

**Overt vs. Covert Messages and Uses of Conflict  
Resolution Strategies in a TV Serial: Çocuklar  
Duymasın**

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## ABSTRACT

Çocuklar Duymasın (Do Not Let Children Hear) is a long-standing soap opera in Turkey which uses overt/direct and covert/indirect messages within its episodes. Specifically, it uses conflict resolution strategies in the covert/indirect messages and, considering the importance of these kinds of messaging in TV serials, this study, through indepth interview with the scenarist and producer, Birol Güven, aims to explore the subject matter. This study also aims to examine the overt and covert messages, characters, topics and characters' gender with the confines of Law No. 6112 and a Protocol enacted by the Turkish government for media services. Lastly, the study also demonstrates the use of conflict resolution strategies in the covert/indirect messages. The study adopts content analysis and critical discourse analysis in analyzing 20 episodes of Çocuklar Duymasın televised in 2010 on ATV, and in 2013 on Fox TV. Furthermore, the study depends on the Development Media Theory and Feminist Theory.

The results obtained from content analysis confirm that characters state more overt/direct messages than covert/indirect messages in Çocuklar Duymasın due to the influence of the Law No. 6112 and the Protocol. The study also reveals that there are uses of conflict resolution strategies in the covert/indirect messages as discovered through critical discourse analysis. Conclusions drawn from this study reveals that Çocuklar Duymasın uses both overt/direct messages and conflict resolution strategies in the covert/indirect messages.

**Keywords:** Çocuklar Duymasın, Content Analysis, Critical Discourse Analysis, Development Media Theory, Feminist Theory.

## ÖZ

Çocuklar Duymasın, Türkiye’de yıllardır senaryosunda açık ve kapalı mesajları barındıran bir Televizyon dizisidir. Özellikle, dizi bölümlerinde açık/direk ve kapalı/indirek mesajlarda çatışma çözme stratejilerini kullandığından, çalışma yapımcı ve senarist Birol Güven ile Çocuklar Duymasın hakkında yapılan röportajı da içererek konuya açıklık getirmeyi amaçlamaktadır. Çalışma aynı zamanda bu dizide yer alan açık/direk ve kapalı/indiek mesajların, karakterlerin, konuların ve karakterlerin toplumsal cinsiyetlerinin Türkiye hükümeti tarafından yapılan 6112 Sayılı Kanun ve Protokole göre nasıl verildiğini de incelemektedir. Son olarak, çalışma kapalı/endirek mesajlarda yer alan çatışma çözme stratejilerinin nasıl sunulduğunu analiz etmektedir. Çalışmada Çocuklar Duymasın’ın ATV’de 2010 yılında ve Fox TV’de 2013 yılında yayınlanan 20 bölümü için içerik analizi ve eleştirel söylem analizi yapılmaktadır. Çalışma Gelişim Medya Kuramı ve Feminist Kuramına dayandırılmaktadır.

İçerik analizinden elde edilen sonuçlar, Çocuklar Duymasın’da yer alan karakterlerin 6112 Sayılı Kanun ve Protokol’ün etkisinden açık mesajları kapalı mesajlardan daha fazla verdiğini göstermektedir. Çalışma, aynı zamanda eleştirel söylem analizi sonuçlarına göre karakterler arasında yer alan kapalı/endirek mesajlardaki çatışmalar için çatışma çözme stratejilerinin kullanıldığını göstermektedir. Çalışmadan çıkan sonuçlar, Çocuklar Duymasın’da açık ve kapalı mesajlardaki çatışma çözme stratejileri yer aldığını göstermektedir.

**Anahtar Kelimeler:** Çocuklar Duymasın, İçerik Analizi, Eleştirel Söylem Analizi, Gelişim Medya Kuramı, Feminist Kuramı.

To My Family

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# TABLE OF CONTENTS

ABSTRACT .....	iii
ÖZ .....	iv
DEDICATION .....	v
ACKNOWLEDGEMENTS .....	vi
LIST OF TABLES .....	x
LIST OF ABBREVIATIONS .....	xi
1 INTRODUCTION.....	1
1.1 Background of the Study.....	2
1.2 Motivation for the Study.....	4
1.3 Aims of the Study.....	4
1.4 Research Questions.....	4
1.5 Definition of Terms.....	5
1.6 Limitations of the Study.....	7
1.7 Significance of the Study.....	8
1.8 Organization of the Study.....	8
2 LITERATURE REVIEW.....	10
2.1 History of Television.....	10
2.2 History of Soap Operas in the World.....	13
2.3 Modernism in Turkey.....	19
2.4 Laws and Regulations enacted by Turkish Governments for Turkish Radio and Television Broadcasting.....	33
2.5 History of Television Serials Broadcasted in Turkey.....	37
2.6 Watching Soap Operas.....	39
2.7 Articles About Family, Woman, and Children in the Law No. 6112 .....	41

