Jensen and Rosengren, 2005).

One of the most important studies on this subject is the cultivation theory. Thanks to this theory, it has been revealed that exposure to violent content is not the only and primary determinant of violence. Another significant determination of the study is conducted by Gerbner et al. Within the scope of this study, it was found that women were represented more vulnerable (victims) than men in the whole content examined for the period and region conducted. In addition, it has been suggested that this relative victimization makes it perceptually widespread (Gerbner et al., 1976).

As some researchers have stated, violence has different meanings for those who act, those who are the subject of the action, and those who follow it. If a witness or victim is talking about violence, it means that the act not only caused physical harm; but that witness or victim also accepted this act as an unfavorable act (Türkoğlu, 2003: 155). The aforementioned newspaper, while bringing the issue to the agenda, also stated that it is a party on this issue. However, as mentioned later, how the news is reported was interpreted by some social segments as a reproduction of violence. Another important point here is that the widespread acceptance of violence normalizes it. Because to perform violence is not a habit, it is a learned behavior (Kümbetoğlu, 2010: 42). When evaluated from this point of view, and

considering the study mentioned in the previous paragraph, it can also be thought that the demonstration of violence in the public sphere and its continuous reproduction may cause the normalization and spread of violence.

Representation in the media is always a problematic area. Both violence and the representation of women allow different interpretations to be made while discussing the concept of reconstruction of reality. However, the basic concept that researchers agree on in this problematic representation area is that those representation strategies remain at a symbolic level. News of violence against women in the media is created with a male-dominated perspective and violence is justified due to incomplete or inadequate representation of women (Altun et al., 2007: 11). Thus, the news is personalized by having the characteristics of an individual act of violence. The memory of the visual language is reproduced with the photograph of the aggrieved woman used in every violence against women news. The media shares the battered and bloody images of the victims of the attack with the public. But the media does not realize that sharing those images is violating the rights of those women (Eser, 2012: 140). On the other hand, the media has the function of forming public opinion against social problems with news. However, it would not be wrong to say that public opinion formation cannot be done only by violating the privacy of the victim women and by reporting their suffering in a pornographic way. On the contrary, the important issue for the news to fulfill its function of forming a public opinion; is the perception of the message sent from the sender by the receiver in the same direction. For this reason, it is important how the sender encodes the message and how the recipient decodes.

Jakobson Model and Semiotic Analysis of News Violence Against Women

In the Jakobson model, which is a bridge between Process and Semiotics schools, there are six factors for communication to take place. In the model that starts with a linear basis, the sender (first agent) sends the message (third agent) to its receiver (second agent). This message, which should describe something other than itself, is context (fourth factor). The fifth factor is contact, which is the physical and psychological link between the sender and the recipient. The sixth factor is the code with a common meaning system. These six factors determine different functions of the language. There is a hierarchy in every act of communication. It establishes a new model in which these functions and factors are interchanged. Context is related to the sending function; the message is related to the poetic function; contact is related to the associative function; code is related to the exponential function. The effective function is associated with the sender; the call function is associated with the recipient. While the representation of the affective

function is informative about the sender's position or the strength of their emotions, the representation of the call function will indicate that the recipient agrees with the sender (Fiske, 2003: 56-59).

Unlike television, which attacks the literacy culture, print media requires the ability to read and write (Kars, 2010: 77; 79). While the text of this news can only be received by the literate audience, the photograph can reach a more general audience only with its image. Language plays an essential role in the construction of social reality. Organized through the flow of information, language enables the objectification process, which is the truest truth for human consciousness. Objectification is the first step of signification. In the field of social reality, meanings produced or constructed through language carry great political consequences (Dursun, 2004). At this point, the contents produced in the media, or the representation of reality are effective in shaping individuals' thoughts and collective consciousness.

In this study, delivering the messages about violence against women to the recipient through the photographs sent includes six news of violence against women that contain two different perspectives.

In the category of news that reflects the first point of view from this murder news, Habertürk newspaper's news in 2009 includes the photo with Ayşe Paşalı's black eye, sitting next to her husband who killed her -a photograph of her while she was alive. The second news was Habertürk newspaper in 2010. This news is about the murder of Emine Bulut, whose throat was cut by her divorced husband. The third news is the news of Habertürk newspaper that the photograph of Şefika Etik, who was stabbed to death in 2011, was used in the headline. Habertürk's way of reporting and presenting the murder of Şefika Etik has created a public debate. In the aforementioned news, the newspaper used the murder photo without censorship on the first page. Because of the page-setting of the newspaper, the photograph was also visible to children on the newspaper stands. This preference has also heated the debate on the topic of children's exposure to violence.

When the photographs are analyzed, in the first photograph (photograph belonging to Ayşe Paşalı), the perpetrator is also in the frame, but the victim looks at the lens instead of the one who inflicts violence on her; it will be seen that more than the relationship between the perpetrator and the victim is established between the victim and the receiver of the photograph. The call from the sender to the recipient is beyond testimony. The emotional message sent by the sender is that this photograph itself is an image of a woman who has been subjected to violence, while the context is that a woman who is no longer alive was once alive, her condition is known, and she could not be protected. From the recipient's point

of view, the call function is to detect the message in this news. The fact that it can be symbolized in the following news proves that the message in the mentioned photo can reach the recipient.

In the second photo, images of Emine Bulut, who was killed by her divorced husband in front of her daughter's eyes, with her throat cut in 2010, were shared with the public by Habertürk newspaper reporting the murder. These photographs and images from both the print and digital media have once again opened the reconstruction of violence to the discussion. In the presentation of this news, it is observed that Emine Bulut, who used some of the frames taken from the video image of the newspaper by mosaic, and who hugged her daughter and looked at the lens smiling, conveyed the photograph to the public in the form of before and after the event. When the visuals of the news are evaluated, it is possible to say that the call from the sender to the receiver has a traumatic quality beyond the testimony in this image. The presentation of the image of women subjected to violence in the form of smiling and suffering images gives information about the violation of private life as well as the violation of personality rights. While the name of the victim and the images that are not related to the incident were used in the news, the information about the perpetrator was limited to the expression "ex-husband/wife" and no photograph was used for the perpetrator. Unlike women-oriented journalism, with this victim-oriented journalism approach, the perpetrator is anonymized and causes women to be presented in a miserable or pornographic way.

In the third photo, there is a body massacred with the knife on her back and her half-naked presentation heightens the dramatic effect of the photo, while the sender goes beyond the usual presentation and conveys the truth to the recipient naked. Here, discussions were held on both the personal rights of the victim and as mentioned, the mental health of the society. However, according to some thinkers, news destroys the content it produces itself. Although the abundance of news is one of the factors in this situation, what usually happens is the hyperreal transformation of reality. Because as Baudrillard mentions the thing that ends the reality is the one that seems more real (Baudrillard, 2008: 116-118). No impact study has been found to show whether or not the continuous and re-showing of the murders in question by detaching them from their contexts, or the fact that the photograph used in the news of the murder of Şefika Ethics preempted the content, damaged the perception of reality.

While Habertürk newspaper carried the images of women subjected to violence to the headlines with a journalism approach that centered dramatic photographs until 2015, as of 2015, it started to make a strategy of combining the forms of women before they were exposed to violence in the news. Habertürk newspaper prefers to use photographs that are unrelated to the event by changing its approach

to news photography compared to previous years. With the sharing of multiple versions of the smiling photographs of women subjected to violence with the public in the form of a gallery, a relation is made between the status, position, and lifestyle of women in social life and the crime they are exposed to. The visuals used by the newspaper in its news as of 2015 can be evaluated within the framework of concatenation, apart from the pornographic presentation of acts of violence.

The fourth photo, which is in the news category reflecting the second point of view of this murder news, the news about Özgecan Aslan, who was burned and killed by the driver of the minibus he got on in 2015, is shared with the public by Habertürk newspaper. In this photo, the person exposed to violence looks at the lens by posing in a period independent of the incident. The call from the sender to the recipient is at some point a testimony directed at the victim of violence. The emotional message sent by the sender is the smiling photo of the image of a woman subjected to violence, and the context is that the once alive woman could not be protected from male violence. For the recipient, the call function for male violence is presented quite clearly by the message in this news. In the following news, this message and image become symbolic so that the presentations are made in similar templates to the receivers.

In the fifth photo, the news of violence against Şule Çet, who was thrown from the 20th floor of a plaza by two men and was killed, was shared with the public by Habertürk newspaper. In this photo, the person exposed to violence is looking at the lens. The presentation of photographs on social media, independent of the incident, in the presentation of the news of a woman subjected to violence, not only strengthens the personalization effect but also ensures that the news is categorized with different images with the fragmentation strategy. In the call from the sender to the receiver, the act of conveying the photographs of Çet smiling at different times prevents the recipient from interpreting the news with a meaningful and holistic perspective and hence reveals a process of associating between the image of the woman in the photograph and the crime. With the photographs of Arslan and Çet, it is tried to establish a physical and psychological connection between the sender and the receiver. A similar context has been used in sharing the murder of Pınar Gültekin with the public. News photos are windows that open to news. At this point, photography should have a realistic structure for the public. For this reason, the photographs used in the news should have high credibility and strikingly present the truth.

At the same time, news photographs/images should convince or allow the reader/viewer to testify. However, in the presentation of violence against women, the relationship with reality was initially perceived as the normalization of violence and presented in a structure that reconstructs violence. In later times,

it has turned into a way of sharing with the public multiple visuals independent of the incident, with a perspective that violates the private lives of individuals. Although the relationship to the news should normally be reflected in the news photo, especially in the news about violence, the images of people posing in their happy moments before death are included. The relationship between the images containing stories about people's own lifestyles and the violence incident is interpreted within the framework of the codes of the photographs. With the common meanings created by these codes, a context is created between the sender and the receiver. In particular, the news in which this point of view is extensively conveyed to the public belongs to Pınar Gültekin's murder. In the sixth photo, the news of the violence against Pınar Gültekin, who was burned and killed by her boyfriend in a barrel in 2020, is shared with the public by Habertürk newspaper.

In this photograph, again, the woman who was exposed to violence looks at the lens in a pose she gave during the happy moments she lived before she died. This photograph, which is used independently of the news content, can be thought of as an effort to convey a message from the sender to the receiver that the woman feels the vitality of life before she dies. However, it cannot be said that this message has reached the recipient in this context. The photograph in the newspaper was also used in the news on the website and the call to the receiver was formed within the meaning of the visual. Considering the readers' comments regarding this news image, which is also used on the website, it is possible to say that a relationship is established between the lifestyle of the person and crime, and a context is created for the normalization of the crime based on the visual.

In all three photographs (Aslan, Çet, and Gültekin) representing the second point of view in the news photograph, a violation of rights is reported, while women are turned into the subject of the violation. Images of women are placed in the center of the news by taking place in photographs larger than the perpetrators. However, the image placed in the center is reproduced in the news with a language that includes the elements that will reveal the justification of the action. In the news content prepared with passive sentences, it can be stated that the violence is produced by coding once again in the information where the photographs of the perpetrators and women subjected to violence, which are not related to the incident, are used as reference. At the same time, the frame of violent incidents in news bodies is predominantly prepared with the statements of the perpetrator of the incident. Thus, news language contributes to the process of normalizing violence and the news frame naturalizes violence. It is possible to say that this effect is further increased with the news images used.

Reading the Photograph of Şefika Etik According to the Encoding-Decoding Model

Hall (2011) mentions three basic reading styles with the encoding-decoding model: Hegemonic reading, negotiated reading, oppositional reading. In hegemonic reading, the viewer explains the message/code exactly as the coder wants; in oppositional reading, the codec decodes the codes and receives the opposite of the message that the coder wants; in negotiated reading, certain codes can be explained in the context the coder wants, and some in the context they do not want.

The use of this photography has generated various discussions such as media violence interactions and violent pornography. In another report made by the newspaper about this news, various reader comments were included, and it was seen that the news was opened in three different ways, which Hall stated in his study.

In addition to the different readers' comments, the newspaper included the opinions of popular people and opinion leaders regarding the news. The comments made by Lawyer Türkay Asma, Minister of Social Policies of the period Fatma Şahin and KADER can be cited as examples of three different readings.

Lawyer Türkay Asma's way of reading the news can be an example of dominant reading (Asma, 2011): "They see women as their property, saying 'You cannot leave me, I do not want to lose my property.' and kills. Many people don't want the brutality in this photo to show up. I want them to see this. I want it to be understood that this is brutality. A primary school graduate came to me yesterday who was subjected to violence. When she said he wanted to divorce, I said 'if there is no violence, you cannot get alimony or compensation.' 'Should I be beaten or killed, I do not want to be treated as property. I want neither alimony nor compensation' she said. Women realize something." (Translated by writers).

Fatma Şahin, the Minister of Family and Social Policies of the period, decodes the news in a negotiated manner (Yazdıç, 2011): "I would also like to share my views on the attitude of a newspaper that covered this article. The fact that violence against women is a very important problem of our country that needs to be tackled is a positive development. However, it is clear that, even if it is to mobilize sensitivity on this issue, it is clear that in news reporting violence against women, utmost care should be taken in order not to display violence in a way that adversely affects the mental health of the society. I think that the photograph included in the slideshow, beyond creating a sensitivity to violence, exhibits the dead body of a woman killed by her husband, damaging the personality rights of a woman, even if she lost her life." (Translated by writers).

The statement made by the Association for Supporting and Educating Women Candidates (KADER) (KADER, 2011) shows that the news is decoded as oppositional: “The photograph has been the last point in ignoring the mental health of the society, disregarding the personal rights of the deceased and intimidating women. The deceased woman, her children, and relatives will be abused over and over again with this photograph that will live forever thanks to you. It would be the only right thing for those responsible to apologize.” (Translated by writers).

Conclusion

In this study, it was aimed to conduct the photographs used in the six news articles made by Habertürk Newspaper about violence against women by making semiotic analysis in the context of Jakobson model and to conduct the three reading examples for the news about the Murder of Şefika Etik with the model of Stuart Hall.

In the introduction section of the study, it is stated that both the phenomenon of violence against women in Turkey, and awareness about this phenomenon are increasing. However, studies and reports show that the practices of bias in the news that are far from women-oriented journalism have increased in direct proportion to the increasing awareness. These negative situations encountered in news production processes also affect the presentation dynamics of the news. In this news, unequal power relations between men and women are hidden, trivialized and reality emerges as a damaged interpretation.

In the following section, the phenomenon of news photography and discussions on violence in the media are discussed. The use of photographs in news dates back to the early 1900s and there are various types of news photography. However, when it comes to news photographs, photographs with intense dramatic effects usually come to mind. This dramatic effect is also decisive in newsworthiness. Another determining factor in news value is the effect of the news on the past or the future. Among the news analyzed, the visual news used in the murder of Ayşe Paşalı refers to the relationship between the past and the fact that women say “I do not want to be Ayşe Paşalı” in other cases makes this news valuable. At the same time, Ayşe Paşalı’s photographs caused the reproduction of violence in 2021 as the most shared image with the hashtag “#morardınmı”⁵, which was created in the Twitter after the announcement of the annulment of the Istanbul Convention by the President’s decree. Under this hashtag, one group shared this image of violence to celebrate the decision of dissolution, while another group

5 For black eyes, in the Turkish version of the phrase, the color purple is used. The color purple is also used in contexts where we talk about bruises or embarrassment after a defeat. For example, when a team wins a competition, they may ask the losing team the rhetoric question ‘Morardın mı?’ with the intention of irritating and annoying their rivals, but this usage is rare and out of line.

shared this image of violence with discourses containing the message “see how we were bruised” and built violence in an oxymoron character. The images used in the Habertürk newspaper have changed in terms of the content of violence but continued to maintain the victim-oriented perspective.

Especially as of 2015, photo galleries have been created, combining the pre-event photographs of the victim with the phenomenon of violence that is the subject of the news, legitimizing male violence, reinforcing it, and individualizing it by detaching it from its social context. In the news published before and after 2015, although women are victims, they cannot express their grievances in their own language and are presented with the message that they are subjected to violence due to their actions, looks, or clothing. Women’s own existential actions are reported in the news as a causal contributor to their violent behavior. At this point, how the media produces social reality and shapes collective consciousness gains importance. To explain this relationship, the study also included discussions on violence and cultivation theory in the media. Another result mentioned in the study in which this theory emerged, and which is also important for this study is that women are represented relatively more victims in the examined content. In these images, women’s private lives are exposed, their emotional, physical, and mental immunities are violated.

The media has the function of forming public opinion against social problems with news. The important issue for the news to fulfill its function of forming a public opinion; is the perception of the message sent from the sender in the same direction by the receiver.

In this context, the second part of the study tries to analyze how the messages sent from the sender are received by the receiver within the framework of Jakobson’s model. The photographs were analyzed in the study. In the first photograph, the perpetrator is also in the frame, but the victim looks at the lens instead of the one who inflicts violence on her. It has been observed that more than the relationship between the perpetrator and the victim is established between the victim and the receiver of the photograph. The call from the sender to the recipient is beyond testimony. The emotional message sent by the sender is that this photograph itself is an image of a woman who has been subjected to violence, while the context is that a woman who is no longer alive was once alive, her condition is known, and she cannot be protected. From the recipient’s point of view, the call function is to detect the message in this news. The fact that it can be symbolized in the following news proves that the message in the mentioned photo can reach the recipient.

In the second photograph examined, Emine Bulut’s image of her throat cut after the incident and the use of images with her daughter smiling at the lens caused violence to become pornographic for reasons such as circulation/rating. In this news, in which some of the images of a woman who stated that she did not

want to die were presented in mosaic, the identity of the victim was deciphered, while the identity of the perpetrator remained hidden. While the message from the sender to the victim is clear communication of the pain and trauma experienced by her, the message towards the perpetrator is not included.

In the third photo, there is Şefika Etik's dead body massacred with the knife on her back and her half-naked presentation heightens the dramatic effect of the photo, while the sender goes beyond the usual presentation and conveys the truth to the recipient naked. The sender went beyond the usual presentation and conveyed the truth to the receiver naked. This photo has been discussed more than the event; the news has taken over the content. No effect study has been found for both photographs.

In the fourth, fifth, and sixth photographs examined, it is possible to say that the context of creating a common meaning has become operational with the coding created for the lifestyle of the people. In these three news photos, the private lives of individuals are violated, and the victim-oriented perspective is reinforced by using images posing independent of the incident. However, in these news content and images, the perpetrator is anonymized, mosaicked or not included in the news content at all. It is also possible to state that the photographs independent of this event, which are used to create a physical and/or psychological connection from the sender to the receiver, create a causal representation of the violence.

In the third part of the study, a reception analysis was made about the third news. Three comments on the news were conducted in the context of Hall's encoding-decoding model, the first interpretation evolved as an example of dominant reading, the second to negotiated reading, and the third oppositional reading.

In conclusion, this study aims to present a perspective on the symbolic news photographs on femicide. There is no criterion by which a photo can be found successful or unsuccessful. In addition to being the fourth power, the sincerity of the media organs, which are also commercial organizations, while making this news, has also been excluded from the scope of the discussion.

The fact that there are still women who do not want to die like "Ayşe Paşalı", and the fact that women are still being killed, although it is proof that the awareness of this case is high, shows that the information is not enough to solve the existing problems. In the study, it was emphasized that it is possible to see three different readings on the use of the same photograph. These multiple readings support the thinking that at first sight the problem cannot be solved through the media.

What is meant here is that the media should not remain silent and impartial on such a serious issue but should call the actors of the issue to be functional while reporting. The solution to the problem of violence, which has various socio-psychological, socio-economic, and cultural components and which is a multidimensional phenomenon, is also multidimensional. It seems that the solution to this problem can be possible with the common attitudes and behaviors of people from all segments of society.

Therefore, the media must create a discourse in which the recipient, as the sender, can evaluate the message in its own context. In this way, the sender can function as a call and the recipients can be persuaded to set concrete targets.

In creating this context, the dissemination of women-oriented journalism, the abandonment of the rhetoric legitimizing crime and violence, the preference of the perpetrator-oriented perspective instead of the victim-oriented perspective, and the development of a news language that focuses on the solution, not the problem, can be the prior steps to be taken to transform the dynamics of news production and create the receiver's own context.

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NEUROMARKETING IN COMMERCIALS CENTERED AROUND GENDER: EEG ANALYSIS

Sinem EYİCE BAŞEV⁶

Introduction

As a natural consequence of the media taking a much greater part in our lives, television has become an indispensable part of our daily lives. Therefore, television is much more effective in creating popular culture compared to other traditional means of communication (Yılmaz, 2007). In this conjuncture, advertisers placing their commercials on television, which is part of mass media, try to deliver the messages in the shortest time possible in the most effective way in order to reach large masses. It is known that mass media is effective on the thoughts, feelings, attitudes, and beliefs of individuals. As a result, eye-catching and catchy factors are used in the promotion phase of a product (Türkoğlu & Alayoğlu, 2009). In addition to the promotion of goods and services, commercials on TV also reflect the new trends that are effective in the formation of gender roles (İmançer & İmançer, 2009).