2.8 Evaluation of Articles about Family, Woman, and Children in the Law No.6112	43
2.9 Articles About Family, Woman, and Children in the Protocol	48
2.10 Evaluation of Articles about Family, Woman, and Children in the Protocol	49
2.11 Theoretical Framework	50
2.11.1 Normative Theories	51
2.11.1.1 Studies on Development Media Theory	55
2.11.1.2 Reasons for Using Development Media Theory	56
2.11.2 Feminist Theory	57
2.11.2.1 Definition of Feminism	58
2.11.2.2 Three Waves of Feminism	60
2.11.2.3 Kinds of Feminism	61
2.11.2.4 Important Issues in Feminism	66
2.11.2.5 Studies on Feminist Theory in Media Studies	70
2.11.2.6 Reasons for Using Feminist Theory	72
2.12 Importance of Conflict and Conflict Resolution	73
2.13 Resolving Inter-family Conflicts	76
2.14 Family Development and Family Types	80
2.15 Studies on Çocuklar Duymasın	83
3 METHODOLOGY	92
3.1 Research Methodology	92
3.1.1 Interview	93
3.1.2 Interview in Media Studies	94
3.1.3 Dramatic Structure	97
3.1.4 Content Analysis	98
3.1.5 Content Analysis in Media Studies	98
3.1.6 Critical Discourse Analysis	99



3.1.7 Critical Discourse Analysis in Media Studies.....	105
3.2 Research Procedures.....	106
3.3 Research Methodology.....	107
3.4 Sampling and Data Collection.....	109
4 ANALYSES AND INTERPRETATIONS.....	111
4.1 Research Findings.....	111
4.1.1 Evaluation of Interview with Birol Güven.....	112
4.1.2 Dramatic Structure of Çocuklar Duymasın.....	115
4.1.3 Examination of Overt/Direct and Covert/Indirect Messages, Characters, Characters' Gender, and Topics in Çocuklar Duymasın.....	120
4.1.4 Examination of Conflict Resolution Strategies in the Covert/Indirect Messages.....	165
4.1.4.1 Macrostructures of Çocuklar Duymasın in 2010.....	166
4.1.4.2 Microstructures of Çocuklar Duymasın in 2010.....	170
4.1.4.3 Macrostructures of Çocuklar Duymasın in 2013.....	209
4.1.4.4 Microstructures of Çocuklar Duymasın in 2013.....	212
4.1.4.5 Comparison.....	240
5 CONCLUSION.....	244
5.1 Summary of the Study.....	244
5.2 Concluding Remarks.....	253
5.3 Suggestion for Further Research.....	258
REFERENCES.....	259
APPENDICES.....	297
Appendix A: The Protocol .....	298
Appendix B: Interview with Birol Güven.....	305
Appendix C: Tables.....	314
Appendix D: Two Coding Sheets.....	319

## LIST OF TABLES

Table 4.1: Characters of Overt/Direct Messages in 2010.....	122
Table 4.2: Characters of Covert/Indirect Messages in 2010.....	128
Table 4.3: Topics of Overt/Direct and Covert/Indirect Messages in 2010.....	133
Table 4.4: Characters of Overt/Direct Messages in 2013.....	141
Table 4.5: Characters of Covert/Indirect Messages in 2013.....	148
Table 4.6: Topics of Overt/Direct and Covert/Indirect Messages in 2013.....	151
Table 4.7: Results of the Independent-Samples $t$ Test.....	160
Table 4.8: Kappa Statistics for Messages.....	163
Table 4.9: Kappa Statistics for Topics.....	164
Table 4.10: Kappa Statistics for Characters.....	164
Table 4.11: Kappa Statistics for Gender.....	165
Table 4.12: Conflict Resolution Strategies in 2010.....	240
Table 4.13: Conflict Resolution Strategies in 2013.....	241

## **LIST OF ABBREVIATIONS**

BBC	The British Broadcasting Corporation
CDA	Critical Discourse Analysis
EUTELSAT IGO	European Telecommunications Satellite Organization
JDP	Justice and Development Party
RTUK	Radio and Television Higher Board
TRT	Turkish Radio and Television Corporation

# Chapter 1

## INTRODUCTION

Çocuklar Duymasın is one of the long lasting Turkish TV series which has been around for almost a century in different Turkish TV stations. TV series are mostly produced to entertain people and give indirect messages from which the audience gives meaning to the messages as they like and if they like. Started like this, Çocuklar Duymasın somehow becomes a rather didactic TV series. The present study aims at looking at this change in style. Media organizations in Turkey are primarily guided and controlled by laws and regulations enacted by the Turkish Government and, these laws affect messaging in television series dealing with daily events of the Turkish people. One of such laws is the Law No. 3984 which was enacted in 1994 and the tenets of this law governs the established broadcast stations (radio and television) and their content or broadcast. Another law is the Law No. 6112, which was ratified in 2011 to determine principles of radio and television enterprises and their services. In addition, a protocol was also signed in 2012 between the Ministry of Family and Social Policies and Ministry of Culture and Tourism to financially support the scenarists and producers in Turkey. This current study examines these laws and regulations in order to demonstrate their influence on the scenarist and producer Güven who produced Çocuklar Duymasın. It also explores the effects of overt/direct and covert/indirect messages, characters, topics, characters' gender, and the indirect conflicts in the 20 episodes of Çocuklar Duymasın broadcasted in both 2010 and 2013.