Commercials, one of the most important elements of marketing activities, aim at ensuring people want more than their conditions allow and encourage them to buy new products regardless of their financial means. While experiencing this, it is inevitable for the viewer to attribute meaning to the product or service he/she sees. In this context, it is important for the commercial to create an image. In the current age, the mass media presents women and men with such images by creating role models of how they should be. In this case, which areas women in gender roles should be interested and how are also internalized through commercials (Karaca & Papatya, 2011).

Women are assigned certain roles in the commercials. These roles are traditional, decorative, non-traditional and superwoman roles (Türkoğlu & Alayoğlu, 2009). Among these roles, the women in the commercials are represented as

beautiful, thin, well-kept, natural, mother, housewife, wife, sexy, and professional women (Çolakoğlu, 2011).

With usage of media becoming more and more commonplace, it is becoming an essential component of everyday life. In addition, television has acquired relevance in the modern household since it is now an essential component of life. This, in turn, means that the number of advertisements being shown on TV is rising with each passing day. In addition, there is a high rate of advertisements changing due to this. Women are frequently cast in advertisements to catch the attention of the viewer. With regard to this research, people's media representation abilities in the context of gender were investigated, a quantitative analysis study was done with samples from traditional representations and commercials, and a qualitative analysis study was done with samples from advertisements. This research makes the most significant contribution since it is the first study written inside the literature as of the date it was published. The results of this research are particularly relevant in this context.

Conceptual Framework

Concept of Sex and Gender

Sex: Sex describes the universal and inborn biological distinctions between men and females. Sex is described as the biological and physiological traits that distinguish men and females by the World Health Organization (WHO) (Callahan & Grunberg, 2016). "Gender has to do with the societal construction of roles, behaviors, and activities, as well as societal beliefs about what qualities are 'masculine' and 'feminine'" (WHO, 2016). The concept of sex as a biological feature that is characterized by morphological, physiological, genetic, and hormonal variation in animals is an accepted theory among scientists (Johnson & Repta, 2012). Historically, sex was conceptualized as the differences between males and females based on XX and XY chromosomal configurations, but we know that XY males and XX females, as well as XXX, XXY, XYY, and XO males and females, exist (de la Chapelle, 1981; McPhaul, 2002). Sex analysis is the practice of gathering and analyzing data that are split according to the sex of the individuals. Both males and females perform distinct roles since men and women have diverse life experiences, knowledge, skills, and requirements. Sex analysis examines these distinctions, so policies, programs, and projects recognize these disparities and take into consideration these requirements in order to come up with policies, programs, and projects for both sexes. The study of sex also makes it possible to use women's and men's knowledge and talents for strategic purposes. Data that are broken down by sex are gathered and provided separately on men and females (Unger, 1979).

Gender: Sex and gender are meaningless labels. It seems that these are basic, easy-to-understand terms that identify some of the most fundamental human traits. Accepting these words and structures is easy since people use them often. People's first question when they are meeting a newborn infant is, "Is the baby a girl or a boy?" People who have to register their sex as male or female on one of the government's recognized forms are required to mark the boxes for male or female. Similarly, if one was to question the participants about their sex, they'd be offered two different choices (Deaux & Kite, 1987). Over the years, many research have focused on the disparities between males and females, or both. (e.g. Edwards, Honeycutt, & Zagacki, 1989). (Blier & Blier-Wilson, 1989). Some additional study titles simply include the term "sex" although the research themselves are solely dedicated to sex differences (Eagly & Steffen, 1986). Although researchers are only just beginning to discover the link between brain functions and sex, they described their results as being linked to the sex of the rodents (Devaud, Fritschy & Morrow, 1988). The majority of these research did not define sex and gender adequately. While they may have mixed words together to describe conventional and broad categories of "women," "men," "girls," and even "male" and "female" mice, they were likely not the ones doing it. Although there is variation, the language that encompasses gender psychology has been a challenge for those who concentrate on it. Sex has historically been defined by its biological definition, which includes being a male or female (Unger, 1979). the behavioural, social, and psychological traits of both girls and men are usually referred to as "gender." The definitions here are very basic. Research into and revisions of different definitions of sex have been conducted for decades (Archer & Lloyd, 1985). Studies done on intersexed infants have highlighted the notion of "sex categories," and the number of theoretical analyses focusing on intersex and transgender individuals has grown (Bornstein, 1995; Golden, 2000). Despite the continuing discussion, many who work in the sex and gender sector believe that individuals who think about sex and gender are not synonyms. Sex demonstrates learned behavioral tendencies. Because of this, we may conclude in our analysis of publications on sex differences that the writers primarily concentrated on the social and psychological characteristics of their research subjects. Although sex inequality dates way back, it has become an issue that is discussed in society just in the last century. Throughout history, we can see the male domination and the subjugation of women in societies (Sanday, 1981). The resistance to this started in the second half of the 20th century with political feminist movements around the world (Connell, 1993). These movements challenged the male domination in all areas of life and questioned the social structures that assign women the role of second-class citizens. After the emergence of feminist movements and the subsequent awareness, many studies have been conducted in the field of gender.

In their study, Zotos & Tsihla (2014) outlined the factors that have increased awareness of sex inequality in recent years (Zotos & Tsihla, 2014). The increase in the rate of women receiving higher education, the increase in the number of women working in the labor market and holding high positions, and their subsequent demand for equal opportunities are some of the important factors. One of the most important areas of sex inequality is television commercials. Using numerous studies, Zotos & Tsihla (2014) examined the changing roles of males and females in commercials over the last fifty years (Zotos & Tsihla, 2014). These studies were conducted in various societies and cultures. Until recently, the role of women in society and in the family has remained almost unchanged throughout history. Although there have been minor improvements in some societies, the situation is not so different when we look at the big picture. In their study, Dominick & Rauch (1972) concluded that women are stereotyped and their roles are defined as sex objects or housewives or mothers, as people who do useful work, and they are almost never represented as professional business owners or a working wife (Dominick & Rauch, 1972). In the study, they concluded that the place of the women is at home and most of the work outside of the house is done by the men. It has been revealed that 75% of the commercials involving women are about the kitchen and bathroom, and more than half of the women are presented as housewives who are devoted to their homes. Many people have criticized that the commercials only cover women who work at home or act like housewives despite the fact that there are thousands of women working in various fields. And the women shown in the commercials working outside the house are generally represented by having trivial, second-class jobs. The study conducted in this context confirms the existence of the traditional sex stereotype in society in television commercials. Signorelli, McLeod & Healy (1994) carried out a study on sex stereotyping in music channels. The research concluded that women are seen less, but they are displayed to have provocative roles and as objects in the eyes of men (Lippman, 1998). Furthermore, this study confirms that the type of product used in commercials is also characterized by sex. While it is men who use recreational products the most, women use physical care products. The study carried out by Lauzen, Dozier & Horan (2008) analyzed the commercials with both men and women in 6 different channels. The study showed that women often played interpersonal roles such as romance, family, and friends, and men often played work-related roles. The duties and obligations that are assigned to men and women by their society and culture are referred to as gender. Gender encompasses behavioral, physical, and cognitive differences between men and females as well as societal expectations for both genders. The responsibilities and expectations that come with being a man or a woman may shift throughout time, as well as differing within and across cultures. These acquired roles and expecta-

tions are assumed to be responsible for this behavior. Gender roles may be very socially differentiated, and changes in such roles may be the result of many social dynamics, such as changes in political status, ethnic diversity, physical and mental impairments, age, class, and more. The notion of gender is important because it explains how gender regulation is socially created. If such is the case, then one may switch or cancel the pairing (Table 1).

Table 1: Compare of the concept of sex and gender

Sex	Gender
Biological characteristics that generally define humans as male or female (including genetics, anatomy, and physiology).	Socially constituted roles and responsibilities, the state of having a status quo as a girl, a boy, or a woman and a man.
Inherent	After birth
Natural	Learned
Universal, Does not differ among cultures or through time.	While gender roles widely differ in different societies, cultures, and historical periods, they also depend on socio-economic factors, age, education, ethnicity, and religion.
It cannot be changed, except for medical treatment.	Although deeply rooted, gender roles can change over time since social values and norms are not static.
Example: Only women can give birth. Only women can breastfeed.	Example: The expectation of men to be the breadwinners of the family and women to be the caregivers is a gender norm in many cultural contexts. However, women prove that they can do the traditional men's job as well as men (for example; men and women can do housework; men and women can be leaders and managers)
At birth, the difference between boys and girls is their sex; as they grow up, society assigns them different roles, characteristics, opportunities, privileges, and rights that create social differences between men and women.	

Bem (1974) describes gender as the socialization of biological sex (i.e. whether an individual is male or female). While generally it is obvious whether a person is male or female based on their behavior or if they have identified as male or female, other methods may be used as well, such as asking people if they are male or female (Ayman & Koranik, 2010). However, the social issues of biological sex are only a part of gender. Gender is a complicated concept that encompasses a wide range of distinct characteristics (Korabik, 1999). This consists of many gender stereotypes and roles, including individuals' identification with these roles (Bem, 1993).

Sandra Bem developed the Gender Schema Theory in 1981, which addressed the ways in which gender is socially constructed and found in society (Bem, 1981a). In childhood, this process starts. Learning what traits and actions are associated with each sex is one way children build their understanding of gender schema. While parents may lay down their ideas about gender equality at home (for example, modeling equality between male and female responsibilities for moms and dads), young children will frequently encounter assignments that advocate gender stereotypes. The theory posits that parents should educate their children on the Gender Schema so that the youngsters are able to identify instances of sexist information or behaviors. The claim is that these guidelines will assist to protect youngsters from blindly adhering to a distinct gender schema, thereby promoting societal transformation in a good way.

Gender Schema Theory breaks down gender preconceptions as a social process theory. The homophilia schematic, which highlights the disparities between acceptable societal standards for masculinity and femininity, promotes the hierarchical system which was formed in many cultures across the world. The proposition suggested that, based on studies of male and female characteristics, various gender norms are required for different cultures, and heterosexual civilizations need to adopt those norms.

This confirmed-factor analysis was conducted on the four ethnic groups of young American adults by Lee and Kashubeck-West (2015). (African American, Asian American, European American, and Latin American). The research concluded that the masculine/feminine two-factor structure (explained by Bem) did not suit any of the four ethnic groupings for men or women. Bem Gender Schema and the feminine scores of women fell substantially between 1999 and 2012, while the masculine scores stayed the same (Donnelly & Twenge, 2016). During the last two decades, the scores of males have been very constant. While men's androgenicity scores have stayed steady, women's androgenicity scores have substantially risen since 1974.

Society also considers gender how people interact with one another, as well as their social responsibilities (Archer & Lloyd, 1985; Ayman & Koranik, 2010). Additional, gender concepts are susceptible to alter based on cultural and temporal specifics. There is evidence to indicate that historically, males have had more social standing in many societies, providing them with more options and access than women (Archer & Lloyd, 1985; Bornstein, 1995).

Stereotype: Stereotypes are mental pictures we fall back on to ward off having to think critically about everything all the time (Taylor & Stern, 1997). Thus, it involves comparing the labels applied to a group to others with the same bias, independent of the characteristics of that population. It is very common for peo-

ple to categorize events and things according to the resemblance they share with popular universal patterns, and then stereotype the other. For our purposes, firstly it enables us to identify other people, and secondly, it aids us in deciding how to deal with them. The idea that an individual's gender, race, or sexual orientation may be described as generic and generally accepted beliefs about their personal traits is considered a stereotype. A stereotype is formed when an image or narrative is repeated again and over. When one picture or narrative is repeated, it has the potential to foster an overall perception of a certain social group (Taylor & Stern, 1997). Social representations, in Hoijer's view, originate from traditional structures and organizations like the family, media, and religion, which in turn permeate people by passing social preconceptions to them (Höijer, 2001).

Gender Patterns: Gender is considered to be one of the most important variables in society. Gender not only regulates social interactions but is also created by them, thus dividing humanity into two basic categories: men and women (Rodríguez & Toro-Alfonso, 2002). When gender is linked to certain characteristics and roles, it is regarded as a gender stereotype. It is interpreted as a structured set of beliefs about what men and women should be or do beyond biological explanations (De Lemus, Moya, Bukowski & Lupiañez, 2008). An example of a gender stereotype is the belief that women talk a lot. While this may be true for some people, not all of them can be categorized as such.

The stereotype content model (SCM) suggests that there are two dimensions of classifying groups: competence (capability of achieving goals) and warmth (interpersonal sympathy) (Fiske, Cuddy, Glick & Xu, 2002). Both are considered to be positive traits to have based on the status of the group; here, a high-status group is considered to be highly competent and have low warmth (i.e. men), while a subgroup is considered to have high warmth but not very competent (i.e. women). In this sense, the feminine traits in the Bem (1981b) Sex-Role Inventory are as follows: compassionate, cheerful, childish, soft-spoken, eager to calm offending feelings, proud, gentle, pure, loyal, sensitive to the needs of others, shy, sympathetic, sensitive, understanding, warm, and efficient. Masculine traits include the following: behaves like a leader, aggressive, ambitious, analytical, assertive, athletic, competitive, defends his own beliefs, dominant, strong, have leadership abilities, independent, individual, easily make decisions, self-confident, self-sufficient, strong personality, willing to take a stand and willing to take risks.

Factors Affecting the Attitudes Regarding Gender Roles in Commercials: Advertisers design commercials in accordance with the target audience and social standard of judgment. Rather than stating the benefits of the product, commercials evoke feelings such as prestige, beauty, and charisma the consumers of the

product will get if they use the product (Dağtaş, 2009). Commercials that create gender roles in accordance with the hopes and dreams of the target audience, increasingly use the images of men and women that reflect the roles assigned in the context of gender in their advertising messages (Bati, 2010). The fact that the male body is less visible in commercials and the female body is used more than the male body is due to the fact that the advertising sector is also male-dominated, as in every field. Goffman showed that the characters in the commercials correspond to real life in terms of gender roles.

Tosun (2006) divides the tendency to use gender in commercials into three groups. The first group is the commercials that are in a neutral state, meaning the commercials that do not specify the male or female sex. The second group is the commercials in which a certain gender is used, but the gender used is not emphasized, and the last group is the commercials in which the specified gender is at the center of the advertising message and the image is attributed to the gender (Tosun, 2006).

Many advertising brands in society reinforce traditional gender judgments. While men are presented as breadwinners, strong, intelligent and successful, women are portrayed with their physical traits. Thus, the communication of stereotypes regarding commercials for men and women continues in all communication channels (Åkerlund, 2000). Communication channels have a significant responsibility in changing gender stereotypes. In a study carried out with teachers, they were asked various questions about the genders of the students. While teachers assess male students positively with their dynamic, go-getter, independent, investigative, and competitive traits, they value girls because they are docile, gentle, kind, passive, and beneficial to their environment (Nelson, 1980). Studies show that gender stereotypes are mainly formed during the school years, so many girls are afraid of acting independently, competition, and showing themselves in the public area.

Girls are criticized, excluded, and even subjected to violence due to the prevailing judgments about gender for years. On the other hand, boys find themselves in conflict with the expectations of being strong and successful and the reality. Such conflicts may cause problems in the development of gender identity in boys due to the commercials broadcast. Boys who are not regarded to conform to gender stereotypes may also be bullied, discriminated against, and excluded (Hanic, Sekimoto & Bates, 2009).

The advertising message communicated to the consumer is to make them realize that the product is a product they need and desire in every aspect. Thus, viewers may buy many products because they are affected by commercials even if they do not need them.

Method

Purpose of the Study

The main theme of the study is to reveal the situation of women or men in terms of gender perception in advertising texts.

Importance of the Study

The study is important because gender contains social and cultural norms imposed and expected by the society and associated with masculinity and femininity, the study communicates that the social reflection of the concept inferred from socialization and the social context consists of the roles attributed to women and men, and it analyzes the gender by applying in this direction.

Limitations of the Study

The study has revealed the traditional and new methods comparatively. The study is limited to the province of Istanbul and it was carried out in accordance with the social distance rules during the pandemic period. The subjects were positioned with a two-meter distance and two empty chairs between them, and they joined the focus group wearing masks and visors. The subjects were not served any foods or beverages; they were only allowed to use the water bottles they brought with them. The studies were not carried out on the same day, but in groups of 10 on different days and times. At the end of each day, the room was sterilized by specialists. The EEG method was applied one by one and the connection sponges of the emotive device were disinfected between each person. The emotive room was also sterilized. Since the EEG method is an individual process and getting correct results were important, the participants did not wear visors. This research is limited by the number, opinions, and perceptions of the participants.

Study Method

Written sources such as books, articles, online resources, magazines, etc., and researchers' observations were used. The first of the methods used in the analysis on commercials is EEG, which is one of the new research methods. The second is the focus group method, which is one of the traditional methods. In many qualitative studies, multiple data collection methods are used together. Thus, the limitation of one data collection method is compensated by another, and the validity and reliability of the study are increased.

EEG Method

EEG (Electroencephalography) is used to measure the electric waves between neurons (Spence, Helmreich, & Stapp, 1975). EEG is one of the most popular methods in neuroscience research. The electrical currents in our brain are measured using the EEG method, and our emotions, thoughts, and reactions are ana-

lyzed by the result of this measurement.

Studies revealed that neuromarketing studies conducted in Turkey are extremely few. It was observed that the articles mostly used the eye-tracking method and the studies were mainly on web compliance analysis and consumer behavior. The EEG method is a safe neuro technique in terms of detecting the reactions and changes in the human brain and detecting what the participants actually feel and think (Eyice Başev, 2015). EEG analysis is frequently used in analyzing advertising activities in our country. The software provided with Emotiv: Expressiv, Affectiv, and Cognitiv. This software aims to interpret facial expressions and emotional states in real-time. Cognitiv software performs brain-computer interface (BCI) checks. The device performs the calculations.

EEG and Brain Waves

Brain waves are divided into 4 as alpha, beta, theta, and delta waves. It records the brain waves based on their frequency sizes as alpha waves (8 to 12 Hz), delta waves (up to 4 Hz), theta waves (4 Hz to 8 Hz), and beta waves (above 12 Hz) (Demir, 2006).

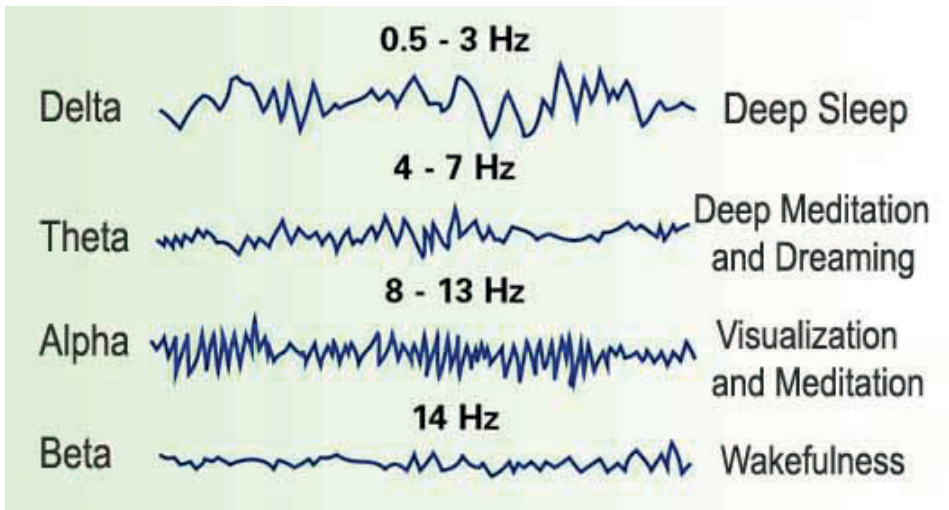


Figure 1: EEG and brain waves

Focus Group Method

Focus groups are qualitative data collection methods. Focus groups are small group meetings held with 8-12 people. They are moderated by trained moderators. There are two concurrent main paths in focus groups. One of them is the selection of the moderator, the briefing of the moderator, preparing the meeting report called “discussion guide”, pre-test and revision. The second one is determining the group characteristics as the same or parallel, determining the number of focus groups required, deciding where to hold the meetings (venue), calling in

the groups, and selecting from the sample (should be homogeneous in terms of demographic and socio-economic characteristics.) As a result of the focus groups carried out, the discussions of a group consisting of the suitable target audience on the topic of interest of the researcher are listened and a deep understanding of the subject is obtained (Malhotra, 2004). In qualitative research, credibility is used instead of reliability and validity statements. This concept is divided into four. These are credibility, reliability, approvability, and transmissibility. Researchers perform participant confirmation to test whether the participants communicate their thoughts correctly, that is, whether their statements are understood correctly. This confirmation is carried out by meeting with each participant twice. The first of these meetings is for collecting data and the second one is for checks (Krefting, 1991).

Questions directed to the subjects in the focus group method:

1. What do you first think of when you hear the word “gender”?
2. Do you find television commercials convincing?
3. Was the commercial you watched convincing? Did you like it?
4. Were you bothered by any scene in the commercial?
5. Did any part of the commercial confused you? Was it clear and understandable to you?
6. Did you get bored while watching or did it piqued you?
7. How do you think the actors and actresses in the commercials you watch are presented?
8. Did the actor in the commercial “ironing” and “babysitting” excited you, or how did it make you feel? Do you have a division of labor in your home?

Population and Sample

The population group of the study consisted of 25 women and 25 men, a total of 50 people, all of whom were married. EEG method was carried out with the subjects individually. The Focus group method was carried out in 5 groups of 10 people, 5 women, and 5 men. Considering their fields and ages, participants can be defined as white-collar people between the ages of 35 and 45 who are familiar with technological developments (computer, Internet, Facebook, Twitter, etc.), open-minded, adaptable to changes, and follow trends. The subjects were provided by the Neurobyte.co research company.

Results

The following metrics were used in EPOC Emotiv analysis. The device automatically provides these metrics (Eyice Başev, 2015). The results of EPOC emotiv metrics are given in Table 2.

Table 2: EPOC emotiv metrics

Metrics	Explanation	Sense Range (0-100)
Excitement [Excitement]	It measures the instantaneous excitement level and psychological stimulation controlled by the sympathetic nervous system. Physical indicators of this unconscious response are observed in the form of increased heart rate, dilated pupils, stimulation of sweat glands, etc.	Calming ↓ Exciting
Engagement [Engagement]	It measures the change in the level of interest and focus as a result of the response to the stimulus in the mind, and the level of the connection established between the stimulus and the audience. The intensity of mental activity, feeling close, familiarity, and the use of familiar cultural elements lead to a positive increase in this value.	Boring ↓ Interesting
Frustration & Stress [Frustration]	The fact that the stimulant creates complex or negative reactions in the mind indicates the states of strain, stress, and irritability caused by the inability to make sense. If the narrated/illustrated item does not match the pre-formed definition in the mind of the viewer, this value increases.	Easy to understand ↓ Confusing

EPOC Emotiv Metric Analysis Results

The results of EPOC emotiv metrics analysis are given in Table 3.

Table 3: The results of EPOC emotiv metrics analysis

Metric	Excitement			Engagement			Frustration/Stress		
	Female	Male	Total	Female	Male	Total	Female	Male	Total
Bosch ProHygienic	62.80	42.78	52.79	55.01	57.84	56.43	40.25	36.07	38.16

According to Table 3, has been determined that women find the commercials more exciting than men. Men watched the commercial more calmly than women.

Although women watched the commercial more excitedly, they were engaged in it less than men and found it less interesting compared to men.

Women found the commercial a little more frustrating, while men said the commercial was easier to understand and did not cause any frustrations.

Bosch ProHygienic / Excitement Metric

The results of Bosch ProHygienic / Excitement metric analysis are given in Figure 2.

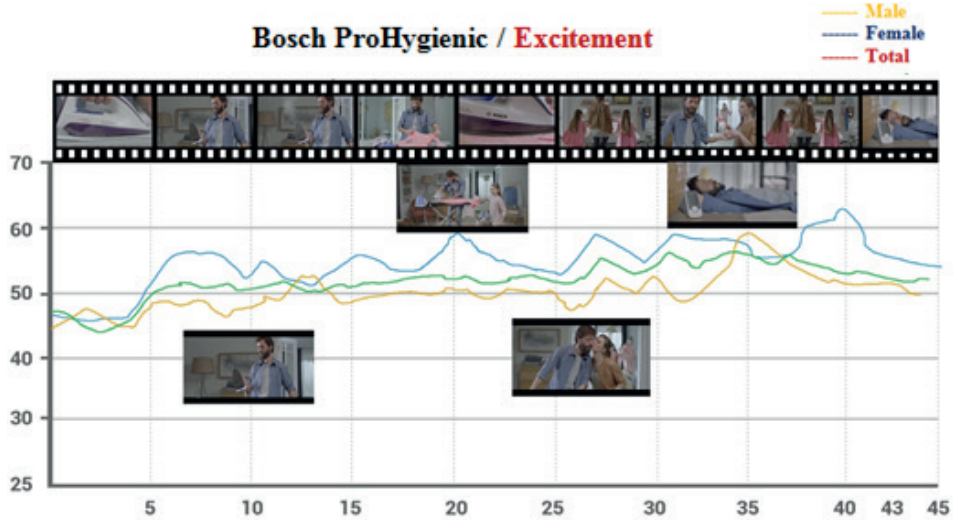


Figure 2: Bosch prohygienic / excitement metric

According to Figure 2, the excitement assessment of the Bosch ProHygienic commercial revealed that although the commercial progressed steadily at the beginning for the women, the excitement level gradually increased, then after a while, it started to decrease but immediately afterward it increased again. The commercial gained momentum in the female participants when the actor started ironing the baby bib. The most exciting scene was the one where the baby woke up crying. Throughout the commercial, the excitement levels of the women are full of ups and downs. Male participants, on the other hand, were less excited during the commercial based on the data received. Although there were ups and downs in the first 13 seconds, the excitement level remained the same from the 15th to the 26th second, and then it continued to decrease and increase until it ended. The scene where both the woman and the man were excited at the same time is the scene where the actor took the baby monitor and it was understood that he was alone.

Bosch ProHygienic / Engagement Metric

The results of Bosch ProHygienic / Engagement metric analysis are given in Figure 3.

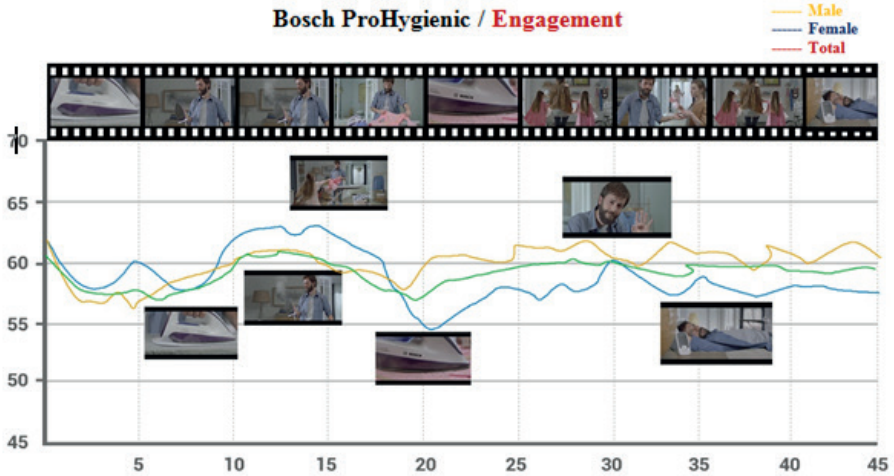


Figure 3: Bosch prohygienic / engagement metric

According to Figure 3, the engagement assessment of the Bosch ProHygienic commercial revealed that both female and male participants found the commercial boring in the first seconds of the commercial and could not engage in it. After a while, the decrease in their interest started to change for the female participants and their engagement levels started to increase. The commercial actress, who appeared in the 9th second, attracted the attention of the female participants and there was an increase in their engagement levels. The interest level observed in men increased, but soft ups and downs were observed for a while. The moment when women started getting bored with the commercial is the scene where the actor started ironing clothes in the 19th second. The interest declined gradually. Male participants, on the other hand, reached the peak level in engagement 4 times. At this point, it is safe to say that the commercials were found to be more interesting by the male participants. The most interesting thing here is that although the female participants found the commercial more exciting than male participants, they were not able to engage in it.

Bosch ProHygienic / Frustration Metric

The results of Bosch ProHygienic / Frustration metric analysis are given in Figure 4.

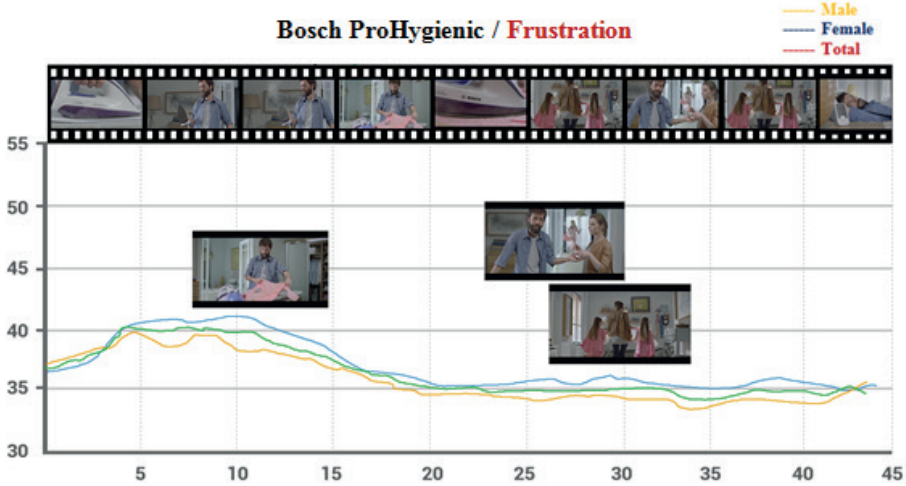


Figure 4: Bosch prohygienic / frustration metric

According to Figure 4, the frustration and stress assessment of the Bosch ProHygienic commercial revealed that the ups and downs were similar between men and women and there were no significant differences. The frustration in trying to understand the commercial left its place to easily understanding after the 20th second, and it was determined that the commercial was extremely understandable. In general, it is safe to say that its commercial does not cause frustration.

Focus Group Results

The focus group findings obtained as a result of the study are as follows:

Question 1: What do you first think of when you hear the word “gender”?

When asked to define gender, most of the subjects responded with “the roles assigned to women and men”. However, considering the answers provided by women, the most common response by women in the 1st focus group was the social pressure on women, and the most common response by the women in the 2nd focus group was the expectations of society. The women in the 3rd focus group responded with cultural roles, the women in the 4th focus group with violence against women, and the women in the 5th focus group with social pressure, similar to the 1st focus group.

Considering the answers provided by male participants, the response of the men in the 1st focus group was that men were under higher pressure compared to the women, and the men in the 2nd focus group only talked about biological dif-

ferences. The men in the 3rd focus group expressed the differences in intelligence between men and women. The men in the 4th focus group stated that there is no such thing as gender, therefore they could not define it. The men in the 5th focus group defined gender as the pressures experienced by women.

Question 2: Do you find television commercials convincing?

All participants stated that they did not find the television commercials convincing in any way.

Question 3: Was the commercial you watched convincing? Did you like it?

20 of the 25 women who watched the commercial said that they liked it, and only 5 of the 25 men said that they liked it. While only 7 of the 50 participants found the advertisement convincing, 43 of them stated that it was not. Although there were some statements arguing that for men to do the ironing, they should either be single or gay, especially in Turkish society, the ones saying “Why not?” focused on the necessity of sharing responsibilities rather than helping women.

Question 4: Were you bothered by any scene in the commercial?

The subjects stated that they were not bothered by any scene in the commercial.

Question 5: Did any part of the commercial confused you? Was it clear and understandable to you?

Although all of the female and male participants stated that the advertisement was extremely clear, when the EEG results were examined, it was determined that they actually tried to understand the commercial during the first 20 seconds and had difficulty in understanding it. It was determined that the commercial was clear and understandable in general.

Question 6: Did you get bored while watching or did it pique you?

While female subjects stated that they watched the commercial with curiosity, 18 of the male subjects specifically stated that they were bored, however, it was determined that in fact, men were less bored compared to women. They avoided giving a clear answer regarding curiosity, however, the EEG results showed that although men were also curious, their levels of curiosity were lower compared to women.

Question 7: How do you think the actors and actresses in the commercials you watch are presented?

Considering the focus groups one by one: in the 1st focus group, women stated that the actor and actress seemed modern and sharing, while the men stated that the actor was shown to be unhappy and the actress as dominant. In the 2nd focus group, both men and women were determined to share the same view that life is

shown to be life is a collective effort, and the women in the 3rd focus group were more passive than men. Male participants stated that the commercial put pressure on men and that the image of “I am the perfect man” was disturbing. However, the examination of EEG data did not detect the disturbance they mentioned. In the 4th focus group, both men and women stated that the actor and the actress were portrayed as how they should actually be. The 5th focus group stated that the actor and actress were portrayed as the desire of women.

Question 8: Did the actor in the commercial “ironing” and “babysitting” excited you, or how did it make you feel? Do you have a division of labor in your home?

Female participants stated that excitement and curiosity are intertwined. Male participants, on the other hand, were divided into 3 groups as “I was never excited”, “It was strange” and “I was nervous”. The examination of the EEG data showed that the scene where the actor took the baby monitor created excitement. The division of labor answer was even more surprising. “How do you think the actors and actresses in the commercials you watch are presented?” question was answered by the 4th with “how they should actually be”, but they stated that there is no division of labor in their homes. They stated that they are on the same page when the division of labor is child-oriented, but they had different ideas about housework. The idea that works such as ironing, cleaning, and dishwashing are the duty of women prevails. Although only 10 of the 25 women advocate the idea of sharing life, 15 of them stated that they adopted the definition of the women’s duty. Although 20 of the 25 male participants talked about modernity and solidarity, they stated that they did not help their wives at home with housework. The remaining 5 men stated that they shared the housework as much as they could in every aspect except ironing and cooking. Furthermore, the data collected at the end of the study were summarized and the participants were asked about their opinions about the accuracy of the summarized data. Raw data and study results will be shared with the subjects after the study is published.

Discussion, Conclusion and Suggestion

In this study, we aimed at understanding the differences in the representation of the situation of women and men in terms of gender perception in advertising texts. For this purpose, we used EGG and Focus group methods based on the qualitative information processing method used in social sciences. The answers provided to the questions in the study reveal many gender differences. Many previous studies state that women are more likely to be cast in commercials than men because they are the main target of marketing. This is because women assume the responsibility for the management of the family budget, as well as assuming the primary responsibility for both children and the elderly.

The image of men and women is based on gender stereotypes. While the public area corresponds to a greater male representation, female representation is greater in the private area. Within this context, the advertising message communicated to the consumer is to make the customer feel that the product is exactly what they want. So much so that sometimes consumers may buy many products that they do not need because they are affected by their commercials.

It is a well-known fact that the main goal of the commercial is to sell the product. But while advertisers use their creative minds, they try to exploit the weakest points of people. While advertisers abuse the beauty and sexuality of women, they reinforce the secondary role of women in society (Hanic et al., 2009). Especially the commercials of cleaning products, detergents, and food, it is emphasized that women are solely responsible for the home; and gender equality, which is one of the most pressing issues in today's communication environments, reveals the contradiction of the media.

The comparison of the focus group answers with the EEG data determined that the participants did not really express how they felt. The reason for this was determined as the participants in the group being influenced by each other's thoughts and not being able to clearly express their thoughts. The answers provided to the questions reveal contradictory answers.

Our research provides information on gender perception in commercials. As Pollay (1986) mentioned, advertisement "is a true mirror of life, a sort of fossil history" (Rodríguez & Toro-Alfonso, 2002). From this point of view, the measure of the images, characters, products, scenarios that occur in television commercials allowed us to have an idea about a specific society. However, it is observed that the commercials mostly reflect one part of society favoring youthfulness and beauty, leaving for example old, fat people underrepresented.

This study presents some limitations. Although we analyzed the television commercial using EEG and the focus group method, final treatment differences based on the gender of the broadcaster were not addressed. Additionally, the study does not compare the results of the study with the commercials in other countries. Such a comparative study can be quite enlightening in highlighting stereotypical gender differences between these countries.

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THE EFFECTS OF GENDER ROLES ON THE MEDIA INDUSTRY FROM THE PERSPECTIVE OF WOMEN MEDIA WORKERS

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Introduction

Do men and women living in the same society have different lifestyles, expectations, demands, interests, and even distinct personality traits that are separated in harmony with their biological gender? If we put aside the individual viewpoints, the answer will be yes in all societies, from the most developed to the most underdeveloped. Long before Ann Oakley had conceptualized these different definitions of roles under the name of gender in 1972 by separating them from biological sex - since the birth of the patriarchal society - there has been this divergence. As a matter of fact, according to Keskin and Uluşan, the most time-resistant patterns of patriarchal societies have been those that define “femininity” and “masculinity” identities and their relationships and behavior (2016: 50).

Within the framework of the implementations that favor educational status, awareness level, or pro-gender equality practices in the developed western countries, it is seen that the gender problem has made significant progress. However, considering that there still exists a gender equality ranking among the countries around the world, the problem has not been solved completely, hence the discussions on the root causes and possible solutions methods continue.

The media, as a social institution, is the producer and reproducer of gender roles. In addition to the information we choose, learn and adopt in line with our level of education and consciousness, the relational patterns created by society, media, and advertising also affect our connotations and influence our perspective or behavior on events and phenomena.

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The media, on the other hand, offers employment opportunities as an economic sector. Nevertheless, the media does not only operate as a profit-making organization. The media that produces semi-public goods and services is obliged to act within the framework of social responsibility theory. Consequently, financial loss or decline in productivity is not the only negative consequence of negative discrimination against women. The media also has a direct contribution to the establishment of social roles. For this reason, it can be argued that the employment of females from the highest level to the lowest level, especially in the media sector, can make a difference in favor of gender equality in the formation and dissemination of media contents besides economic performance.

Media exists in the intersection of the Prometheus-like career and relational career that is put forwards earlier by Ch. Baudelot and R. Establet when describing gender discrimination in the educated workforce. It is close to both power and relational space (cited in Tufan-Tanrıöver, 2000: 172). In this sense, it provides jobs for both men and women, even in societies where gender roles are sharply separated. In areas where competence relations and power take place, men are often positioned, whereas, in areas where human relations and visuality come to the fore, women have a say.

On the other hand, media that reflects the patriarchal ideology existing in the society guarantees the solidity and sustainability of the current order with the contents that support, expand and reproduce the masculine domination already existing in the society. At this point, the increase of female employees in the media does not produce a satisfactory solution. Female employees who are aware of gender equality and sensitive to the impact of the formation of media content on the social gender order should be included in the management and decision-making mechanisms.

The subject of this study is to analyze the media in terms of gender roles as an institution that produces and reproduces gender roles and to determine the current situation through the perspectives, observations, and individual experiences of women employees.

The in-depth interview method was used in the research. 27 semi-structured questions were detailed and directed to the participants during the interview held between 5-15 January 2020. The interviews lasted an hour on average. The sample of the study consists of five participants operating in different departments of the media sector and living in Istanbul. The identity information of the interviewees was kept confidential. Participants selected by the purposeful sampling method were determined by taking different departments such as in front of the camera, behind the camera, and the technical team into account to reveal the differences that the industry shows / can show. There is no manager among the

interviewed participants. Female managers were excluded from the scope as they are seen as a different subject of study. The study aims to identify the problems arising from gender roles in the media, which is seen as a tool in the formation of gender roles, within the framework of the perspectives and experiences of female employees and to help develop solutions. For this reason, possible problems have been tried to be revealed within the framework of sectoral segregation, mobbing and sexual harassment, body politics, and wage inequality, directly based on the perspectives of female employees.

Table 1. Interview List

Participant	Age	Profession	Marital Status
G1	32	News announcer	Single
G2	28	News announcer	Single
G3	40	Broadcast Operator	Married-One kid
G4	24	KJ Operator	Single
G5	31	KJ Operator	Single

The Concept of Gender and Gender Roles

It is possible to explain gender as the redefinition of the concept of gender, which indicates biological differences in the male and female bodies, within the framework of the current power relations in society. However, the concept of gender is a “neutral” concept. Possible or existing differences can be created in favor of men or women; situations, where no differences are seen, are also theoretically possible. Referring to the difference between gender and gender, Dökmen says that the real differences are “innate, undeclared, irrevocable and permanent”; gender differences are “differences created by society” (2014: 23).

The distinction between gender and gender is formed as a result of the distribution of social roles related to men and women within the framework of biological sex (Bhasin, 2003: 7). In other words, the behaviors expected of men and women by different societies and cultures constitute social roles. Gender roles are defined as socially meaningful activities that different sexes do differently (Mayatürk Akyol, 2015: 11). In this context, different behavioral patterns expected of men and women can emerge in each society. Gender roles take their starting point from gender. Gender determines how men and women are positioned in private and public spaces, to what extent and how they can participate in social life, and how they represent (Ökten, 2009: 302).

The social structure in Turkey reveals that women’s emotional expectations are more intense in social relations and attributes a duty to women in establishing and maintaining family unity (Ersoy, 2009: 14). It can be said that this perspective and role description of women does not change much in business life.

The increasing employment of women in economic life is the result of a social change brought about by the Industrial Revolution. This change in production patterns and the increasing labor requirement led to the emergence of the concept of a “paid female workforce” (Özkoç, 2015: 384) while also causing breakdowns in gender roles. Today, in addition to economic realities and requirements, gender roles are tried to be redefined and supported by legal regulations within the framework of differentiation of women’s needs and expectations and their desire to take an active role in business life. However, equality provided only at the legal level is inadequate in practice; can be rearranged within the framework of various gaps for employers. The law creates an abstract human class by ignoring the individual, class, and economic differences of individuals (Keskin ve Ulasan, 2016: 49). However, social life is shaped not within the framework of the principle of equality stipulated by law, but within the framework of the patterns of power (Berktaş, 2004).