## **1.1 Background of the Study**

Television (TV) is believed to be one of the fundamental storytellers of our time (Granzberg, 2006) and this is evident in Turkey as Turkish television serials are broadcasted on TV and they are believed to be important to many. Among these serials, *Çocuklar Duymasın* (Don't Let Children Hear) is one of the Turkish television serials that has been broadcasted in a variety of television channels since 2002 in Turkey. *Çocuklar Duymasın* has shaped reality of family life, personal relationships, dramas, conflicts, etc. as a soap opera in Turkey. It includes serious issues and events presenting in storylines within episodes because Brown (1994) states that soap operas include multiple characters, plots and multiple points of view. The stories of the soap operas in one episode last in different episodes of soap operas. There are also different places for the plot structure of the story. For example, the storylines of *Çocuklar Duymasın* take place in real locations like cafes, restaurants and art galleries, etc. in different episodes of its plot structure as a soap opera in the recent literature (Özsoy, 2011; Koru and Akesson, 2011; Aydoğan, 2012; Deloitte, 2014; Geçer, 2015; Aydın and Aslaner, 2015; Benli, 2018, Fidan 2018; and Bayar, 2019). Although *Çocuklar Duymasın* is presented as a form of sitcom, its dramatic structure is based on a soap opera. Moreover, in *Çocuklar Duymasın*, the stories do not end in one episode. They generally continue from the previous episode with new stories, as it is observed in soap operas. This study examines *Çocuklar Duymasın* as a soap opera and hence uses the literature of soap operas instead of the sitcoms' literature.

Due to the changing dynamics such as education, employment, and violence and crime against women and children in Turkey, the Turkish governments have taken

the necessary step to enact laws and regulations to control media services. These laws; Law No. 3984, the Law No. 6112 (RTUK, 2011) and the Protocol (Se-Yap, 2012) allow the Turkish government to control media organizations thereby controlling the desired narrative. In turn, thus, the producers and scenarists who provide these services are encouraged and supported by the Turkish governments. *Çocuklar Duymasın* is one of the media products that exemplified how overt/direct and covert/indirect messages and use of indirect messaging in conflict resolution takes place in TVseries.

Considering the aforementioned, this present study explores these laws and regulations in order to demonstrate their influences on the scenarist and producer, Güven who produced *Çocuklar Duymasın*. This was ensured through a semi-structured interview conducted with Birol Güven on March 28, 2019, at Mint Production, at 11 a.m. in Istanbul.

Furthermore, the study demonstrates how *Çocuklar Duymasın* includes the overt/direct and covert/indirect messages in the 20 episodes in this study's sample frame. Lastly, the study attempts to demonstrate the use of indirect conflict resolution strategies by focusing on characters' social, political and cultural codes in the dramatic structure of *Çocuklar Duymasın* in the 20 episodes contained in the sample frame. While examining conflict resolution strategies in the covert/indirect messages, four responses to conflict such as exit, neglect, loyalty, and voice responses, and three orientations to conflict such as lose-lose, win-lose, and win-win orientations will be explored. In addition, characters' three family types such as a nuclear family, blended family, and patriarchal extended family are provided

according to the dramatic structure for 20 episodes of this soap opera broadcasted in both 2010 and 2013.

## **1.2 Motivation for the Study**

There are two motivations which provide reasons for the study. The first motivation is based on to find out the reason for the presentation of more overt/direct messages than covert/indirect messages. Then, the second motivation refers to the examination of conflict resolution strategies in the covert/indirect messages. In this regard, these motivations lead to conduct a research on these issues.

## **1.3 Aims of the Study**

The primary aim of this study is to obtain ample valuable information about direct and indirect messages, characters, topics, characters' gender and uses of conflict resolution strategies in *Çocuklar Duymasın* through a semi-structured interview with Güven. Then, the study aim to examine the presentation of overt/direct and covert/indirect messages, characters, topics, and characters' gender in the scenario of *Çocuklar Duymasın*. Finally, the study aims to demonstrate the uses of indirect conflict resolution strategies in *Çocuklar Duymasın*.