From a woman’s point of view, work is the basis of the man’s liberation from the exploitation of women as a commodity within the framework of his financial dependence (Mayatürk Akyol, 2015: 18). On the other hand, apart from economic freedom, there is no reason not to accept that the desire for self-realization, which is traditionally expected to be in a man, the expectation and need for power and responsibility naturally exists in women. In other words, working life creates a space not only for the woman to get rid of masculine domination by meeting her material needs but also for the satisfaction of her spiritual needs.

Why Male Employees?

According to the “Turkey’s Women’s Employment Report Card in the EU Accession Process” prepared by the Foundation for Economic Development, the labor force participation rate in 2017 were 72.5% for men and 33.6% for women (Özbey, 2019: 10). In the same report, it is stated that executive women are at the bottom according to professional groups.

There can be many different economic, sociological, and psychological reasons for employing male employees instead of female employees in the workplace. Motherhood, physical differences, prejudices, stereotypes, economic and sociological reasons are examples of these. According to Williams, the most important cause of discrimination against women in the workplace is the “wall of motherhood” (cited in Selects, 2015: 60). She emphasizes that the wall of motherhood primarily affects mothers. However, every woman who has the potential to become a mother in the future is discriminated against in terms of recruitment, wages, and training as a qualified workforce in terms of facing the wall of motherhood by the employer (2018: 33). Employers can choose male employees in-

stead of female employees for the same job position with the idea that they are likely to become mothers in the recruitment process, they can go on maternity leave and cannot be dismissed while on maternity leave. On the other hand, this can lead to differences in wage levels. Özdemir emphasizes that women's education levels are higher than men's across Europe, and yet women's salaries are lower than men's (2018).

In addition to motherhood, the acceptance of marriage and domestic affairs under the responsibility of the woman, the idea that flexible working conditions will be prevented by the woman's husband, and the extra cost of presenting the woman visually were among the reasons why the woman was not preferred. However, flexible working hours of the media sector can also be an obstacle to the preference of women's employment because they are incompatible with the generally accepted duties of the woman within the institution of marriage.

In the interviews, the negative effects of the woman's taking place in business life later than that of men were also mentioned. At this point, society's view of men and women is important. It is the man who has to "work and bring home the bacon" in the eyes of society. This centuries-old understanding has caused the field of work to be shaped according to the needs and expectations of the man, and the woman who can carry different needs and expectations is expected to adjust to this masculine field.

There is a relationship between space and gender. For centuries, the woman who was excluded from the public sphere has been identified with the house, and the public spaces have been arranged within the framework of the wishes and needs of the man. At this point, it is also necessary to pay attention to the distinction between biological differences (relatively low physical strength, female-specific conditions such as pregnancy, period, etc.) and differences attributed to women within the framework of gender roles (feistiness, weakness, sensitivity, sensuality, emotionality, housework and, childcare for women).

Perhaps the most positive aspect of the theory, which Connell conceptualized as gender role theory, is that he proposes practical solutions for a reform policy. In line with the equality of men and women in the public sphere proposed by liberal feminism, many institutions and organizations today observe symbolic equality in terms of employment rates. However, this equality, which is provided without regard to the needs of men and women that can be differentiated within the framework of social norms, has led to divisions between women and women who are trying to keep their place or move forward by adopting masculine roles. It is not uncommon for a man to give up marriage or having children for his career. Again, the inability of a man to work late and go home is acceptable or even appreciated. On the other hand, a woman who made similar choices will face crit-

icism rather than appreciation. While a man in the same position can easily fulfill his wishes such as marriage and having children, the woman does not have the chance to realize them without making various sacrifices. In other words, he has to choose. In this respect, it is possible to say that there are several types of employees who differ in terms of opportunity equality in the workplace: men, single women, and married women or women with children. Suppose a single woman says, "I could have got married and had kids, but I put all my time into my work and my career. Therefore, it is my natural right to move forward and earn more." There is no such distinction between a single man and a married man.

In other words, women's pregnancy and childbirth processes are seen as a current and/or potential disadvantage in business life, and discrimination is applied between female employees who want to become mothers or who have such potential by the employer, and male employees and even single/childless employees.

However, research suggests that the so-called "maternity penalty" status-based discrimination is caused by employers seeing women with children as less competent and less business-oriented than women who do not have children (Benard and Correll, 2010: 617). Benard and Correll stated that the discrimination faced by women who prefer to be mothers does not end here and that these women face a different punishment when they succeed:

"Normative discrimination occurs when employers discriminate against mothers because employers perhaps unconsciously believe that success in the paid labor market (especially in jobs traditionally considered masculine) points to stereotypical masculine qualities such as enterprise or dominance. These qualities are inconsistent with the culturally expected characteristics of mothers. When working mothers violate these normative expectations by demonstrating a high level of competence and commitment to paid work, we expect them to be unpopular and seen as less warm and more hostile (e.g., more selfish, cold and deceptive) than other employees" (Benard and Correll, 2010: 617).

However, gender discrimination may not always be carried out overtly. It can also be carried out implicitly or indirectly, such as the arrangement of the working conditions or workplace that individuals knowingly or unknowingly adopt without regard to the needs of the woman (Dökmen, 2014: 121).

Fuegen and her colleagues discussed women's place in business and wage inequalities; "Young adult. Employee who can work at least 40 hours a week, who is always available to the employer, who can work for 40 or more years, who will not spare time to raise children" (Fuegen et al. 2004:740). At this point, it is clear that women will not be seen as ideal employees in the current economic and social order and working standards. In other words, the current order is still based

on men and their needs and expectations. In this context, Okin accuses marriage and family institutions of unfairness and suggests that Rawls's theory of Justice should also be applied inside the house: "What is not taken into account in the issue of equal opportunity is inequalities within the family; In fact, the gender structure itself is the biggest obstacle to equal opportunity (cited in Donovan, 2014: 354).

In a system where working conditions and hours are not flexible in favor of the employee and the family is not brought to the forefront, it is necessary but inadequate to impose legal obligations on employers to achieve equality between men and women.

Interviews show that the problems experienced by female employees in the media sector can be examined under five headings: Sectoral segregation, mobbing-sexual harassment, body policies, management, and wage policies. These topics were examined in line with the opinions of the participants.

Sectoral Divergence

Just as domestic labor is instrumentalized in the production and reproduction of gender, roles in workplaces are distributed and defined by gender, contributing to the reproduction of gender. In her "Work problem", Weeks states that workplaces are structured in connection with gender-regulated norms and expectations; "Paid and unpaid work continues to be structured [productivity] with the productivity of gender-differentiated labor, including the separation of both household roles and paid occupations by gender" (2011: 22). In the media sector, distribution and clustering following existing gender roles are noticeable. All of the working women interviewed stated that there is a sectoral divergence in the media. The distinction is generally seen as the choice of women in front of the camera and men behind the camera. However, it has also been stated that some areas in the sector are closed to women by managers.

Table 2. Sectoral Divergence

<u>No sectoral divergence</u>	<u>There is sectoral divergence</u>
	<p><u>G1</u> “There are very few women in positions of power and money, management and speaking, people who know. But there are, there are very valuable female journalists and anchors. I’ve never met a woman who works in light, sound and technique. But I think it’s because women don’t prefer them. In the fields of writing and oral expression, women stand out much more easily and can turn gender to their advantage. But you always work with managers and colleagues who ask you about your gender if you’re in front of the screen.”</p> <p><u>G2</u> “There are indeed more men behind the camera; Cameramen are mostly men. I don’t know, maybe it’s technical intelligence.</p> <p><u>G3</u> “Reporters, cameramen, friends are mostly men. I think it’s because of their physical strength.”</p> <p><u>G4</u> “In computing, in software, everyone is a man, so it wouldn’t be right for me to go in. That’s why I was blocked.”</p> <p><u>G5</u> “The industry is male-dominated. Many institutions do not want female employees for reasons such as marriage and child leave.”</p>

G4 stated that all of the employees in the KJ field are women in the institution where they are still working. In this respect, it is possible to talk about the concentration in favor of one of the sexes in different departments rather than equality for men and women.

Another distinction takes place in the field of cameraman ship. All of those interviewed stated that almost all of the cameramen were male. G4 stated that a female friend who applied for cameraman ship was not accepted because she was only a woman, despite having a qualified résumé.

At this point, it can be argued that female employees do not prefer the lines of work that are claimed to require physical strength or are not preferred by employers in these lines of work. It can also be considered that the settled bias is internalized by female employees, and they often do not need to attempt any initiative in this field.

In this regard, G5 stated that the sector is all male-dominated, that many institutions prefer not to employ female employees for reasons such as marriage and child leave, and that they undoubtedly say this.

Interviews show that the general opinion of female employees is that there is a sectoral divergence in the media and that some areas are closed to them. How-

ever, it can be said that the female employees interviewed thought that this was due to the innate characteristics of men and women and internalized it by taking it naturally. It is observed that female employees evaluate the criteria such as physical, power, verbal ability, technical intelligence, success in social relations in the context of different genders and separate their work lines in this context as male or female. At this point, it can also be said that women in a sense adopt and disseminate the male perspective. Female employees consider it natural to prefer men, especially in jobs that require physical strength and/or technical intelligence and, turn to the lines of work that they consider to be suitable for the characteristics attributed to them socially. Female employees who choose to go outside these limits are blocked first but are accepted to some extent if they achieve above normal success.

On the other hand, female employees seem to have accepted that owning nearly all of the workload arising from the marriage can leave them behind in the business world. In other words, the injustice of domestic work-sharing and the fact that the duties and responsibilities that society places on women within the family institution are greater than those of men are reflected in business life differently.

Mobbing and Sexual Harassment

According to Leymann, psychological terrorism or mobbing in working life means hostile and unethical communication systematically directed by one or more individuals mainly towards an individual. There are also cases where this type of mobbing is mutual. These actions occur frequently (almost every day) and for a long time (at least six months), leading to significant psychological, psychosomatic, and social harm due to this frequency and duration (Leymann, 1990: 120).

Leymann (1990: 121) classified mobbing encountered at work and collected it under five different headings:

1. Attacks on one's dignity (gossip, slander, ridicule)
2. Not allowing the person to express themselves, negative reviews expressed publicly and/or suggestive glances
3. Insulation from social relations
4. Giving meaningless, unnecessary, or degrading tasks
5. Threat of violence and violence.

Mobbing generally affects all male and female employees, but the fact that women are mostly managed in business and men have governed causes the phenomenon of mobbing to have a greater impact on women (Kelly, 2006:7. Ozkoc, 2015: 385). However, Leymann concluded in his research that women are again

responsible for mobbing women. According to the study, 45% of men and 55% of women who work under the same conditions are exposed to mobbing. 76% of men were mobbed by men, 3% by women, and 21% by both sexes, while 40% of women were mobbed by women, 30% by men, and 30% by both sexes (cited in Ozkoc, 2015: 385). The results of the research show that women are mobbed more and again by women. However, the mobbing that women apply and the mobbing that men apply differ in qualitative terms.

Interviews have revealed that women operating in the media industry often encounter mobbing at work. G4 stated the verbal abuse she encountered in the workplace as follows;

“I can give an example from very recently. Now, you’re questioning something, whether you like it or not. Why is this like this, why is that? Well, when I question things, they’re like, “You’re like that, and there’s more of you underground. ... There was a gentleman who said I was sneaky last month and last week he said I had so much underground.”

In this sense, it is seen that men’s mobbing practices consist of insults and demeaning jokes, especially over physical characteristics.

“Men are shapers and they approach women with shape. And when you’re working, for example, there are jokes about whether you can afford to give up this KJ. That’s how you get harassed. ... You’re coming without makeup, you’re sick. When you put on makeup; You’re very well-groomed. You’re being subjected to ridiculous jokes like your face is on the phone. It’s more like men doing it.” (G4)

Another mobbing element is the suggestions and warnings about “how a woman should behave”. G5, which was warned by a man at work about how to behave at work as a woman, stated;

“When I first got the job, I was under this kind of pressure. I’m a witty guy who likes to be sincere. When I first joined the institution where I work now, more than half the employees were people I knew before. I went to work, it’s a friendly environment, we talk, we make jokes. One day, he said, “Come on, let’s talk.” I went. ‘Look,’ he said, ‘you’re a naïve girl, watch out for the people who work here, watch your actions. I said no. Here you are laughing, winking, squinting... I said, “what”. So he sat there and watched me.”

However, the mobbing that women apply to women can come across differently. G5, which argues that women are more critical of women and mobbing their fellow women more, stated:

“I don’t know how it’s like anywhere else other than our industry. It’s more of a woman. It’s really the same in front of the TV or behind the camera. She’s more of an enemy. She gossips more, she denigrates more.”

Similarly, G2 stated that the content of mobbing varies according to the gender of the practitioner:

“It’s important to separate it this way, so in terms of demoralizing a woman, yes, women do it more, but men do the point of ‘I’m better in the industry, you came yesterday, you don’t understand. They’re both at different points, but of course, they still have a connection.”

G3, which claimed that mobbing in the workplace was mostly carried out by women, explained the reason for the mobbing as follows:

“Verbal ego. They succumb to their egos. Ambition and women aren’t as much as men. Unfortunately, she can be reckless, she can speak without thinking.”

“A lot, for example, the woman above you, the woman in your position as your supervisor or the woman who describes herself as the chief, let’s say you work under her, not as a status, but the units are different, she sees you as more successful. You get a thousand pounds less than her, but she can be ridiculous because she’s jealous of you.”

G1 described the mobbing she was subjected to from her female manager:

“For example, I’ve been through these things, and you assess it. After I divorced my husband at my previous workplace, I went to see that female manager. She heard I went there to see her. I think she texted me out of the blue to make me uncomfortable, like, “Don’t confuse your personal life with work.”

Women’s oppression of women can be based on internalizing gender roles and the prejudice that other women should adopt the boundaries they set and/or accept for themselves. In this sense, the presence of women on both sides of mobbing practices also supports the view that social prejudices and stereotypes are adopted and reproduced by women themselves.

Body Politics

It is seen that the meaning and importance attributed to the female body and the control applied to the female body differ historically. The control and oppression of the female body by masculine power dates back to the early periods when the man built a social life in which he could stand out in terms of his physical strength. However, it is possible to say that this control has taken on a new dimension in the modern age, especially in Western society, when the economic infrastructure is formed by capitalism and women begin to participate in public life. Traditional teachings determine the value of women through domestic activities and fertility, and today it is seen that this value is addressed in the public sphere within the framework of the requirements of the post-modern age (Karakaya and Cihan, 2017: 15). This time, the female body was also dominated economically.

Body sizes, facial beauties supported by cosmetic and aesthetic interventions, and clothing styles that sustain the fashion industry are presented as an integral part of the character of the woman in terms of increasing visibility, success, and respect in the public sphere. Donovan quoted the words of a Sudanese woman in a remarkable comparison and analogy of this oppression of beauty imposed on women; “You think we’re victims because we cover our heads and wear modest things. If you ask us, western women are the ones who are oppressed; because to please men, they have to have plastic surgery and show their bodies if necessary” (Donovan, 2014: 394).

Karakaya and Cihan state that the requirement of the female body to look good, which was necessary for the professions in the upper positions in the past, is among the most common demands of all business sectors today (2017: 13). It is also seen that the qualities attributed to women such as beauty, well-being, and elegance are often not expected of men.

Table 3. Body Politics

<u>Body policies are not enforced</u>	<u>Body policies are being implemented</u>
<p><u>G3</u> “The channel I worked on is conscious in this respect. We don’t put women in front of your screen just because they’re beautiful. But in others, it may be different. In some media outlets. She’s just beautiful, she is even unable to express herself... She’s just beautiful, so she gets the job. It’s the same with a man.”</p>	<p><u>G1</u> “If you’re not paying attention to your image, if you self-effacement, there’s no way you’re not going to get warned. There will be a mobbing.”</p> <p><u>G2</u> “Men don’t get pressured, but women get pressured into this visuality. Unfortunately, women without visuals cannot survive in the media.”</p> <p><u>G4</u> “It’s easier to get hired when you’re beautiful.”</p> <p><u>G5</u> “There’s no pressure on the technical staff, but it can happen in front of the screen”</p>

When we consider the media sector in general opinion; especially the woman working in front of the camera has to be well-groomed. It can be said that the same conditions apply to a man. However, the fact that the cosmetics, clothing, and aesthetics sector is turning female-centric cannot be ignored. In this sense, it is also common for women to increase expectations by triggering each other. From this point of view, it has been stated that the sanction of body politics is mostly mobbing. G2 stated in this regard:

“It’s more common in women. I’m telling you, we’re going to have to stick our sacks in ourselves sometimes. She demoralizes her more. yes, men, they usually look straighter. Usually, men just say it doesn’t fit. But other women... You

look so pale, no, you look like . . . , you're not like a woman, you're too flat, use a little more... I mean, it's mostly happening to women."

G2 states that women are under more pressure when it comes to visibility, and women who are not visually deemed sufficient cannot survive in the media. This pressure can come from both men and women. G1, a news anchor, also stated that their contract does not include a clause on body politics, but that they already have that commitment:

"If you're not paying attention to your image, if you're throwing yourself behind, there's no way you're not going to get warned. There must be a mobbing."

G1 stated that a similar pressure was not created on men and that this was due to women reacting to such pressures and seeking perfectionism:

"Imagine a man of the same standards who has taken 40+, some age... She's still stressed out about how I'm standing on screen, how my neck is, whether it's good if my light's good if it's bad. A man of the same standards doesn't have that. Journalist Mehmet Ali Birand, Ali Kırca... Do you know a female version? I never saw one. Their female versions are all rock and sound. I'll have kids and careers... I'll do that, I'll do that... We're more perfectionists with everything. Men are definitely and certainly more relaxed about it. I think in terms of image, we accept that shell, or we want to be like that. Maybe if she could say somewhere, what a brother, enough is enough, I can look anyway, it's nobody's business, and if a group can provide stability in that regard, that could happen. But it's very difficult, so it's about us."

G2 said that the warnings on this subject were mostly expressed indirectly by women and that the warnings were often expressed in implied and indirect ways by women:

"The media is a visibility and we agree here, but we have trouble at the point where we sexualize it. Of course, if we respect our work, whether we're bankers or teachers or something different, of course, we're well-groomed. All men and women... But if you're saying this care, not as care but to draw attention to different meanings, our women can suffer there. Men don't get pressured, but our women get pressured into these visuals. Unfortunately, women without visuals cannot survive in the media."

G4 stated that women's image is at the forefront throughout the media sector. According to G4, this is the case behind the camera as well as in front of the camera; "It's easier to get hired when you're beautiful."

In this sense, the struggle takes place mostly on an individual scale and within the framework of personal opportunities. G1 gave an example in this regard:

"For example, a friend of ours was asked to lose weight directly because 'you look heavier than you are on screen, lose a little more weight, you look big on

screen. She resigned. Then it was canceled. There was a backlog of processes that got angry with her” she said. “I think the manager is commenting directly there. For example, this person says she seems to have gained some weight. The corporate communicators are taking it too much for themselves. He or she is attacking that person without thinking about it. Well, what can you do about it? You can only fight individually.”

“Popular culture, shaped by the incitement of globalization, is particularly striking at the social roles of women; In all for-profit strategies, it transforms it into a commoditized figure. Here, the sexual side and dimension of the woman are highlighted rather than gender roles and values” (Ersoy, 2009: 218).

Interviews show that there is pressure on female employees, whether behind the scenes or in front of the camera, to be beautiful and well-groomed in the media sector. This situation, which is quite intense in front of the camera, decreases especially when women gain awareness and start to react when technical work is started.

“I get very involved in clothing, I say it when I don’t like the way you dress,” the G4’ executive told her; ‘I like your clothing, so I didn’t say anything to you’ he said, adding that he meant meddling in women’s clothing as if it were a natural thing, but that male employees at work never received warnings about it; ‘We have a boyfriend. He is sweaty. I’ve never seen anyone warn him.’”

The commoditization of women by popular culture not only affected the expectations of men but also changed the standards and expectations of women about themselves. Women seem to prefer to fight to reach them rather than fight the standards imposed on them by popular culture. In this sense, the pressure and mobbing they apply to each other supports this view. This process, which Ecevit and the Elçik see as the internalization of oppression, has reduced the visibility of the pressure of perfection and personal exploitation that women feel themselves by causing internal hegemony to be maintained without the need for external intervention (2013: 146). At this point, the woman internalized the perception of beauty imposed on her and became struggling to reach and protect her in the name of her own “health”, “beauty” and “happiness”.

In the media sector, where visuality is at the forefront, body policies are mostly applied to women; especially when it comes to the front of the camera, it is seen that the woman is commoditized as an “eye-pleasing object”. This situation indicates that the female body, which is dominated and controlled by being confined to the private sphere in the traditional understanding, is also oppressed and controlled within the framework of economic value today. In other words, the modern age did not reduce the control applied to women and the female body, it only led to a different dimension.