## **1.4 Research Questions**

In this study, the following research questions are answered:

- 1) How does producer/scenarist Birol Güven create overt/direct and covert/indirect messages uttered by characters of the serial, topics of the messages, and conflict resolution strategies from 2010 to 2013 in the scenario of *Çocuklar Duymasın* according to the Law No. 6112 and the Protocol enacted by the Turkish government?
- 2) How does *Çocuklar Duymasın* include overt/direct and covert/indirect messages, characters, topics, and characters' gender in 20 episodes

broadcasted between August and December 2010 on ATV, and September and December 2013 on Fox TV as impacted by Law No. 6112 and the Protocol?

- 3) Which conflict resolution strategies are presented in the 20 episodes of Çocuklar Duymasın broadcasted between August and December 2010 on ATV, and September and December 2013 on Fox TV as impacted by Law No. 6112 and the Protocol?

### **1.5 Definition of Terms**

The prominent terms which have been significantly used in this study are message types such as overt/direct and covert/direct messages, important issues in Development Media Theory such as the influence of the government and in the Feminist Theory such as discrimination, stereotype, patriarchy, family types like nuclear family, blended family and patriarchal extended family and conflict resolution strategies which are four responses to conflict such as exit, neglect, loyalty responses and three orientations to conflict like lose-lose, win-lose and win-win.

**Overt/direct Messages:** These messages are associated with the explicit and direct meaning in order to provide a social convention. In other words, overt messages are based on the primary meaning as it is stated in Barthes' theory of denotation (Barthes, 1964).

**Covert/indirect Messages:** These messages are based on the second meaning, hidden or deeper meaning and (inter) subjective meaning in their structure as it is stated in Bathes' theory of connotation (Barthes, 1964).



**Development Media Theory:** The Development Media Theory, which is widely used in the third world countries, promotes political, social, and economic development through a link between media and government (McQuail, 1987).

**Discrimination:** According to Fowler (1991), discrimination is associated with the unjust or prejudicial treatment of different categories of people, especially on the grounds of race, age, or gender. It creates unfavorable conditions because individuals, who are discriminated against by others, enjoy less power than others.

**Stereotypes:** Ladegaard (2011) indicates that stereotyping creates unfair conditions for women in the society because they are fixed ideas and generally based on gender while identifying the role of women in society.

**Patriarchy:** Patriarchy is associated with a system of society in which men hold the power and women are largely excluded from it (Hooks, 2000).

**Nuclear Family:** It is a kind of family types which is associated with a group generally, consists of two parents and their children living together as a unit (Enrique et al., 2007).

**Blended Family:** It is a social unit which is created by the parents having children from previous relationships (Enrique et al., 2007).

**Patriarchal Extended Family:** It consists of a man and wife, their son(s) and wife(s) with their children and the household head's unmarried son(s)/daughter(s) (Enrique et al., 2007).

**Responses to Conflict:** There are four responses to conflict when people respond to a tension and problem (Wood, 2007). The first response to conflict is the exit response. When the exit response is used, people reject to talk about a problem. People leave the place because they don't want to discuss when the conflict arises. The second response is the neglect response, which denies discussions. People are in an attempt to neglect discussions in order to avoid discussions. The loyalty response is the third response. It is used when an individual stay in communication and tolerates the differences. The last response to conflict is the voice response. People who use the voice response aim to resolve the conflicts. Thus, they develop constructive attitudes toward facts (Wood, 2007).

**Orientations to Conflict:** There are three basic orientations, which are used in conflict resolution strategies (Wood, 2007). The first orientation to conflict is lose-lose. In this situation, conflict finishes when everybody loses. Thus, it ends up with unfavorable relationships. The second orientation to conflict is win-lose. It brings a value that is identified with individualism. The win-lose orientation to conflict is used by individuals who don't accept and consider different views of others. The last orientation to conflict is called win-win. When this orientation is adopted, everyone gains because it promotes a good and favorable solution for everybody (Wood, 2007).

## **1.6 Limitations of the Study**

The selected episodes of *Çocuklar Duymasın* and the time-frame of these episodes can be seen as limitations of this study. When numbers of episodes are increased to examine overt/direct and covert/indirect messages, and conflict resolution strategies in the covert/indirect messages, the research can provide more explanations about

this soap opera. Thus, the present study is limited with one of TV series, *Çocuklar Duymasın*, and only 20 episodes in 2010 and 2013.

### **1.7 Significance of the Study**

This study is important because since the Turkish governments have enacted laws and regulations to guide the media organizations, as far as the researcher knows, this study is the first research that explores Güven's explanations about presentation of overt/direct and covert/indirect messages, characters, topics, characters' gender and uses of conflict resolution strategies in the covert/indirect messages in *Çocuklar Duymasın*. In addition, as far as the researcher knows, there is no study that has examined the presentation of overt/direct and covert/indirect messages, characters, topics, and characters' gender in *Çocuklar Duymasın*. Leading the developments in government, laws and protocols influence the way scenarists and producers integrate administrative decision into their scenarios. Hence, this study is considered an ultimately significant study for it providea an example into how this exctually happens.

This study is also important because it is the first study that explores the use of conflict resolution strategies in the covert/indirect messages in the television series *Çocuklar Duymasın*.

### **1.8 Organization of the Study**

The thesis is organized as follows: Chapter 1 starts with a background of the study. Then, it continues to discuss motivations of the study, aims of the study, research questions of the study, limitation of the study, significance of the study and organization of the study. In Chapter 2, a review of literature regarding history of television, history of soap operas in the world, modernism in Turkey, laws and

regulations enacted by Turkish governments for Turkish radio and television broadcasting. Chapter 2 also contains history of television serials broadcasted in Turkey, watching soap operas, articles about family, woman, and children in the Law No. 6112, evaluation of articles about family, woman, and children in the Law No. 6112, articles about family, woman, and children in the Protocol, evaluation of articles about family, woman, and children in the Protocol. The theoretical framework of the study (Development Media Theory and Feminist Theory), studies on these theories in media, reasons for using these methods, importance of conflict and conflict resolution, studies on resolving inter-family conflicts, family development and family types, and studies on Çocuklar Duymasın are discussed in Chapter 2. Chapter 3 consists of the definition of interview, dramatic structure, content analysis, and critical discourse analysis. This chapter also includes the studies based on the use of these methods in media studies, research design, research procedures, sampling and data collection. Chapter 4 presents research findings of the interview, dramatic structure, content analysis, and critical discourse analysis. And, Chapter 5 is devoted to summarize the basic findings, insights of the present study, and suggestion for further research.

## **Chapter 2**

### **LITERATURE REVIEW**

This section discusses the history of television, overview of soap operas, modernism in Turkey, laws and regulations enacted by Turkish governments for Turkish radio and television broadcasting, history of television serials broadcasted in Turkey, watching soap operas, family, women, and children in the context of Law No. 6112, family, woman, and children in the context of the Protocol. Theoretical guide of study; Development Media Theory and Feminist Theory are discussed. Studies on these theories in media, reasons for using these theories, importance of conflict and resolution of conflict, studies on resolving inter-family conflicts, family development and family types in *Çocuklar Duymasın* are discussed respectively.

#### **2.1 History of Television**

Television is one of the prominent innovations of our time. However, one inventor did not invent it. Television has invented as a result of remarkable scientific endeavors. In 1884, through the use of the spiral perforated disk with the help of electronic signals, the moving averages were sent among the devices in Germany by a 23-year-old German engineering student, Paul Nipkow (Webb, 2005).

Until the 1920's, the receivers both in the U.S.A and the U.K. successively obtained electronic signals that were sent via airmail (Webb, 2005). Radio networks promoted television effectively. Charles Francis Jenkins discovered these networks to broadcast mechanically scanned motion pictures from a radio station in Washington

(Webb, 2005). The first official television broadcasts were televised in Germany in March 1935. These broadcasts also took place in France in the same year. Then, the British Broadcasting Corporation (BBC) started broadcasting in 1936 by using a 405-line system. Television broadcasting in the Soviet Union was offered in 1938. Additionally, in 1939, the television broadcasting replaced both in the U.S.A and Brazil (Alencar, 2009).

There was no sovereignty of television until the 1950's. It has been known that the World War I was influential in the development of radio whereas the World War II adversely prevented the television from being a mass communication medium (Art to Zoo, 1986). Due to the lack of effective and efficient communication among the owners and producers of the industry and the existence of higher costs, it was very difficult to afford the television industry after the World War II (Art to Zoo, 1986). However, the American entrepreneurs saw the future and owned television stations and hence provided this device opportunity to be a mass communication medium.

In the early years, television programmes were based on live-performances which benefited from the radio programmes. The comedy shows, live performances and reality-competition programmes were the first broadcasts on TV. The first advertisements were under the control of media patrons who controlled the industry. The advertisements and television programmes reinforced each other since the invention of television. In this respect, due to the increase in the investment ratio of the industry, the number of television networks and stations has begun to exist in different territories of the world.

Moreover, television journalism in the US started by broadcasting as a 15 minutes evening news bulletin. Then, the content of the main new bulletin has included a variety of issues on TV for many years (O'Barr, 2010). The news bulletin, which was broadcasted on TV, was a mixture of the news of that day and radio journalism in those years.