Wage Inequality

Along with long working hours, another most frequently complained point in the media sector is the wages. All the employees that were interviewed emphasized the low level of wages. On the other hand, it was frequently stated that there are wage differences between men and women having the same status and job description. Dökmen attributes one of the reasons for the ongoing wage differences, despite legal measures, to the fact that the women's expectations for themselves are lower than that of men (Dökmen, 2014: 123). In other words, one of the reasons for the problem is women taking it naturally and not questioning the lower wages naturally and taking their "presence" in the workplace as sufficient.

All of the female employees that were interviewed mentioned inequality in the wage dimension and stated that they think this is owing to the men's duty to earn a living for the family.

Table 4. Wage Inequality

<u>There is no wage inequality</u>	<u>There is wage inequality</u>
	<p>G1 "We also experience the perception that 'I am a woman, there is and will be always someone who will support me in one way or the other', we also experience the perception. So I can't say there is not ".</p> <p>G2 "There is no such thing in my workplace, I mean, but have I seen or experienced such things in the different places where I worked? Yes, I have.</p> <p>G3 "Female staff receive 1,000 TL per week, while male staff receives 1,500 TL. Why, because he earns the living of the family."</p> <p>G4 "Probably, they pay him more, saying that he has more expenses and more responsibilities."</p> <p>G5 "We hear that men earn more. It probably stems from taking care of the household responsibilities."</p>

Accepted for centuries, the tradition that men are has to earn the living for the household still finds its reflections in today's changing economic conditions and social structure. In their research examining the gender wage inequality, Penner and Torro-Tulla stated that the increase of female managers and their mentoring to other women could be a positive step in eliminating these inequalities (2010: 84). In Turkey, women at all levels of education are paid lower wages than men with the same education level (Özcan, 2019: 10). In other words, gender pay inequality is not unique to the media industry. It is observed that media sector employees also accept this situation as a social reality.

At this point, it can be thought that the gender inequality in the family, which is the core of social life, has spread to the other social life spheres. The main problem is that this situation is accepted naturally by everyone, especially female employees, and in a sense, it is internalized and maintained.

Women Against Women

Another important issue regarding gender stereotypes is whether these patterns are internalized and reproduced by women and whether they are used as an element of pressure among each other. The definition of womanhood cannot be configured solely according to men. While creating their subjectivity, women also refer to the other women. So is the middle-class femininity, which in feminist literature underpinned the definition of “woman” until the 1980s - it describes itself as “not her” compared to the man, but even more so than other women who are not like her: ignorant/educated, dirty/clean, old/young, ugly/beautiful, poor/rich (Bora, 2010: 23). For this reason, analyzing women’s relationships with each other and the way they define each other plays a major role in understanding gender roles.

De Beauvoir, who claims that women are defined as “the other” concerning men, argues that the approval of this definition is produced by the women and accuses women of being collaborative to some extent. Still, according to De Beauvoir, the reason for this lies in the fact that women are separated from each other; women have never been able to define themselves as a collective subject (cited in Donovan, 2014: 236).

Social gender stereotypes are not created only by the pressure of men on women. At the same time, there are pressure women put on themselves and other women. In this sense, raising awareness is important for women to put an end to the verbal violence and oppression that they willingly or unwillingly cause.

In the stereotyping of gender roles and their reflection on the social life where legal equality is accepted to exist, the effects of women’s internalization of these roles and using them on and against other women are also seen. Within the framework of these roles, women draw boundaries for themselves and their fellow women and are the first to punish those who dare to go beyond these boundaries.

Table 5. The Perspectives of Women Employees for Women Employees

Positive	Negative
<p>G4 “She also passes through what you have passed. So the style of speaking while warning you can be softer and different. But a person who has never crossed this road gets more brutal and sharper.”</p>	<p>G1 Jealousy, the trait of jealousy - this evil feature – is something more common in women. By nature... “</p> <p>G2 “The pressure to be well-groomed, to be better, more beautiful, the concept of beauty, the pressure to feel inadequate comes mostly from women. You know, there is something like this in society, if a woman suffers from her mother-in-law, she can also get brutal with her daughter-in-law. However, as she has experienced the same things, she needs to empathize, but I do not know if it is the desire to cause pain ... “</p> <p>G3 “The women upset the women. Orally. Ego. They succumb to their egos. “ “She is jealous of her success, jealous of her marriage, jealous of her relationship, jealous of what she wears, jealous of the money she spends. The women are always jealous of the women. This is reflected in the working environment. For example, the woman above you is the woman in the position of your supervisor or who calls herself a chief. Let’s say you are working under her. Not in terms of status, but say, the units are different. She sees you as more successful. You earn a thousand Liras less than her, but the woman acts nonsense only because she is jealous of you. “</p> <p>G5 “It seems to me that the women misbehave more towards the women for some reason.” “In our sector, especially in technique, in stage management, if a director or an editor is a woman, her approach to women is different from her approach to men “ “For some reason, she is a dear to them, a villain to us”.</p>

In general, it is seen that four out of five women, who were interviewed, stated that it was more difficult to work with women due to reasons such as “jealousy, incapacity, ego”. Similar answers were received about the pressures of mobbing and body politics. This situation indicates that one of the obstacles to gender equality is that women internalize these roles, they compete with their fellow women, and they do not support each other in the field of work where they are limited compared to men.

Management and Women

Gender stereotypes are not only descriptive; they’re also prescriptive. In other words, gender stereotypes not only show the differences between how men and women are; At the same time, behaviors that are appropriate for each reference to the norms of how men and women should and should not be (Heilman

et al, 2004: 416). The descriptive component of gender stereotypes consists of beliefs about the characteristics that women should have, while the prescriptive component consists of beliefs about the characteristics that women should have (Burgess and Borgida, 1999: 668). This distinction causes sexism to appear in different ways. Accordingly, being socially sensitive and service-oriented is considered among the characteristics that women should have; Confident, harsh, and success-oriented behaviors, which are believed to be incompatible with the desired behaviors for women and associated with masculinity, are considered unacceptable for women (Heilman et al, 2004: 416).

Looking at the historical process, it is seen that women are always considered emotional, intuitive, and subjective and are considered qualified to establish and maintain personal relationships within the framework of these qualities (Ayyildiz Ünnü, 2015: 220). Although they are often described as weak and hysterical, it is thought that women still perform most of the emotional and domestic work (Coppock et al. Ayyildiz Ünnü, 2015: 220).

Most high-status jobs, such as management, are “masculine,” meaning that the characteristics associated with success in these jobs are stereotypically related traits to men. Success in high-status masculine jobs is considered proof that a person has active, masculine qualities (Heilman, 2001: 660-61).

The concept of “glass ceiling”, expressed by Morrison and his friends, represents the impenetrable wall that a woman reaches at some point in her career (Heilman, 2001: 657). Rudman found in his study that women who “excel” with masculine traits in the workplace are more competent but also less “pleasant” and workable (1998). In other words, women with a high definition of employment are not only considered to have managerial qualifications but also lack qualities that are considered feminine. Therefore, women who operate in high-status jobs are considered either competent and unlovable or likable but inadequate.

With the latest data following the progress of 30,000 company executives, Lyness and Judiesh have shown that women at the top levels of the management hierarchy receive lower promotions than men (Heilmann et al., 2004: 416). In other words, women who can achieve success in a male-dominated sector by being associated with the attributes attributed to men are punished with both wage differences and negative social relationships.

In our society, the concept of a manager is directly associated with the man; it is generally accepted that female managers cannot be competent and effective if they do not have masculine characteristics. It is seen those female employees who prefer to work with female managers also associate these preferences with characteristics that are considered feminine (empathy ability, understanding, etc.).

Table 6. Management and Women

I'd rather work with female executives	I'd rather work with male managers.
<p>G4 “I would say it’s easier to work with a female manager. He understands you somehow. He’s trying to reconcile. But when you’re with a male executive, what he says is the law, and you have to enforce it. He doesn’t even give you a chance to question them most of the time. That’s why I’d rather work with a female manager.”</p>	<p>G1 ““It’s easier to communicate with a male manager.”</p> <p>G2 “I want to say woman, but I also don’t. Of course, there are successful female managers. But I have seen men manage some crises better because of this dominance of logic.”</p> <p>G3 “The male manager has a better chance of empathizing with his wife, brother, or sister.”</p> <p>G5 “Women are harder in our industry for some reason”</p>

In general, it was seen that female employees did not prefer to work with female managers and thought that male managers were more effective. Another thing to focus on is that female employees do not include management in career planning; it seems that they identify it with masculinity and even prefer male managers. The acceptance of female employees to stay behind in this sense was more associated with “fear of becoming pointed” in interviews. G2, a 28-year-old news anchor, and producer, said of the distinction between men and women in the media:

“In the same way in the media, men can be a little more dominant. A woman can prefer self-preservation. When you defy this dominance, you can become pointed this time. They can say you start to sound too loud; you can be seen distinguished in that society.”

When asked about the harms of “become pointed”, G2 replied:

“There can be exclusion, especially for male employees. Now, women have been active in the workplace for maybe a decade or two, but when we look back 20 years ago, that rate was very, very small compared to now. ... We fear being a little more excluded because men are more present in the industry, maybe more comfortable as a structure. We’re afraid we’re not going to get offended. That’s why we don’t want to get too sharp.”

Despite all these negative factors and acceptances, it is seen that women who have “reached” managerial status are again not preferred and criticized by female employees. G2 also expressed its view of the woman who has achieved executive status:

“So, she can be viewed as a strong woman, especially by her fellow women. Especially for men, of course, this woman’s own life needs to be looked at. Women exist in the industry, they have proven themselves, they are strong. He’s also

appreciated if he's got a marriage that's going well, kids growing up. But if he's single, especially if he's divorced, he's like, 'Look, you, see? She got caught up in the job, she wasn't home at the time, look, she's without a husband, look, her husband just left,' she said.

A significant number of women who have managed to exist in the workplace by getting out of their traditional roles to prefer to accept and "not excel" without questioning what they are given, shaping their goals in modest dimensions that will not be far from the traditional framework. G1 expressed this point of view and low expectation as follows; "We women need to shape their goals, so I feel like we don't want to be CEO," she said. The interviews revealed that management is not involved in women's career planning; a significant majority of interviewees mentioned the difficulties of working with female managers for different reasons. At this point, it is seen that gender roles are internalized by women and their expectations of business life are shaped in this direction.

Conclusion

Gender discrimination continues to exist today due to various reasons and motivations. However, since the 19th century, gradual developments have been made within the framework of both women's awareness and economic freedom needs and demands, as well as changes in economic life.

In addition to being an economic sector, the media sector is important as an area where social roles are produced and reinforced. The fact that women who have developed awareness in this sense in the sector are more involved in decision-making will have important results not only in the sectoral sense but also in the social dimension.

Discrimination between men and women in business is not exclusive to the media sector. When we examine the economic dimension, it is seen that sexism is the result of the traditional designation of business life according to the needs and expectations of men.

It is clear that being a woman will be seen as a disadvantage and will not be preferred by employers in a system where flexible working hours and conditions are not observed, the duty to protect the family is attributed only to the woman, the family is not brought to the forefront, performance is evaluated according to working hours.

On the other hand, a significant segment of society still thinks that tasks such as childcare and domestic work belong to the woman, while the man "should help". This indicates that the woman operating in business carries more workloads, both domestic and non-domestic, than a man. Those who think that this will negatively affect the performance of the woman are hesitant to employ fe-

male employees. If the woman chooses to be a mother, the hesitations increase, and it is thought that the requirements of being a woman and a mother contradict the requirements of business life. In this case, the woman has to choose between being successful in business life and being seen as a good wife and mother. In this sense, it is seen that discrimination is not only due to gender roles, but also the economic order shaped by the expectation of employees. Correcting and improving this situation requires much more than gender studies to be reshaped within the framework of the social roles of both sexes.

Other reasons for sexism in the media seem to be related to traditional definitions of femininity and masculinity and society's expectations of male and female roles. While women are made to feel obliged to be beautiful and well-groomed, men often have no such obligations. The male does not receive criticism of his appearance and is evaluated only by his performance. The basis of this view is the fact that the woman is still seen and presented as a commodity.

Mobbing is largely carried out by women and again by women. In other words, prejudices and prejudices regarding women and femininity are not produced only by men; it is also produced and/or adopted by women and used against other women. At this point, it was observed that women are again associated with concepts such as ego and jealousy by women, and that competition between women in the field of work is especially manifested by mobbing.

The interviews are consistent with the belief that there is a sectoral divergence in the media. While technical work is mostly carried out by men, women are preferred and employed in areas where visuality and social relations are at the forefront. On the other hand, it has been stated that the management staff consists almost entirely of men. Traditional opinions such as that the man is mastered in technical matters and that management are considered suitable for men due to the attributes attributed to the man such as enterprise, ambition and individuality continue to dominate the media sector. However, it is seen that women are also employed in technical jobs.

As a social institution, media is important in the creation and maintenance of gender roles. In this sense, the media can be used as an effective tool to fight and recreate stereotyped gender roles. In this respect, it is necessary but inadequate to increase the number of female employees in the media. The media needs female employees who will take part in decision-making and have increased awareness in this sense. On the other hand, in cases such as marriage and motherhood, the tasks often attributed only to women in line with gender roles are seen as a deficiency by the employer and cause women not to be preferred. In other words, equality that cannot be achieved in the home is reflected in the work-life and causes the woman to look inadequate as an employee.

Another inequality that reflects social roles is wages. Tasks such as housework and childcare are attributed to the woman and the woman is considered to be able to work in the time left over from these tasks, while the man whose main task is considered as home support is subjected to positive discrimination and receives higher wages.

A similar situation manifests itself in the expectation of settled and internalized roles, sectoral divergence, and management. Legally, there is no reason to prevent a woman from working or becoming a manager in a technical field. However, the distinctions in the media sector have become largely clear. Within the framework of the interviews, it was observed that the sectoral divergence and the hierarchical structure between the sexes were accepted by women and that although a transition between sectors rarely seemed possible, they did not have any motivation to take the position of manager. However, the effect of the smallness of the sample on this situation should not be ignored.

In general, the media reflects the structure and gender roles that prevail throughout society not only with the contents it is formed but also with its sectoral and hierarchical structure; egalitarian views remain in the minority or cannot find a place in practice. On the other hand, it is possible to say that there are female employees who are aware of this sense and who are trying to make their voices heard in the media, which has an educated working audience.

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A PHENOMENOLOGICAL FIELD RESEARCH ON THE NEGATIVE CONDITIONS AND SEXIST ATTITUDES EXPERIENCED BY TELEVISION SERIES ACTORS

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Introduction

The negative working conditions of the television (TV) series actors, harassment on the sets, insecure environment, and gender inequality have been among the most debated issues in Turkey in recent years. Although the Actors Union, which was founded in 2011 by “actors performing in the field of the stage, curtain, screen, and microphone”, maintains critical studies to create a unity of action and discourse in this area, that scientific studies do not have enough coverage of research on negative working conditions in the sector and it is the only power that determines the conditions of the sector’s precarious labor market make it difficult to change this structure. While academic studies conducted to date are limited to representation policies in TV series, the fact that the actors who reflect these representations on the screen are the leading actors of the labor market, which has adverse conditions, is insecure and discriminatory, is ignored. To this end, this research aims to guide/shed light on the industry and academia by evaluating the problems of the actors in the TV series industry in the context of mobbing, burn-out syndrome, stress, sexual harassment, and work-family conflict. This study is significant in terms of showing that the problems experienced by the actors, especially gender inequality and discrimination, are recognizable, preventable, scientifically definable, and measurable.

The universe of the research is the TV series actors in Turkey. In the current study, the purposeful sampling method is used to determine actors from different

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ages, gender, and cast groups selected from random TV series. The basis of this sampling is to use one or more sub-segments of a population purposefully determined for the aims of the research. Purposeful sampling can also be defined as making a most suitable part of the universe for the problem the subject of observation (Sencer, 1989). This method has been chosen to conduct in-depth research and select conditions that are rich in terms of research.

In determining the problems of the TV series actors, a literature review was conducted within the framework of the previous academic studies. The problems experienced by the actors in their careers were investigated within the framework of a phenomenological design by adopting a critical and screening approach. The main reason for applying the phenomenological method in the study is it accepts the fact that TV series actors work under discriminatory and unfavorable conditions as a phenomenon and puts an effort into conveying the observations of those who experience this phenomenon. Phenomenological research aims to explain individual experiences universally. This pattern reveals a holistic description based on “what” and “how” the individual experiences. The most significant factor in determining this method in the study is that it provides the opportunity to explain the experiences of the individual/individuals regarding the phenomenon/phenomena both subjectively and objectively. As Creswell stated, phenomenology is not only a field of description but also a pattern in which the researcher can interpret the experiences and determine the general characteristics of the phenomenon (Creswell, 2018). For this reason, it can be stated that it has a unifying effect.

In the study, in which qualitative research method and semi-structured interview technique were used, interviews were conducted with actors of different gender and educational background, between the ages of 35 and 55. As stated by Creswell (2016), interviewing 5-25 people are considered to be sufficient in a phenomenological study. To this end, the number of participants, selected from the main cast, character, or guest actors in different TV series, was determined as 11. Semi-structured interview questions were used in the interviews, but the data was collected by going beyond the question-and-answer technique and allowing the free flow of the interview. The questions that needed to be answered were asked to the interviewees at the end of the interview. A semi-structured interview is a method in which certain pre-determined questions are asked systematically and consistently to the participant while the interviewer can also go beyond these questions (Berg and Lune, 2015: 136-137). Interviews were conducted with 11 TV series actors for the research. Relevant literature was utilized in the preparation of the interview questions. The interviews that were conducted face-to-face or via telephone took an average of 40-50 minutes.

In analyzing the data, the code list was finalized as a result of the coding process using the content analysis method. In the coding process, meanings and regularities were collated under themes (Merriam, 2013: 173). Content analysis themes consist of a systematic and consistent analysis of data aimed at determining meanings, and interpretation of data that can answer the research problem (Berg and Lune, 2015: 380). Also, the real names of the interviewees were not included in the study so that they could express their opinions more comfortably.

The Hierarchical Relationships and Inequality Constructed by the Production of Immaterial Labor

From the moment societies exist, they begin to develop their labor styles and organize their lifestyles as well as social relations. With the end of the 20th century and the beginning of the 21st century, industrial labor transforms into *immaterial labor*. Especially such sectors as the cinema and television that include information, communication relations, and emotional expression produce their hegemony over *immaterial labor*. The structural dynamics of the sector also become operational with the network of hegemonic relations determined by those who have power and capital structure. Hard and Negri's (2004: 122) definition of *immaterial labor* is shaped by a model of solidarity based on hierarchical relations between subjects rather than class conflicts. This model shows similarity with the concept of objective operation mentioned by Marx despite the power and political power relations between subjects and its fragmented hierarchical structure. *Immaterial labor* is a type of labor that includes communicative, cognitive, or intellectual problem solving, symbolic and analytical tasks, or linguistic expressions (Hard and Negri 2004: 122). Since this immaterial labor of body and mind creates effect rather than emotions, it is referred to as *affective labor*. It enables the production of feelings by activating certain effects such as joy and sadness according to the organism's current reaction (Hard and Negri 2004: 122). Acting also literally provides communication with the audience through the production of *affective labor*. On the other hand, affective labor and power relations make sexist attitudes or discrimination even more acute in the cinema and television sector and are particularly effective on women. When the problems in the entertainment industry that makes this production are considered, it is observed that such phenomena as harassment, assault, discrimination, mobbing, and inequality are reproduced every day not only in Turkey but also in most industries of the world with the influence of the neoconservative perspective.

The beginning of the “#MeToo” movement in this area can be considered as one of the actions that the industry brings to the forefront since it does not want to ignore these problems. In the 2000s, studies on gender inequality and

adverse conditions in the entertainment industry and performing arts started to be conducted. With the study conducted by Kleppe and Røyseng in 2016, sexual harassment in the theater world was made visible while discrimination and sexism became visible in creative industries through Hennekam and Bennett's study conducted in 2017. Societies' evaluations of the negative conditions women and men are exposed to in affective labor production differ. It can be stated that the relationship between the meanings attributed to gender roles and cultural norms lies in the basis of this difference. The fact that the meanings of gender roles develop and differ over time within the cultural structure causes inequality to be stratified in this industry, which is named creative, entertainment, or show. Adverse conditions starting with gender inequality begin to grow exponentially in areas such as differences in the economic levels, hierarchical relations, and the labor line. At this point, the degree to which people are affected by inequalities and adverse conditions also differs. From the main cast to the guest actor, the costume designer to the make-up artist, people in the TV series industry have different experiences of exploitation in the context of the labor line. Ursell's conceptualization of the labor line could be utilized to make sense of these exploitation dynamics.

Ursell states in his study examining the modes of TV series production that there is a "line" that cuts wage labor in the middle. The workers in the line in this conceptualization are divided into two as "above the line" and "below the line" (Ursell, 2000). This line is a line that points out the qualifications of the subjects and is directly related to the labor process (Braverman, 1975). However, by forming a hierarchical structure with power relations between the subjects, actors who are placed above the line also play an active role in the formation of labor exploitation by capital (television channel and producer). At this point, it can be claimed that the negative conditions and inequalities faced by the subjects working below the line are more compared to those above the line. When faced with long and insecure working conditions, mobbing, and harassment, subjects under the line are either removed from the working environment by being replaced with other people/crews determined instead of him/her/them or silenced with this threat. The work environment based on the unequal power relationship causes the discriminatory acts towards people who are hierarchically positioned in lower categories to become more obscure. However, power and power relations are a bit more complex for subjects above the line compared to those below the line. It can be said that the continuity of the role in the TV series or the concern about the disclosure being on the agenda produces a preventive effect for harassment to be experienced in this group. On the other hand, research shows that female employees (actress/set worker) in both groups have similar experiences in the sector.

Female actors, who approve and accept the demands of masculine power with the concern of exclusion, become more vulnerable to sexist attacks due to factors such as competitive working environments, informal relationships developing in these environments, or charismatic leadership (male actor, producer, or director). Long working hours cause all actors, especially women, to face adverse conditions and accept unwanted conditions/actions/attacks in the face of them. The first concept that makes these actions/attacks operational is mobbing. It is seen that mobbing, which is defined as psychological terror, psychological harassment, and the recurrent hostile harassment and assault of the employees by their employers, colleagues, or employees in their business life, is among the most prominent problems of this sector. While the word mobbing is essentially defined as a form of violence perpetrated by a group, this term also includes the disturbing conducts inflicted by a single individual on another (Einarsen and Skogstad, 1996: 185-201). International Labor Organization (ILO) defines mobbing as “acts that aim to take revenge treacherously, brutally, unscrupulously, in a way that destroys self-confidence, and by disregarding the pride of one or more employees”. For mobbing, which includes all kinds of humiliating behaviors, threats, and violence, to be considered as a crime, it must occur regularly over at least 6 months (Leymann, 1996: 165-184). However, the fact that actors who produce *immaterial labor* / *affective labor* frequently encounter similar conducts during daily working hours that last less than six months but longer than standard workers’ make the definitions of mobbing in the literature ineffective. Nowadays, this concept, which is under discussion again, creates an obligation to accept attitudes and behaviors that would not be accepted in standard working conditions and prepares the ground for burnout syndrome, which is the second compelling concept, especially for female actors. The term burnout was first suggested by Herbert Freudenberger. Freudenberger observed during his studies in the clinic that most of the volunteer employees worked in their jobs with great enthusiasm for almost a year, but in the following process, they suddenly quit their jobs. In the period after the interviews conducted with the volunteers, the term burnout, which they used to describe the emotions they experienced, acts as a guide in explaining the concept (Yılmaz and Turan, 2007: 446). Burnout is defined as “the depletion of the internal resources of the individual as a result of failure, wear, loss of energy and power or unfulfilled requests” (Shepherd et al. 2011: 397). Components of burnout syndrome are burnout, which Maslach divided into 3 main dimensions as emotional exhaustion, depersonalization, and the low sense of personal accomplishment (Enache, 2013: 170-174).

Emotional exhaustion, the individual dimension of the burnout syndrome, is one of the main indicators that an individual is experiencing burnout. While

the individual feels tired and exhausted in this dimension, s/he cannot find the strength to recover himself/herself. In depersonalization, which is the interpersonal dimension of burnout syndrome, the individual is in a dull and distant state by moving away from his/her work and people. The low sense of personal accomplishment, which is the last dimension, expresses the tendency of the individual to make negative evaluations about himself/herself. In this dimension, the individual loses faith in himself/herself by feeling useless, ineffective, and unsuccessful (Seçkin, 2017: 231). The fact that actors who produce *immaterial labor / affective labor* prefer just to sleep during the time given to them to rest after long working hours without repos and deprive themselves of social and emotional relationships causes a process that triggers burnout syndrome to occur. Moreover, it can be stated that especially female actors regard long working hours as a negative factor in establishing a family or maintaining family relations.

Work-family conflict is defined as “the type of conflict that occurs because the role undertaken by the individual prevents him/her from fulfilling his / her family obligations” (Çağatay, 2012: 49). Work-family conflict is recognized as a specific type of conflict between roles. This type of conflict occurs in the case of a conflict between the role of being a family member and the role of being a member of an institution (Efeoğlu and Özgen, 2006: 237-254). Work-family conflict is a state of conflict in which one’s roles conflict with each other because the individual has multiple roles simultaneously, such as being a working mother or father, a spouse, and an employee in the workplace (Dubrin, 1997: 116). Parasuraman and Simmers (2001: 22) describe the work-family conflict as “the incompatibility situation experienced due to the simultaneous emergence of work and family roles”. According to Frone and Cooper (1992: 724), the relationship between work and family life is two-way, and accordingly, the work-life of an individual can affect his/her family life as well as his/her family life can affect his/her work life. Although there is a strong relationship between family and work in the work-family conflict, differences are observed when the factors that create the conflict are considered (Casper et al., 2002: 99-108). Work-family conflict is handled in three groups in terms of structural differences. These are time-based conflict, strain-based conflict, and behavior-based conflict (Carnicer et al., 2004: 466-474; Elloy and Smith, 2004: 17-27; Bruck and Allen, 2003: 457-472; Fu and Shaffer, 200: 502- 522).

Actors who are under pressure due to an imbalance between work and family are faced with another challenging concept, which is stress. Selye stress, the pressure applied to the organism from outside “stressor”, is explained as the organism’s response to this pressure (as cited in Aydın, 2004: 51). Stress, which is a process that requires an individual’s struggle to protect his/her resources and

integrity against environmental stimuli that s/he sees as threatening and coercive to his/her psychological and physical resources, has an interactive structure (Semerci, 2016: 6). The source of stress can be multifaceted; it has a variety of sources such as physiological, psychological, or social. However, job stress arises from the difficulties experienced by the employee while fulfilling the duties and responsibilities in the workplace (Chu, Lee and Hsu, 2006: 496-505). In other words, job stress entails the difficulties faced by an individual while fulfilling the expected responsibilities from himself/herself in the work environment as well as his/her psychological and physical reactions to them (Eğin, 2015: 5, Wilson, 2004: 565-588).

Last but not least, sexual harassment is another challenging concept that especially female actors face in this process. Sexual harassment is defined as “unwanted conduct for an individual related to any of such reasons as race or ethnic origin, religion or belief, age, disability and sexual orientation with the purpose or effect of violating the dignity of a person and of creating an intimidating, hostile, degrading, humiliating or offensive environment” (Gül and Karan: 2011: 11). According to the directives of the European Union, “creating an unwanted conduct with the purpose or effect of violating the dignity of a person and creating an intimidating, hostile, degrading, humiliating or offensive environment” is defined as harassment. Unwanted conduct can be verbal or written and it could also include a description, graffiti, a gesture, a facial expression, imitation, an anecdote, a joke, or physical contact (Bojarski et al.2012). Studies conducted by U.S. Equal Employment Opportunity Commission (EEOC) categorize sexual harassment into three types. These are *verbal sexual harassment*, which includes sexual comments, insinuations, and jokes, *non-verbal sexual harassment*, which includes making sexually suggestive or derogatory gestures, and following a person, and *physical sexual harassment* that includes touching, yelling, and reprimanding (Lehmann, 2018). Sexual harassment conducts that are carried out to abuse the power dynamic on the set environments are not reported with the threat and concern that the victim will be unemployed in case of reporting and talking. It is seen that the “#Me Too” movement has been quite effective in changing this situation and eradicating tolerance to sexual harassment. The “#Me Too” movement is a social media campaign conducted by sexually abused women. It is a protest that was launched in October 2017 after the producer Harvey Weinstein was accused of harassment and rape by the US actress Alyssa Milano, and it has made a splash by growing like an avalanche with the participation of women who have been subjected to various forms of harassment, from sexual rumors to sexual harassment and marital rape from all over the world (Ecevit, 2021: 107). Harassment, which began to be disclosed and questioned with this movement,

turns into a driving force for women living in any part of the world and similar industries to share their experiences by creating a multiplier effect on social media. Today, actors, Non-Governmental Organizations (NGOs), and universities conduct new protocols, panels, action plans, and academic studies in cooperation to reveal the experiences and acts of sexual harassment and assault to create secure environments in Turkey, too. This study aims to scientifically identify and measure these negative conditions and harassment.

Findings of the Study

The findings of the study are determined according to the frequency of the themes stated by the participants in their remarks and expressed with these themes.

Table 1. Findings of the Demographic Characteristics of the Participants

Participant	Age	Gender	Educational Background
AA	42	Male	Bachelor's degree - Acting
AB	35	Female	Bachelor's degree - Acting
AC	55	Female	Self-taught
AD	47	Male	Self-taught
AE	40	Male	Municipal Conservatory
AF	53	Female	Municipal Conservatory
AG	38	Female	Müjdat Gezen Art Center - Acting
AH	39	Female	Bachelor's degree - Mathematics
AI	40	Male	Bachelor's degree - Acting
AJ	41	Male	Bachelor's degree - Industrial Engineering
AK	45	Female	Bachelor's degree - Acting

*For the confidentiality of the study, the real names of the participants were not used. A represents the first letter of the word actor and the other letter is given in alphabetical order.

Theme 1: Working Hours and Conditions

Despite the criticisms about the long working hours in the TV series sector with the slogan of “domestic TV series are unnecessarily long”, increasingly competitive policies and the reserve labor force make it difficult to talk about an improvement in this area. The picture that emerges when the experiences of the TV series actors regarding working hours and conditions are questioned also supports the point where the commercial concerns in the sector have reached. Initially, it should be stated that no standard determines the working hours of the TV series actors. There is flexibility and uncertainty in the sector where working hours change depending on the completion of the shooting of the scenes in the scenario. The fact that actors work 6-7 days a week and over 11 hours a day can

be considered as a result of the new rating system. On the other hand, when the working conditions are examined, it is seen that the TV series actors define their conditions as dangerous and terrible. Even so, most of the actors participating in the study internalize self-exploitation by stating that they will not prefer another profession due to the meaning of acting for them -life, freedom, quest, money- despite the negative conditions. The long waiting times on the sets and the acceptance of the adverse conditions resulting from the lack of suitable conditions for these waiting times by the actors also make self-exploitation visible.

Table 2. Findings of Working Hours and Conditions

Participants	Expressions	Codes
AA	... the situation is dire in the TV series sets; working hours are dire, the conditions of the people are dire, people's money is not paid, the situation is very bad and dangerous. They endanger human life on the TV series sets. Someone can even put out a real gun for a stupid gunfight scene and laugh at it as a joke. I saw people who were injured in the bomb explosion scenes. They can plan a set at 4 a.m. since that park is empty only at that hour. It is minus 30 degrees outside. The top of your soup may even freeze until you take it from the dinner queue and sit to eat it, but you cannot say that you are not working. The 90-page scenario must be finished on that Friday. The situation is like this more or less.	Dangerous working conditions
AB	... working conditions were extremely inhumane, from the theater where I worked to the sets. However, when I saw the conditions under which the co-starring friends were working, I felt embarrassed about my job many times. While you are given a caravan or you have a sofa, a bed, a table to rest under a heater with hot meals in the room, etc., you look out of the window and see that outside the room, the co-starring friends are shivering in the cold with table d'hote plates in their hands and trying to prove their existence for 50 liras or less a day.	Inhumane
AC	For a lot of hours indeed. ... believe me, I was spending the day with only 2 hours of sleep from the night. Sometimes we didn't even sleep as much as that. It is not like doing memorization for hours and then you go home and sleep. You take a shower, do memorization and then have a set again. Our conditions are terrible. I was really experiencing alienation. You really are not being treated like a human. I witnessed that no water was given in a set. If you can't find water, it is simply water, you will go to a kiosk or a grocery store to buy it, but sometimes you cannot find anything in those places where we shoot scenes and you have nothing to do. You are just waiting then. In that cold weather, they also give you nothing, neither a car nor a heater. I know times when we were on the sidewalks, on those stones till the morning. In the toilet in the freezing cold, it's already a great luxury. Don't even think about such a thing. Food is not enough. If you don't go running, there will be no food left for you. Everything is so dishonorable.	Terrible

AD	You can work in any condition you can think of. In storm, wind, rain, heat, extreme heat, extreme cold, or snow. Nothing prevents you from shooting TV series in the sector. The set continues for a minimum of 5-6 days a week. Minimum one-day repo. ... working hours are definitely very flexible.	Resting on the side-walks Working in very cold weather
AE	Your night and day are uncertain. There may be no such thing as your private life. You work in such difficult conditions.	Uncertain and flexible working hours
AF	It could be 11 hours or 18 hours. For example, there are some things brought by the Actor's Union; like not working for more than 12 hours. Working conditions are harsh. At night, people threaten us to buy whiskey for them if we want to shoot our scene comfortably; they say they will otherwise make a great noise, so they have to give bribes and so on.	
AG	There is no corresponding answer to the question of "How many hours do you work?" Precautions are taken to avoid any harm to you in an amateur way, but professional measures are not taken.	Long wait-ing times
AH	In terms of the scenario, you have no chance of getting sick in any way. We don't have time to rest in any way. I was on the set for 36 hours the last time.	
AI	It is becoming a responsibility to wait in the cold weather for hours by freezing.	
AJ	I work almost 7 days a week.	
AK	Conditions on TV are of course challenging. Waiting, working long hours, lack regulation to protect the actor, dangerous working conditions... Of course, such things make me dissatisfied with my job and orientate me to other things and this creates mental burnout.	

Theme 2: Burnout

One of the most important sources of burnout experienced by the TV series actors is the hierarchical system on the set, which they describe as the "caste system". Inset, where working conditions are shaped as above and below the line, it is seen that especially those under the linework under very unfavorable conditions. However, it turns out that the conditions of the TV series actors who are above the line are not much different. It is possible to say that especially TV series actors' perception of injustice leads them to feel dissatisfied with the profession. The poor working conditions on the sets and the determination of these conditions according to the hierarchy of the people explain the emotional burnout experiences of the TV series actors. Furthermore, that actors cannot spare time for their own private lives, family, friends, and social environments are among the factors that strengthen the burnout syndrome.

Similar to the study of Bulut (2016), the participants stated that even if they were satisfied with the money they earned, they just wanted to sleep on repo days due to their long working hours.

Table 3. Findings of Burnout

Participants	Expressions	Codes
AA	... yes, first of all, there is a hierarchy in the TV series sets and extras are at the bottom, then co-starring actors come, then the set workers come. As the actors, especially leading actors, you are a little more comfortable than them; you have a caravan, you are in a hot place, but it makes no difference. As you work with those people, you witness the humiliation they are exposed to and the difficulties they suffer from, and that they cannot get any money; being there always becomes a problem after a while. You just start to calculate what you have sold with that money. You feel you have exhausted emotionally many times. You go to the set by cursing many times, but I wish I had a rich family. I have acted in different TV series for 12 years, I was in over 600 episodes, but if I had money, the number of episodes I have been in by now would probably be 6, 7 episodes or so. I wouldn't have acted in the others.	Hierarchy
AB	I definitely feel like I'm spiritually exhausted. Feeling dissatisfied with my profession, staying away from projects... It is a process that even evolves into questioning why you are living. The problems you encounter while doing such a profession are already such problems that are difficult for you to overcome psychologically. This is the very point we call inhumane. Naturally, there were times when I got dissatisfied with my profession, and beyond dissatisfaction, I said, "I wish I had chosen another profession". Because regardless of all these troubles, I think if I had the opportunity to come back to the world again, I would choose the same path by science.	Emotional exhaustion Dissatisfaction with the profession
AC	Actually, the working hours are very difficult for us. We're really getting dissatisfied. We are truly alienated. The most challenging thing for me is the strange caste system within the set itself. Also, no one actually cares about one's talent on the set. Those who are more spoiled, more inflated, and keep their relationship strong are more valuable on the set. There is a huge injustice in that sector. Actually, that injustice on those sets makes you feel very sick. It also causes dissatisfaction. You start not to respect the job you do. Then, you see that their disrespect causes you to lose your self-respect. Do not even mention money anyway. It is like a cliff. If he gets 150, you get 1 and they bargain for 1 lira. I swear I'm so full. Now, the leading actors are taken from their houses and then back to their houses, okay? I'm 55 years old, okay? I have rheumatism. I have blood pressure, but as I say, this injustice starts with the people in our industry. I insistently underline it; I underline it over and over again. The condition in Istanbul is definitely inhumane. I am both spiritually and physically exhausted.	Injustice
AE	There are sleepless times when we work for 32 hours.	

AG	Yes, I earn a lot of money, but I cannot spend it because I have to sleep on my only day off. Or I must spend time with my family and loved ones. The profession has a psychologically challenging part in its own way, and a physiologically challenging part in terms of class differences. You are challenged depending on the hierarchy on the set.	Alienation
AJ	We are like seasonal workers. We work for 6 months. We're off for 6 months. The first factor I would mention as the one that tires me most emotionally would be waiting long.	Caste system

Theme 3: Stress

The environment of insecurity deepened by the rating wars pushes the workers above the line to work in an insecure environment. In this new order, one of the most important reasons for this insecurity is that there is no guarantee that a TV series, which has been broadcasted for several episodes, will not be canceled. Actors are forced to accept all kinds of psychological, sexual, or economic adversities directed to them by the producer or the director to make a living. These negative situations caused by the environment of insecurity lead to negative effects on the actors' bodies and emotions (Bulut, 2016: 83). The hierarchical order with sharp borders prevents actors from having equal rights and causes them to experience stress. The actors' concern that they might be unemployed the next day causes every unequal situation they encounter in the set environment to be accepted. In this theme, it is revealed that the long waiting times and situations that are uncontrollable on the sets are experienced as a huge problem by the actors, but there is no attempt to improve the situation.

Table 4. Findings of Stress

Participants	Expressions	Codes
AA	Everything on the set is actually a bit unexpected and uncontrollable because as an actor who works on a TV set, what you do basically is to let them control your time, body, shape, the color of your hair, shortness, length, actually everything. The set is already a stressful environment, so in general, the number of happy sets is very few; there were happy sets 15 years ago. 15 years ago, people in this country were watching 40-minute or 50-minute TV series. At that time, I was also acting in a TV series. People would work for two or three days for a weekly TV series and have social lives. Now, in the last TV series, I acted in, in fact, I would have been more comfortable if I acted in one of the leading roles, the set starts at roughly 6 every morning and may end at 2, 3, or 4 a.m. It means you are sleeping in the car. A set is a place where you constantly wait.	Uncontrollable Long waiting times

AB	<p>I think the biggest problem an artist has in Turkey is finance because you must produce as an artist. Production is not something like thinking about “how will I pay the rent this month, how I will handle the bills, I have debts, too” while sitting at home and then you say “let me write a play and tell people something”; you do not have that option. Naturally, you work for very low wages in your job. In other words, in work environments where there is a lot of workforces, but your labor is not paid for, your rights cannot be defended under any circumstances, and your rights are not given. The biggest problem we face is financial. Apart from that, it is not always possible to express the problems we have with the crew or the project crew in the projects. Because art has a strict hierarchical order. So, when you think of it as a pyramid, even if you actually look like the person at the top of the pyramid when you look at it from the public eye, you are not the person at the top of a project. There is a director, a producer, a lot of factors that come before you. In places where the hierarchy is so rigid, it is not easy to express your problems and troubles, even if they are on a human scale.</p>	<p>Financial reasons</p> <p>Hierarchical order</p>
AC	<p>Actually, the injustice there bothers you. Of course, I witnessed the leading actors humiliating them (technical workers), I have lived such things and it makes me feel sick. You are already, or you cannot really act because of that tension. For example, I hate watching myself. I know myself, but the ugliness and that misery on that set bother me a lot. I swallow it, I swallow it, and then I explode. I spoke once, and then they brought it up to the producer. I do not believe people are working inhumane conditions on any set. The working hours are already very long in Turkey. This is, nobody can stand this.</p>	<p>Injustice</p>
AF	<p>For example, today I had a difficult day. We were working with a new director for a TV series that would be airing 2 days ago. The set was suspended for 1-2 days. That’s how we learned that the whole production, camera, and lighting crew had changed. Injustice towards the behind-the-scenes people... On very cold days, as an actor, I can order my food to the caravan or home, but those working behind the scenes don’t have this chance and eat their food there.</p>	<p>Job insecurity</p>
AG	<p>The hardest part of our job is that we don’t know what will happen. Since things are uncertain, you can be unemployed the next day depending on the rating of that week. As long as you do television business, there is no guarantee of your life, you are always on the line. There is a hierarchy order there.</p>	<p>Unfairness</p>

Theme 4: Mobbing

Psychological violence and disturbing conduct inflicted on one by another person are explained by the concept of mobbing (Leymann, 1996). It turns out that verbal and psychological violence is shaped on a hierarchical set environment, and set language is very prone to starting altercations. Relationships with the producer, director, or other upper echelons also affect the conditions of the actors on the set in a sense. Especially in the context of charismatic leadership, male producers and directors prefer to use mobbing to establish power over an actress.