When the two severe world wars ended, television had become a particular item to represent familial issues (Morley, 1999). It is believed that television easily unites individuals of a family for a common purpose or action. In this respect, television raises awareness about familial issues and values in society. When television has affected audiences, television starts taking place in their living rooms rather than a piano or fireplace. Thus, the entertaining places, which include a radio, television or a phonograph, have excluded the piano from these places in order to provide enjoyment and amusement (Spigel, 1992). According to Belson, (1957) the prominence of radio resulted in the reduction of newspaper sales. Also, when television gained prominence, it was observed that the rate of listening to the radio and watching a movie in the cinema severely diminished.

Television broadcasting in Turkey can be traced to 1968. The first channel was a state channel called the Turkish Radio and Television Corporation (TRT). Initially, it provided a black and white broadcasting. Due to the lack of necessary technical facilities and the high price of television sets, there was not so much TV audience in those years. During these years, numerous private producers were responsible for the financial and managerial aspects of television serials on TRT. In other words, these organizations assisted TRT to satisfy the audience's expectations. As time passed,

TRT gained more prominence. In the middle of 1980, the broadcasting reached 60% of the territories in Turkey, which also constituted 80% of the whole population. This channel started to provide colorful broadcasting in 1984. The second channel of TRT was established in Istanbul in 1986 to broadcast documentaries, art and high-culture programmes. Furthermore, later two more channels were added and they were named TRT3 and TRT4. TRT3's target audience were young people whereas TRT4 focused on educating and informing students 1990. When the television broadcasting was under the influence of TRT's monopoly power, both TRT3 and TRT4 were not allowed to offer a full day of broadcasting for their audience (Aziz, 1999).

The commercial television broadcasting in Turkey started with Star1 channel in 1990. Due to the declaration of the government president, in 1990, Star1 began to broadcast through the use of satellite in Germany. The other private and commercial channels which were established in the 1990's are Teleon (1992), Show TV (1992), Kanal 6 (1992), HBB (1992), TGRT (1993), CINE 5 (1993), ATV (1993) and Kanal D (1993). Moreover, the entrepreneurs have founded the news channels which are NTV (1999) and CNNTURK (1999) at the end of the 1990's. The other well-known commercial television channels are Kral TV and Number One TV for music, Discovery Channel for scientists and professionals, Nickelodeon for children, and Kanal E for economy, etc. (Aziz, 1999).

## **2.2 History of Soap Operas in the World**

The soap opera is a television or radio drama, which deals with daily events in the lives of the same group of characters. It typically includes an interesting story or fact in order to attract the audiences. There are many soap operas across the world and



considering that they are an important part of soap opera literature, this section focuses of household soap operas in the world.

The audiences in 1930's and 1940's liked listening to *Guiding Light* on the radio in the U.S.A Then, it was aired on TV in 1952. *Guiding Light* is the first soap opera that caught the attention of the audiences for twenty years (Ahmed, 2012). *Guiding Light* is the longest-running drama on television and radio. This soap opera reached 2.1 million daily viewers in 2009 and then finished on September 17, 2010 (Nasaw, 2009). The final episode of this serial was broadcasted on September 17, 2010 after a 54-year run (Ford, 2005). The other popular soap operas are *General Hospital*, *Days of Our Lives* and *The Young and The Restless*. The production of soap operas was very important. *The Edge of Night* was also another soap opera broadcasted again in the U.S. network from 1985 to 1989 (Sheehan, 1993). *The Young and The Restless* is one of the longest standing soap opera because it started in 1998 and it was still on in 2006 (Russell, 2006). *Judge Judy* is another second soap opera watched by million of daily viewers (Asimow, 2009).

According to Zdrengeha (2007), in the 1960's, there was a prominent soap opera called *Peyton Place*. It ran from 1964 to 1969. The *Peyton Place* caught the attention of the audiences because it was adapted from a popular American novel. This soap opera has been regarded as the first longest-running prime-time soap opera. Zdrengeha (2007) also contends that *Dallas*, *Dynasty*, *Knots Landing* and *Falcon Crest* are the successful prime-time serials of the 1980's in the U.S.A The scenario of these successful primetime serials revolved around the lives of rich families. In other words, the prime-time serials of the 1980's were based on the story of a wealthy,

domineering and passionate antagonist. There is also a soap opera called *The Bill Cosby Show* that was popular between 1984 and 1992 (Zdrengeha, 2007). The another significant serial is called *Hill Street Blues* to formulate ongoing narratives and exploring personal lives and interpersonal relationships of the regular characters in their lives in the U.S.A (Zeck, 1989). Lascity (2018) also notes that *Beverly Hills*, *Melrose Place*, *Party of Five*, *The OC* and *Dawson's Creek* were the primitive soap operas and drama serials of the 1990's. Uppal (2008) articulates that the format of primitive soap operas has changed since 2000 in America. For example, *Desperate Housewives*, *Grey's Anatomy*, *Ugly Betty*, and *Friday Night Lights* are the soap operas which are not produced according to traditional principles of a serial (Merskin, 2007; Bednarek, 2010; Katzew, 2011; Nybooks, 2011).