Table 5. Findings of Mobbing

Participants	Expressions	Codes
AA	Because for some reason, the language of the set turns into a bit of altercation. People's nerves are worn out when they work in the same TV series for 5-6 years. People who shout, who shout to the others on the set are not something odd or uncommon at all; this is actually a constant situation. I chose the wrong method for dealing with this situation, but it is also related to the people who you are among.	Verbal violence
AB	... an example, my hair needs to be blow-dried, but the producer does not cover it and they blow-dried my hair with iron in the place where the scene would be shot. Of course, this again, unfortunately, is not shaped by your humanity, but by the role you take. I advocate that regardless of the school, the role, the acquaintance, the whole set crew -from the actor, the tea maker, the director, to the driver- should be hosted in the same way and benefit from all conditions equally. I have been exposed to verbal violence as a mobbing many times, especially in the theater environment. I'm not alone at this point. It is a fact that many women who belong to this professional group, who you know, or you don't know, who are not in sight or not, have unfortunately been exposed to this treatment in this country, where a masculine perception is dominant.	
AC	... if the producer is stingy, you rest on the stone between the scenes. There is a hierarchy, there is a caste system there. ... we play the same roles; she is a servant, and I am the servant of the other house. She said, "Come on, let's dress up, get some sweet and go near the boss". She said, "Let's see the boss". I said "God, why am I going to dress up? I am an actress." I do not want to deal only with the trade, merchant, grocery part of the sector.	Hierarchy
AH	There is a rigid hierarchy pattern. Depending on the producer, director, and the content of the work, resting places obviously change on the TV series sets. It could be a caravan, but, indeed, there is sometimes nowhere; the matter is actually not about the place. When there is a hierarchy, if the person is in a caravan, the better relationship you have with someone in the chain of relationships, the better service you get. I am saying "service" in quotation marks.	

Theme 5: Sexual Harassment

The disclosure step for sexual assault and harassment initiates the #MeToo movement for more than 300 actresses, directors, and writers in Hollywood intending to struggle (Yürük, 2018). In Turkey, it is seen that alleged harassment on TV series sets has been on the agenda in recent years. There are certain attempts to take various steps to prevent economic, psychological, and sexual harassment experienced especially by female actors. In the interviews, it is observed that the harassment is mainly carried out within the framework of charismatic leadership (director or producer harassment), in competitive working conditions (if you want to take this role or want to make a career), and in the shooting of sexual scenes (castmate harassment) and lead to severe psychological situations.

Table 6: Findings of Sexual Harassment

Participants	Expressions	Codes
AB	... but apart from that, like many of my female colleagues, I have been subjected to both sexual and verbal abuse many times during the project meetings. We encountered immoral forms of them, were traumatized because of them, and we took care of ourselves to overcome them again.	Project meetings Proposing to be lovers
AC	I experienced sexual harassment. The director of the drama offered too many flowers, offered to hire a house for me immorally, offered to be lovers. And because I said no to him, he took me off the list and said there was no role for me.	
AF	I was sexually harassed. When I was very young, there were men, who I would call my brothers, who wanted to kiss me behind the scenes. I was very young then. I didn't know what to do. I said silly things like "But you are my brother"	

Theme 6: Work-Family Conflict

The fact that the broadcast hours of the TV series are getting longer day by day to get a bigger share of the advertising pie causes the actors of the TV series to lose the concept of free time. The need to spend their repo days by sleeping weakens family and social life relations. After a while, actors accept social isolation and self-exploitation and perform such actions that will trigger burnout syndrome.

Table 7. Findings of Work-Family Conflict

Participants	Expressions	Codes
AA	Once the TV series buys you, it can almost tear you away from your family, it actually buys you. You just sleep on repo days, so there isn't much time to do anything. ... Because I wanted to sleep that day, or I wanted to drink, or I wanted to forget, so the shooting of the TV series takes your whole life. It sits on top of your life and takes it with everything, leaves you nothing, leaving you with just the time to sleep.	Sleeping
AB	When I work on the set, our repo days are completely spent sleeping, taking a shower, and meeting our basic needs. Because there is such a tiring work pace that I remember the days when I was in the shooting 22 hours non-stop on some days. In other words, we do not have a life on repo days compared to other occupational groups. That is to say, get up in the morning, work until a certain hour, come home, cook, rest. Our day begins where people end their day, or people's day begins where we end our day. This creates a variety of problems from your private life, friendships, to your family environment.	
AC	Because you are even disconnected from your family. What you will talk about with your family? Things to talk about are decreasing a lot.	Alienation from the family
AG	If possible, do not leave the house. There is a Gobble-gabble on the set like this. They say on the first week of the set that "All women are beautiful now, well-groomed, people are taking care of themselves. After 3 months, all women will walk around with mustaches and bushy eyebrows, men will walk like this...".	
		Resting at home

Conclusions and Discussions

In the study, it is seen that the problems of the actors in the TV series sector arising from the production dynamics have deepened. When the table drew based on the expressions of the participants is evaluated, in particular, apart from the categorization specified by Ursell in the "above the line" (producer, director, actor, etc.) and "below the line" (set worker) classification, it is concluded that the actors are positioned depending on the number of their scenes and they are also subjected to the sanction power of power relations within these periods. At this point, actors, who are considered above the line, are affected by the set hierarchy according to the significance of their roles. While star players are relatively less affected by adverse conditions, the main cast, character, or guest players experience these problems more frequently. On the other hand, when the data obtained from the participants is evaluated in the context of gender inequality and harassment, it is seen that they are positioned as subjects vulnerable to harassment and sexual assault without making any differentiation as the main cast, character, or

guest actor. At this point, it can be claimed that in this sector, which is considered a creative industry, the idea that gender inequality is a basic condition that must be accepted to make a career and earn money is dominant.

In this study, in which the experiences of the TV series actors regarding the problems in the sector are questioned, such phenomena as hierarchy, long working hours, unfairness, and harassment are found to be frequently repeated. In the interviews, the participants explain that they prefer acting as a way of expressing themselves, but that they do TV series acting with the motivation to earn money. For this reason, it is possible to say that they consider not having a voice in the labor exploitation structure, being exposed to extreme stress in work environments where control is provided by someone else, being isolated from their families and friends, feeling emotional deprivation by consuming internal resources when they cannot access external resources (family and friends) that will determine their existence, and experiencing traumas by being harassed verbally, financially, physically, or sexually as the natural flow of the work. Furthermore, it can be stated that they have normalized this process and undertaken self-exploitation voluntarily.

However, it should not be forgotten that enthusiastic new actors who want to take part in the culture industry are also effective in normalizing adverse conditions and increasing the power of these discourses. For this reason, by conducting more in-depth academic studies that reveal the problems experienced by the TV series actors and sharing union reports with the public, unfavorable conditions in the sector, especially gender inequality and discrimination, can become visible and steps could be taken for a systemic change.

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ABOVE THE GLASS CEILING, OUTSIDE THE PINK GHETTO: NESTEREN DAVUTOĞLU

İçten Duygu ÖZBEK⁹

Introduction

Advertising industry is considered to be a male dominated sector in many different countries. The common point of the studies about the advertising profession and women is that regardless of geographical location, the sector still cannot escape from glass ceilings and pink ghettos. Van Het Hof & Hoştut (2016: 103) explains that excessive female workforce in a profession supports the phenomenon called pink or velvet ghetto. Likewise, glass ceiling describes the negative impact that stifles the careers of talented women. It does so by blocking them from promotion and other opportunities, stopping them from handling higher responsibilities in the organizations (Saleem, Rafiq & Yusaf, 2017: 299). These two concepts have emerged as a result of the prevention of women's participation in the workforce, and even a gender-discriminatory understanding that keeps women from the business world or confines them to relatively narrow profession eras.

Failure due to lack of opportunities for women may result in women not being able to rise in the creative industries. While women face such difficulties in professional terms, brands that have achieved a certain level of awareness on this issue also support them.

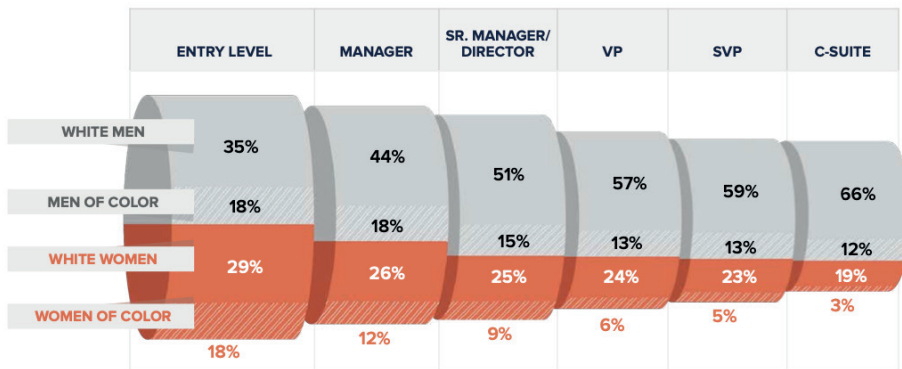
The aim of this study is to examine the challenges faced by female creatives in the advertising industry. In this context, Nesteren Davutoğlu, the first female president of Turkish Association of Advertising Agencies, is considered as an in-depth case study for women whose professional life is trapped into pink ghettos. Women who tell stories of being excluded from certain accounts, getting paid lower than they deserve, not receiving motherhood support, being marginalized from male-dominated networks will be the focus of this study. On the other hand, an example that eluded from sticky floors, glass ceilings and pink ghettos would inspire people who deal with these problems.

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Women in Management Positions

It is often experienced by most of us that life is sometimes difficult for everyone. In business life, in addition to the current workloads, there are shoulders that get heavier as they rise. Management ability is an important skill and research has proven that management skills are neither related to gender nor sex. The situation is not different in the advertising industry. Despite all these data, the current research results of the 3% Movement indicate that prejudices still remain at the management level.

Figure 1. Representation of Corporate Pipeline by Gender and Race



Source: https://wiw-report.s3.amazonaws.com/Women_in_the_Workplace_2020.pdf, 10.04.2021.

As seen in Figure 1, according to Women in Workplace 2020 Report for the United States, it is clearly seen that the share of female executives decreases proportionally as we move from the manager to the C-Suite level. Former studies support that the situation is similar in different countries.

Based on a resembling information, L'Oréal's campaign, which was published in March 2019, has made an overwhelming impression. Titled "Hire more women in leadership roles. We're all worth it", L'Oréal led to the first cosmetic advertising for men with the slogan "This Is An Ad For Men".

Figure 2. L'Oréal Paris "This Is An Ad For Men" Advertisement



Source: https://www.adsoftheworld.com/media/print/loreal_this_is_an_ad_for_men_lipstick_mascara_nail_polish, 15.10.2020.

After collecting several studies, McCann Worldgroup Deutschland conducted a collaborative research project looking at gender representation in the corporate sector. They found that 91.4% of management and governing boards across Germany are comprised of men snowballing a large examination into gender representation in other senior roles across the country (Kesa, 2019). With the data sets showing that profitability increases 15% when women occupy 30% of management positions, and employee satisfaction increases 24% when female leaders mentor; McCann Worldgroup Deutschland created infographics with L'Oréal's beauty products, mentioning gender stereotype reversal.

Figure 3: Distribution of Individuals in Management Positions by Sex, 2012-2019

	(%)	
Year	Male	Female
2012	87,8	12,2
2013	85,5	14,5
2014	86,6	13,4
2015	86,8	13,2
2016	84,9	15,1
2017	85,0	15,0
2018	85,2	14,8
2019	83,8	16,2

TurkStat, Household Labour Force Survey, 2012-2019

Source: TurkStat, https://tuikweb.tuik.gov.tr/PreTablo.do?alt_id=1068, 10.04.2021.

If statistics are to be evaluated on management positions in Turkey, it is seen as almost a similar picture emerged in Figure 2. Even if not specifically in the advertising sector, there has been an almost non-existent increase in the presence of women in management positions. Considering the employment by occupational group, it has been revealed that 1260 male and 244 female managers were employed between the years 2014-2019.

Life in Pink Ghetto

In most of the male-dominant sectors, women are imprisoned to pink or velvet ghettos. The traces of this entrenched behaviour also exist in the advertising industry. Smith (2014: 473) defines this phenomenon as follows: “The pink-collar ghetto is characterized by industries where woman’s work is traditionally defined by long hours and low pay waitressing, typing and secretarial work”. On the other hand, Kurultay (2019: 246) underlines the restrictions on women’s workforce. According to her, pink ghetto is traditionally used to refer to the restriction of women’s advancement in the industry by stuck in low-wage jobs, and it can also be defined as the assignment of women only to work on female products in advertising.

Pink ghettos generally occur in several ways. First, women are excluded from so-called boys’ club or locker room by being marginalized within the agency. Here, “the concept of ‘otherness’ is linked with ‘objectification’, which is a key concept in feminist thought; that is, men see women as sexual objects and emphasize their sexual attributes and physical attractiveness, while de-emphasizing their existence as a living person with emotions and feelings of their own” (Shaw, 2008: 28). Secondly, women are obliged to be out of salary equalities and

appointed to managerial positions. “The International Association of Business Communicators’ 1989 follow-up ‘Beyond the Velvet Ghetto’ reported the significant salary gap between women and men in public relations was not closing, and both women and men still did not view women as management material” (Golombisky, 2015: 394, as cited in Toth & Cline, 1989). Moreover, in the third method, women are asked to advertise mostly female products and their creativity is restricted in this way. The story Diane Cook-Tench told in an in-depth interview can be given as an example of the first way. According to Broyles & Grow (2008: 5), Diane Cook-Tench was once turned down for an art director’s position at an agency because they handled masculine accounts. “I was appalled and relieved at the same time. It seemed ridiculous to me that women couldn’t develop a campaign for a chainsaw”. Being tasked with “female assignments” on “female-typed products” was actually a negative thing because clients often wanted “trite advertising” when it came to women’s brands (Olsen, 2021: 3). However, narrowing down the product types that women advertising executives can work for has bad consequences for both the executive and the agency. Smith (2014: 474) explains the most used solution as follows: “Escape is a common theme in the literature of pink-collar workers, as life is hard in the ghetto”. Women escaping from agency life weakens the workforce in the agency and causes a decrease in the motivation of those who remain.

How to Presence: Women in Advertising Agencies

Apart from those who escape, women prefer to stay and develop different methods to cope with the situation. Some women fit in by *being one of the guys*, such as being a *tomboy* with a good knowledge of sports or sports columnists so conversations could be filled with references to the topic of the day. Margaret Ellman, now a freelance copywriter in New York, said she made her male colleagues more comfortable by wearing baggy clothes and being funny (Broyles & Grow, 2008: 5). Women are obliged to change their area of interests, and also their wardrobes just to make someone else feel more comfortable. Windels and Lee state that (2012: 511) women felt the boys’ club culture of creative departments resulted in a lack of access to informal networks within the agency. According to a research of Windels and Mallia (2015: 125), social network research found the ease of socialization between and among men gave them an advantage in advertising. Men were more likely to build relationships with other men that span friendship, social and business ties, and in doing so reaped greater rewards than women from those ties.

Competitive business environments often force their players to be more aggressive. “Many women still feel that advertising creative departments represented sexist environments, which functioned as a ‘privileged echelon’. The creative

process of brainstorming and presenting ideas, giving and receiving feedback, and essentially trying to sell one's creative idea, lends itself to an area of the agency that is more aggressive and competitive" (Olsen, 2021: 2). Attributing modest and maternal roles to women in society is also used as a highlighter tool to underline the existing aggression in male-dominated sectors.

Facing off with the difficulties of the business, women tend to stay in mid-level positions. The ongoing life conditions outside the agency as well as the internal difficulties of the agency are effective in making this decision. Kat Gordon, who worked for twenty years as a copywriter and creative director, was one of those who were curious about this subject. As a result of her research, she found out that only 3% of creative directors were women in advertising sector. She listed the reasons to explain the situation (<https://www.3percentmovement.com/mis-sion>, 26.02.2021):

- Lack of motherhood support
- Lack of female mentorship
- Lack of awareness that being a woman is an asset to connecting to consumers
- Lack of celebration of female work due to gender bias of award juries
- Lack of women negotiating salaries they deserve

Despite the decision-makers in the marketplace were women, only 3% of them were leading the advertising messages conveyed to target audience. Gordon started the fire, and 3% Movement was born to create awareness.

According to "Where We Stand" report presented at the 2017 3% Conference, it is found that 29% of creative director roles were held by women (<http://www.3percentmovement.com/wherewestand/>, 26.02.2021). Precisely, the first advertising industry conference for female creatives has come a long way since the first day it was held, however, the intended purpose has not yet been achieved.

The study of Papi-Galvez, Hernandez-Ruiz and Lopez-Berna (2020: 9) show that management positions are occupied by people over 40 who have been in the sector for more than 15 years. The percentage of women in the advertising industry decreases drastically for this age group, dropping from 37% in the range of 30-40 years (versus 36% of men) to 25% (versus 42% of men). Similar studies have been conducted in different countries.

In their study, titled "Tokens in a Man's World: Women in Advertising Departments", Jean Grow and Tao Deng (2015: 6-8) explored "the underrepresentation of women in advertising creative through a multidimensional model of gender distribution, exploring the possibility of both horizontal and vertical dimensions" in terms of general and senior level representation. Their research was based on

an initial dataset of 3048 creative individuals in 1915 agencies across 50 countries and 5 regions. In that context, it is found that women account for 20.3% of all creative positions and 14.6% of creative director roles. Nevertheless, “the marginalization of female characters minimizes creative women’s ability to effectively participate in the creation of advertising” (Grow & Deng, 2015: 21). In addition, in their former study, Grow and Deng (2014) remarked that women make up only 20.3% of all creatives globally and only 14.6% of all creative directors worldwide. Similarly, Papi-Galvez, Hernandez-Ruiz and Lopez-Berna’s recent analysis (2020) shows, regarding the sex compositions of the agencies analyzed, a greater number of men (59%) than women (41%) were observed.

The gender dominance in advertising agencies that are located in different geographies of the world has been determined by the abovementioned research. While looking at the representation of women in advertising competitions that motivate creatives, it is seen that male dominance is also present in the juries. Broyles and Grow pointed out that all-male or heavily male-dominated juries reward appeals, especially humor, created by men (2008: 5). That is to say, men laugh at men.

From this standpoint, juries of Turkish advertising competitions could be the issue of concern. In her specific study, Kurultay (2019: 254-263) examined the jury of Crystal Apple (Kristal Elma) competition in terms of gender. In the 30-year adventure of the competition, where no female committee members were present for the first three years, female jury presidents were only 16.7%, while 19.7% female advertising executives assigned in the selection committees. In addition, the selection committees that convened in the fifth, twelfth and seventeenth years consist entirely of male advertisers.

Putting a brave face on things is not possible in the current situation. Instead, women need to find out how to break the chains and gender stereotypes in the advertising sector. “Women had to work to overcome these obstacles in addition to the already difficult job of creativity” (Windels & Lee, 2012: 516). Therefore, this chapter aims to inspire creative women by telling the story of someone who has succeeded.

An Exceptional Case Study: Nesteren Davutoğlu

Nesteren Davutoğlu is known in the advertising industry with her colourful personality and a career full of success. Within the scope of this study, an in-depth interview was held with Davutoğlu, who is considered as one of the important advertising masters in Turkey.

The interview started with a little summary of her life and continued in a wide spectrum from the representation of women in advertisements to female employees in the sector, and to the attitude of advertisers.

As being the first woman president of Turkish Association of Advertising Agencies, Nesteren Davutoğlu is in the focus of this *in-depth case study* as purposeful sampling. In this context, starting from the beginning of her story would be important. She began telling from her childhood.

Figure 4: Nesteren Davutoğlu



“Actually, it seems to me that being a communication professional resides in my personality. I used to either be someone’s spokesman or attempt to justify a situation when I was a kid, whether it was in the neighborhood or at school. Assertiveness and love of human beings are together here... These almost make you say, “it was obvious what you are going to be”. I grew up in a very loving environment. My grandmother and grandfather used to mollycoddle me and made me think that I was very important while embracing me with love. That’s why my paths have always been clear. Life has just flown by.

After Ankara College, being an air traffic controller was very brief, however, I couldn’t fall short of it. I was managing airplanes at state airports. Then, along with being a student, I took the test to become a producer at TRT after I graduated. While working at TRT, September 12 literally hit us like a slap. At that time, I was a bit drifted apart from TRT and then, I met Ersin Salman, a very talented advertising master. He is one of my friends whom I enjoy working with and whom I can call my teacher. I was thinking like “Am I going to be unemployed? What should I do?” Then he hired me at Ajans Ada, and I was never in another competitive institution. Years have passed, the dynamics in the sector changed, we became a multi-partnered company, one company acquired another, the name changed a little, but I worked in the communication sector for many years until the Ajans Ada transformed to Lowe. Let me talk about the role of account executive here. I can say that it is the key to everything for me. A good account executive not only excites his/her creative team but also broadens the horizon with good briefs, provides a solid vision for the brand by putting a strategic mindset and watch the competition accordingly. Client relations that some of us despise is really something like having a grocery store in the field. The grocery store can transform into a super-

market, it depends on what kind of portfolio you build up. I think it is a role that pulls the strings and feeds the other parties a lot, if it is executed decently. I was promoted to the role of customer director, then, the head of the group, and around that time the executives decided to sell their shares. While selling their shares, Nazar Büyüm and Ersin Salman have included me as a shareholder with a proposition along with, “If you raise these shares to this level, we will then give you additional shares.” It was the agency I worked for, and I’ve been happy and proud to be the president of the agency for 20 years. After that, the role of being the president of Turkish Association of Advertising Agencies came into play. I have made great contributions to this profession, and this profession has contributed to me a lot. There was nothing left for playing hard to get, offend or reproach each other. I’m full of gratitude; I worked hard, and I have been rewarded generously.”