As for soap operas in Australia, *Big Sister* and *Blue Hills* radio serial created by Gwen Meredith ran between 1942 and 1976 and they were popular (Lane, 1998). There are also television serials which were aired on television. For instance, *Autumn Affair* in 1958 and *Blue Star* (1958) were also prominent television soap operas. Furthermore, there was a weekday serial called *The Story of Peter Grey* in 1964. The serial had a 164 episodes run (Moran, 1993). Dunleavy (2005) also asserts that *Motel* is Australia's first half-hour soap opera which had 132 episodes and this was in 1968. Additionally, Mckee and Keating (2012) pointed out the existence of extraordinary soap operas in Australia such as *Number 96* which was broadcasted in 1970, and revolves around the events based on adultery, drug-use, rape-within-marriage and racism. Bowles (2008) asserts that broadcasted *The Box* broadcasted between 1974 and 1975 and *Bellbird Entitled Country Town* in 1971 were also televised in the same period. These soap operas showed nudity to the audiences. In

1976, *The Young Doctors* was produced as a television serial to articulate the importance of relationship among individuals dramatically and romantically. For Mike (1996), *The Young Doctors* and *The Sullivans* were very popular as at the end of 1970's. Moreover, *Cop Shop* which centers on the story of police procedures was broadcasted between 1977 and 1984 (Moran, 1993). Johnson (1981) contends that *Skyways* focuses on the similar themes such as marriage problems, adultery, prostitution, drug-use, crime, suicide and political issues and it ran between 1979 and 1981 in Australia. In the 1980's, *Prisoner* portrays women's issues in a drama. The other alternative soap operas for the audiences in 1980's were *Family Saga* and *Sons and Daughters* from 1982 to 1987 (Moran, 1993; Mike, 1996 and Fidgeon, 2006). At the end of 1980's, the audiences preferred to watch *Home and Away* since 1988 on Channel Seven (Hawthorne, 1995) and *Richmand Hill* in 1988 (Mitchell, 1989). Lastly, *Family and Friends*, run throughout 1990's in Australia (Moran, 1993). As for the international coverage of these soap operas, the Moran (1993) confirm that many Australian soap operas had significant success in U.K. in the mid-1980's, especially *The Young Doctors*, *The Sullivans*, *Sons and Daughters* and *Neighbours* (Moran, 1993).

The popular and influential soap operas watched by the audiences in New Zealand are *Pukemanu* and it was broadcasted between 1971 and 1972, *Close Home* ran between 1975 and 1983, *The Governor* in 1990 and *Gloss* in 1998. *Pukemanu* was the first drama provided by New Zealand broadcasting Corporation (Dunleavy, 2005). *The Governor* was shown as a show (Fajnzylber and Lopez, 2007). It was an exciting drama about a fictional empire called *Redfern Family* (Farnsworth, 1989).

As for soap operas in Canada are analyzed, Zdrengeha, (2007) points out the unusual characteristic of the soap operas broadcasted in the country. For instance, *Family Passions* is a television serial aired on TV as a soap opera.

Bahattacharjee (2016) contents that in the late 1990s, the producers in media sector started producing films and television sets to offer television serials in India. These serials generally focus on the conflict between love and marriage in Indian families. These soap operas are *Balaji Telefilms*, *Sphere Origin* and *Directors' Kut*.

Regarding soap operas in Europe, one prominent one is *Goede Tijden, Schlechte Zeiten* (Good Times, Bad Times). It was produced in Netherland in 1992 (Liebes and Livingstone, 1998). *Verbotene Liebe* (Forbidden Love), which was broadcasted between 1995 and 2015 in Germany, is the second on the list of the most popular soap operas in Europe (Dhaenens, 2012). Other soap operas broadcasted in Europe are *Skilda Varldar* (Worlds Apart) in Sweeden between 1996 and 2002 (Milanovic, 2005); *Cuori Rubati* (Stolen Heart) in Italy between 2002 and 2003 (Lombardi 2009) and *Zabranjena Ijubav* (Forbidden Love) in Croatia between 2004 and 2008 (Rousselin, 2013).

One of the most impressive soap operas recorded is *Echo Point*. It was broadcasted in 1995 in the U.K. (Goldner, 2018). The other important soap opera is called *Something in the Air* and it ran between 2000 and 2002. It was about relationship among neighbors (Dickson, 2017). Furthermore, *Neighbors* and *Home and Away* were also shown and they were characterized with influential and domestic storylines (Woods, 2016). These television serials have higher ratings in the U.K. than

Australia because the audience in U.K. was eager to know or learn about wealth and the glamorous lifestyle (Dunleavy, 2005; Woods, 2016).