The “Woman of the Year” award, given by Ajans Ada employees, had a special place in Davutoğlu’s frequently awarded career:

“We used to give awards to certain positions at the New Year’s Eve party every year. I wasn’t even a manager at the time, but I was named Woman of the Year. A couple of years later, I was lucky enough to be named “Businesswoman of the Year” by Dünya Gazetesi. It started with a joke but also has been rewarded in the industry later on. The fact that being Turkish Association of Advertising Agencies’ first woman president has drawn significant attention. Actually, whether my previous presidents were women or men, I haven’t paid that much attention to this subject. I work as a bulldozer. I always have love inside me; I always try to produce, create, and catch differences. All of these happened while I was pursuing this. Faruk Atasoy, the association’s former president, dragged me into the company and promoted me to the direct vice president role. However, the association was an entity that I admired when Ersin Salman was president; because the agency was neglected and Ersin was only dealing with the association. So I put my heart into it, so the same thing happened to me. Sometimes they would say to me “Dear ND, please take a look at this campaign, we urgently need your point of view”. I put a lot of effort and time into attracting talented manpower to the sector when working in the association, as well as sectoral problems like how we can overcome bureaucratic obstacles with the ministry more smoothly. We had a decent board of directors at that time. We worked with them while acting nice as well as sometimes bantering and arguing.”

When asked if gender is a factor in the ability to form emotional bonds with brands or build strong empathy, she answered profoundly:

“Indeed, it’s parallel to the power dynamic between the agency and the brand, where client relationships necessitate a different understanding. If you can grasp your brand with the delicacy of raising a child, you can definitely have great outcomes. I guess I’ll take sides here. I love women. That’s being said, in client rela-

tions, I think women are again more maternal and receptive, and this delicacy and patience strengthen relationships. As a consequence, if I have to pick between equals when it comes to recruiting, I prefer the female mindset in all interviews. I find them more altruistic. Thinking in detail, maybe being more forgiving ... While the father plays an important role in raising children, I suppose a mildly maternal woman is best suited to advertising.”

Women are not biologically less creative or less capable of creative leadership. Male and female brains operate differently, but no creativity research supports any male superiority (Mallia, 2014: 21). As a creative leader, Davutoğlu achieved tremendous success both in the sector and in the eyes of consumers with Unilever/OMO’s “Dirt is Good” campaign, which she described as “a happy work experience”. With this campaign, Lowe also began producing advertising for markets in the Middle East and Africa, not just for Turkey during her tenure. On the other hand, she and her creative team shifted the point of view of mothers who raised their children by always saying things like, “Oh don’t run, don’t fall, I just washed your clothes” by suggesting “Dirt is good.” A radical insight, a radical behavior change... She was asked how she managed to change mothers’ minds permanently:

“That’s a good question. Undoubtedly, the role I take on here has a pioneering feature. I have performed it for the God’s sake, but the issue does not originate from here. Then again, I want to mention Ersin. Foreign advertising agencies came to Turkey to look for partner agencies, we did not even have interest in them. As one of the bright, medium-sized girls who speak English, I attended most of the meetings. When we met Lowe, we said, ‘That’s right up our alley.’ Frank Lowe had always cared about local dynamics. They had different working methods than ours. For example, I remember that people from Asia, Africa, and Latin America, and also colleagues from our agency put into a quite luxurious hotel and they worked for OMO’s advertising campaign for like two or three days and night like camping over there. This was a very collective thing. I remember the value that OMO gave to the agency as a client very well. We went on a journey like Pole Exploration together. We dealt with these briefs and research for a few months. Research is also very important in advertising. If you read and understand well, these insights can be a guide. There were many clues about female instincts. Women in Turkey are ready to do everything for the children. This is also the case with Arabs. A mother’s sacrifice level to give her children a decent future is high. I do not want to give an out-of-context comparison, but the women’s level of investing in the future of the children in developing countries is higher than in developed European countries. We have related this with the crumb of the women’s instinct, ‘I want to provide a bright future to my child, no matter what.’ From there, we figured it wasn’t hard for our women to wash their chil-

dren's dirty clothes over and over again, because the kid's going to succeed by breaking the chains. Since they exist with the housewife mission in life, it can be considered that we raked over their *scrupulousness*. In one of the commercials, there is a picnic, and the boy is seeing and examining the blackberry for the first time. He squeezes it with a sound of 'Vijk!', of course his shirt is stained purple. But for the sake of discovering a new fruit, the woman tolerates him. Because the brand was undertaking such a mission that 'This is my job, let your child run to live. You will not be very tired; I will do my job well and clean it thoroughly.' Or, the net bag in the hand of the woman crossing the street bursts, the oranges roll downhill, but the boy sets his bag aside and picks up the old woman's oranges after running down the hill and taking them back to her while sweating blood. We have always taken life itself as the main character and we built the story on what women can do for their children. Then it was possible to reverse all stereotypes. Here is the exploring boy; the child who explores the life and gains new perspectives aroused. Scenarios would come from authors like flooding. It was a very delicate campaign. Indeed, our spots have been broadcasted in many countries; but insights were common. Other spots were also released. We were not like 'ours was broadcasted, because we were so good.' Yet another example, toothpaste is consumed very poorly in Turkey. We asked 'When do you brush your teeth?', and received answers such as 'When I go to a wedding ceremony'. When we consider this research, Signal can base its work on leading market research in which toothpaste is consumed intensely, and its insights may benefit from their creativity. On the other hand, the consumption tonnage of detergent in Turkey is very high. Then tonnage also matters. All, in short, an integrated system. Good customer, strong product, breaking and deciphering research data, good strategic positioning, and creative campaigns that emerging out there. I am also a 360-degree marketing lover, let me say that too. We have always played this game by running and getting dirty contests in playgrounds, nature parks, and even by setting up machines and washing the dirty laundry ourselves."

The responsibility assigned to women in all areas of social life is intense. In her book, "Ada'da Zaman" (2002: 6), she stated that "Life itself is a great campaign. We play games, we dream. We shift through different personas. We are running. If we stop, we fall. It is advertising indeed". Then she mentioned the birth of her daughter, Dilan, as follows (Davutoğlu, 2002: 76): "I can manage to love my child and my job together. With her, everything in my life is completed". It can be said that it is too important to balance the personal life and business life while having so much responsibility. Many studies show that women are feeling crushed under all those duties. Women are expected to be perfect mothers, perfect employees and great wives. Davutoğlu explained this obligation in her own way:

“Let us take on all of the roles that society has assigned to us but let us do so in a cooperative way. For instance, I may proudly say that my three partners, with whom I spent ten to fifteen years each, became helpmates who could tolerate my hard work. We, as men and women, all need to be understanding and supportive. An important gong sound goes here, and it is necessary to think about it. Actually, let me start in general first, then let me bring it to my personal life. Advertisement is a mirror of social life. Because, in the end, ads work to create brand stories for corporate companies, not as a sociological task. It certainly represents social life in this respect, but generally it doesn't have a groundbreaking mission. It thinks about the brand. It acquires budget, acts ethical, tries not to behave unequally, but if there is a shining hero there, it is the brand. The book, namely ‘Reklamcılığımızın İlk Yüzyılı’ came to my mind that we created with Orhan Koloğlu when I was the president of Turkish Association of Advertising Agencies. We have examined all newspaper advertisements in the period between 1840 and 1940 with him. It was a great chance for me that this was completed during my presidency. If my memory serves me right, it began during Faruk's tenure, but I was a member of the board of directors at the time. There, for example, I remember the middle-aged wet nurse advertisement. This exists in society so that we see it in ads. It says, ‘Wet nurse - your child will be fed for several hours’. It caught my attention. There were ads about men's self-care, hair loss medicine, belly-flattening things, and tailors. These were of course written in the most virgin form of Turkish. There was no polite advertising language then. ‘Gentlemen, if you want your hair to grow back thicker, consider the hair loss medicine brand known as ...’ (Koloğlu, 1999). Women's roles in society did not go beyond reality. Then, I believe, harmony was sought over time. Nevertheless, it is gratifying to see some of the world's most well-known brands championing women's rights in the context of gender equality. However, if we look at commercials from the 1990s and early 2000s, we can see that women are usually in the background. When it comes to advertising communication, as the predominant aim of advertising is to build a message about a brand, it has gone over and beyond positioning women at all costs, as well as imitating social role models and stereotypes. There is such a thing as *gender discrimination in marketing communication*. We can prove this with research. Several inferences were taken from nearly 500 brands in the report titled ‘Research on 10-Year Gender Equality Report of Effie Award-Winning Turkish Television Commercials’, undertaken by Bahçeşehir University in partnership with the Turkish Association of Advertising Agencies (2018). For example, when you ask ‘Who is the main character in the commercial?’ of these 500 ads, 35% are female main characters and 65% of them are male. Almost double. We can see in the commercial how men make buying choices. At the time, we saw 80-90 percent male actors in categories such as financial brand choices (such

as which bank to work with) or when buying cars, choosing brands of telecommunications, and electronic goods. Employment that is dominated by women is focused on home appliances and cleaning. Of course, there is also personal care, such as cosmetics, beauty, fashion products ... We can see that women appear to be the decision-makers and key drivers of these. For instance, 64 percent of women have a say in washing machines, but when buying a car, they are likely to be asked for their opinions purely for the purpose of box-ticking, or some women might express brand preferences to their husbands to some degree. After all, there is such a concrete distinction. Nonetheless, the strongest element in ads is the voice-over. What do we look for in voice-overs? Since this voice will be the voice of the brand, it should give confidence and comfort to other person. Then, the reassuring father's voice, who always says the last word is sought. There is a huge difference here. 89% of the voices used in the advertisement belong to men. I'm not suggesting 'let's change roles', because I always say that this is commercial communication. And also, a bit of mimic - a repetition of the formulas that function in society. A responsible brand may attempt to reverse this balance, but 65 percent of the main characters are male, 35 percent are female, and just 10 percent are female voice-overs in terms of gender representation. We do not hear the woman's voice. So how do we see women in ads? If there is a female main character, 44% of them are married women. If there is a male main character, 23% of them are married men. I'm not against marriage at all, marriage has a lot of joyful perks, marriage is something spectacular in solidarity. If it had been terrible anyway, it wouldn't have repeated itself for too many years, even though it had altered. But somehow, 43% of women are shown at home. Do not assume that the rest is portrayed in a corporate environment. Here and there, in some anonymous places. The percentage of women in an office setting as decision-makers is 10% in a total of 500 movies. We see that we also reflect such a cliché to advertising, but in fact, this issue must be resolved in society itself. From the point of view of women's rights, there is a country that has exceeded many European countries with Mustafa Kemal during the Republican era. The role of civil society is to take part there and to protect women's rights. Women should not give up on fighting."

In the light of the research results mentioned above, it is clearly seen that women are still represented in secondary or domestic roles in advertisements. In 2019, Turkish Association of Advertising Agencies and UN Women cooperated to launch a campaign with the slogan "Ads Change, Society Change" to change this perspective. The campaign with the slogans "A female voice-over dubs a bank's 100th anniversary", "A man deals with stubborn stains", "A woman who returns home from work is welcomed by her husband with their baby" was implemented to out-of-home media.

Figure 5: Ads Change, Society Change Advertisements



Source: <https://bigumigu.com/haber/reklamlar-degisir-toplum-degisir/>, 29.12.2020.

Gender Equality Report has started to be prepared and regularized every year. The 2020 results indicate that this campaign has raised awareness, albeit small. According to the aforementioned results, there's a significant increase in finance (29%) and telecommunications (29%) in terms of female representations. Unlike the 35% rate in 2018, female main characters increased to 53%. Even though female voice-overs got louder in 2020 (16%), we still hear male voice-overs more frequently (Şener, Öztürk & Yönet, 2021: 2-4).

Uğur Batı (2010: 112) remarks that it is possible to examine the use of the female image in advertisements under two categories: the status of female sexuality in the foreground and the representation of women as a “domestic image”, that is, as a wife, mother or housewife. As a woman, how Davutoğlu assessed the female body representations in advertisements and as an advertising executive, the way it was achieved in this respect was asked. She answered frankly:

“Of course, progress has been made. In the past, in a carpet advertisement, a woman whose waistline and hipline are all apparent was lying down like a model. So to say, that was only a carpet ad. The commodification of women or strengthening the brand with female representations has become a very preferred trick. This is not only in Turkey; I remember the same thing in perfume ads across the world. For instance, there was a man who had almost stepped on a woman. Masculine power! It was actually a men's perfume as far as I recall. These are extreme brutalities, I can say. On the other hand, don't make me misunderstood, I think the female body has elegance. I find women aesthetically pleasing. If I tend to hang a picture to a wall, I would choose an oil painting or a sculpture which was inspired of a female body rather than a male body. I find the female body supremely beautiful. I think it might be appropriate to take advantage of this grace to some extent. But I'm saying something beyond “sex sells”. You should not condescend to those, they are debased. Neither the advertiser nor the advertising agency that does this is fully matured, because there are so many instruments that

can fulfill these roles as an alternative. Advertising is a land of sociological, psychological, social, individual motives. While you have the opportunity to build something on them ... I still think it's a bit more controllable now. We would also pay attention to these in the Self-Regulatory Board meetings. Without hurting anyone, we used to say "What would you say if we paid attention to this?". This is also supervised by experienced creative directors who examine the scripts the authors bring to them. Women are more beautiful than men. But when benefiting from it, one should do it with decency and watch for morality and ethics. I'm not just talking about ethics in the form of chastity, moreover, there are extremists. If you come from a closed society and do not collect enough experience in this life, you can assign another purpose to what you see. Sadly, people may have been raised that way."

Speaking of the Self-Regulatory Board, she gave information about the work of the board and how the self-regulation of the sector was in the sense of the representation of women in advertisements as follows:

"I worked hard at the Advertising Self-Regulatory Board. We have a booklet. Gender inequality and the protection of marginalized masses, women, the elderly, the disabled, and children are very critical within the ethical rules and framework. This is a board in which we are aware that we need to regulate ourselves before The Ministry warns us. It has booklets. It gathers regularly. We come across advertisements that are 'criminal' in quotes and we try to give them good advice like 'Change this one, let's publish it like that'. Self-regulation is a board in which the advertiser, the representatives of the advertising agencies, and the media are present so that we don't get in trouble (laughs)."

According to a fact that signified in several studies, women are paid 10-25% less than men in the advertising industry, and those who hold top-level positions earn only 70% of a men's average salary (Pueyo Ayhan, 2010: 247). In context of gender inequality, Davutoğlu shared whether she has observed or witnessed a situation in the industry. Admittedly, she was strong enough to say that being one step ahead was her natural right.

"I cannot distinguish. I haven't had a gender inequality wound in my life, so my attention paid to recognize these situations may be insufficient. Unfortunately, my perspective may be different from the perspective of a local person who has not sent to a school when her brothers were going to school or forced to become married at an early age but somehow managed to study in her town or city and got a job without disrupting her family ties while living in the big city. I was raised with such self-confidence and so much love that I saw myself being one step ahead as a natural right. For men, I thought, "This is what is normal, or everyone can be equal with me at the most." I did not have a past, a childhood

that would acknowledge a logic that men are superior to me. So I think this is the normal balance of life. People should love each other, then, people will be equal. Likewise, I have not experienced many obvious examples. But when I became CEO, I looked at wages, and I found in Fortune Magazine that male CEOs received better pay than women in the industry. I was very surprised “Why such discrimination?” I asked. I know there is an industry that values men. But as I said before, if two people walk through the door and both have equal qualifications, I would prefer to work with a woman. I think that women’s power is also nourishing in business life. 40 years have passed in a single agency with various titles and names. Despite this, I did not see such an attitude from either Ersin Salman or the agency I worked for. I have never witnessed or seen such a story in the agencies that I liked, loved, and found ethical in my time, such as Manajans. Now let me mention the current day a bit. My daughter is a producer at TBWA and her partner is a creative director at DDB. Also in this story, I did not hear any such thing as discrimination between women and men. So regional differences are important here. However, we all know how vulnerable and silent women are left on handlooms and their rights are exploited. From severance pay to working hours ... We are children of a patriarchal society that is prone to oppress women. I see a big problem here; I see something worth fighting for. In this sense, I remember all communication campaigns created for girls with respect and affection. If we do a hundred more campaigns to prevent violations of rights, maybe then, a more solid consciousness can be created.”

According to Windels and Mallia (2015:136), while junior and mid-level male creatives could talk sports with male creative directors, creative women had to find other ways to connect. In other words, boys’ club or locker room talks are still a way of communication among men. On the other hand, a masculine could be traced in Davutoğlu’s memories. She mentioned in her book that once, an advertiser told her that he’d loved her “equally” because she did not prefer to participate in football and stock market conversations. And also the incident at the launching of the STFA Tuzla Shipyard, she wrote that she felt the customer was thinking like “We decided that we should assign our most important job to a serious agency. Will three chicks pull this off?” (Davutoğlu, 2002: 151-206) ... In this context, she explained whether she encountered prejudices of advertisers in her professional life:

“Turkey is a large country, varying from region to region, and these regional differences have different effects on lifestyle. In the heart of Istanbul, the country’s most cosmopolitan city, in the spiral of global affairs, there is no expectation of severe gender inequality in the advertising world. But on one hand, our inherited patriarchal genes, on the other hand, the daily life shaped by patriarchic

culture ... After all, men and women in the industry are in the same space. One of our advertisers came to my mind now. An innocent memory from years ago. You get up, you go to Kartal from Nişantaşı to the meeting, one hour drive. Before starting to work, you have a conversation. The subject is always football! And you have a client director who is an enthusiastic fanatic! Personal opinions are expressed about the league, golden goals, unfair fouls, free kicks ... Abundance of men's talk will not interest you at all. Even though you are the Head of Department, your effort to start working will not be reciprocated. Forcing the situation further strains the agency-advertiser relationship. Goal, goal, goal ... If the league is on a break, the subject matter will be the stock market this time, and what is being spoken is not expert opinions or not has the financial depth of the markets. The heat of the winning and losing stock shares ... What about you meet for a coffee? You show your discontent, they try to say some sweet words that they think will compliment you to make it up to you. You cannot be offended, but you wait bored... I remembered another memory that I could not go on without mentioning. One of our advertisers was hosting stadium concerts with İbrahim Tatlıses to introduce the brand to wide audiences and gain popularity. The concept of the concert had a different kind of fanaticism. We were having dinner, and our client reserved me the chair next to İbrahim Tatlıses, as the guest of honor. I cannot just stay silent there, and I criticized the artist for beating his wife at that time. While defending himself, the sentence that stuck in my mind from that night was: 'Look, we're talking, do I beat you?' So if I do misbehave, he has the right to beat me! Unless very clearly and obviously stated, if I was stuck between gender stereotypes, I would not have taken it personally or not understand it! Lucky for me, I was raised with an abundance of love. My parents who were publishers, educators, and intellectuals, have always made me feel valued. It's got to be about my childhood with an abundance of self-confidence. I am a person who believes I deserve many things. I do not understand sarcasm, I do not offend because of attitudes and pressures directed at me. The normal is that we are equal under the same sky; at home, at work, in civil society, on the street. If not, guess who says what is going to be?"

Conclusion

Many studies to date confirm that pink ghettos and glass ceilings still persist. According to Kurultay, it is known that creativity does not differ on the basis of gender in terms of creative ability or potential (2019: 244). Notwithstanding, life is still harder for female creatives in the advertising industry. Lack of motherhood support, male-dominated competition juries, being paid less than male colleagues, involving with female products and lack of mentorship are considered to be the main reasons for the difficulties experienced.

Recent studies show that women are underrepresented both in creative departments and in management positions. Nesteren Davutoğlu, who has worked in the advertising profession for years, is one of the female creative leaders that have successfully established a presence in the advertising industry. Her point of view to gender equality is likely to influence and inspire managers. Trapping women into pink ghettos and giving tasks about female products are the most important barriers to female creatives. Creativity and creative ideas have no gender, as Davutoğlu stated “we are equal under the same sky; at home, at work, in civil society, on the street”. In this case, there should be no question of exclusion.

Grow and Deng encourage women advertising executives to take action. “It is time to modernize advertising. It is time to value creative women. In doing so advertising will be positioned as an industry that is truly modern and leaning into the future – a future where great ideas are not lost because of gendered marginalization” (2015: 21). Mallia (2014: 23) agrees to position this as a human problem rather than a *female trouble*. Even further, men would take some responsibility to unlock pink ghettos and free their female colleagues to maximize their potentials. Working for change has no gender.

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