Moreover, in Norway, the soap opera called *Norwegian* has been broadcasted as a soap opera for as long as 20 years in Scandinavia. The international soap operas, which were broadcasted with subtitles in the country, are *Days of Our Lives*, *The Bold and The Beautiful* and *Home and Away* (Kvassheim, 2000). Feilitzen (2004) also articulates that *Schlos Einstein* (The Einstein Castle) broadcasted between 1998 and 2014, was a very popular soap opera with a large audience of teenagers in this country. In 1999, *Mallorca* (Mallorca- Search for The Paradise) was the favorite television serial of the audiences with its 200 episodes. Lastly, *Alles Was Zahlt* (All That Matters) is the last soap opera broadcasted nationally.

The popular soap operas in Belgium were *Thuis* (Home) and *Familie* (Family) between 1990 and 2000 (Dhoest, 2009). According to Russell (2010), *Days of Our Lives* is the soap opera provided to the audience in Belgium since 1965. *Santa Barbara* (1990) and *Spring* are the soap operas which are dedicated to young generations in Belgium.

The producers and scenarists in Italy also provided interesting soap operas to the Italian audience. For example, *Un Posto al Sole* (A Place Under the Sun), *Ricominciare* (Starting Over), *Cuori Rubati* (Stolen Hearts), *Vivere* (Living), *Sottocase* (Downstairs), *Agrodolce* (Bitterseweet), *Centovetrine* (Hundred Shop Windows) and *Incastesimo* (Enchontwen) were the most popular Italian prime-time soap operas (Liebes and Livingstone, 1998).

Soap opera *On Home Ground* was aired to between 2001 and 2002 in Ireland. Then, *The Clinic* was produced between 2002 and 2009. Consequently, *Tolka Row* (A Place in North Side of Dublin), *Love/Hate* and *Charlie Houghy* (a fictional character) were admired because of the distinct stories in their shared (Sluggertoole, 2016). Brennan (2004) states that in 1989, *The Fair City* was based on the fictional city of Carrisktown. It was broadcasted for nearly 52 weeks of the year. Lastly, *Red Rock* ran twice a week while portraying extraordinary characters of a fishing village in the country. The audience also preferred to watch French soap operas.

In terms of prominent soap operas in Greece, *Tilekinothetis* (Teledirector) in 1970 and *I Lampsi* (Brightness) in 1992 were aired on Antenna TV. These were considered to be honorable mentions. (Koukoutsaki, 2003). Liebes and Livingstone (1998) also contend that *The Brightness* and *Good Morning Life* (Kalimera Oli) were the most popular local soap operas in the country. It is also important to note that *Good Morning Life* was the second longest running soap opera. It was broadcasted between 1993 and 2006 for the Greek audiences (Roussou, 2002). Additionally, the soap operas, which had the highest ratings, were *Good Morning Life* (Kalimera Oli) and *Manolis and Katina* in the Republic of Cyprus (Roussou, 2002).

Lastly, in Finland, the audience has admirably followed the interesting soap opera called *Slatut Elamat* (Concealed Lives) since 1999 (Luther, 2005).

### **2.3 Modernism in Turkey**

Modernism is a movement that was widely popular in the years 1890-1930. The term modernism means to be contemporary and up-to-date, to relate to the present or recent times, to remain alive in existing times, to possess newness, to have

personality, and action by removing traditions, and to defend new ideas, performances and standards (Childs, 2017; Moghaddom and Rahman, 2012). Modernism became renowned around the same period as individualism, segregation, liberalism, secularism, humanism, and rationalism with reasoning (Nozari, 2005).

The following are the distinctive characteristics of modernism. Modernism significantly involves the process of transmitting traditional methods and ideas to modern methods and ideas. Modernism addresses historical evidences, political issues, and intellectual concerns. Cultural separation is vital in modernism because it provides a unique cultural formulation. Modernism relies on the representations of forms, which are created by previous encounters and information. Thus, both the existing form and gradual change are very important in modernism. Furthermore, aim, project, and arrangement of features are prominent properties of modernism. In this regard, there are principles which are set according to hierarchy. In modernism, there are always objectivity, conviction, wholeness, and inflexibility emerging from structuralism. Lastly, modernism is mainly concerned with the basic cause, source and origin of objects, subjects, and ideas (Moghaddom and Rahman, 2012).

Modernism affects customs, traditions and authority because it promotes rationalism, liberalism and individualism in the contemporary societies. Pasha (2012) contends that nihilism is an important feature of modernism because it is associated with the rejection of all religious and moral principles. Modernism is prone to reject conventional morality due to its restrictive and limiting force on people's skill, knowledge and information. Thus, there is a linkage between modernism and nihilism, which questions the real existence. Due to the rejection of religious and

moral principles emerging from modernism, there have been new developments in art, politics, science and philosophy. For example, numerous scientific and technological methods, ideas, products, and discoveries took place in the early 20<sup>th</sup> century. Culture has also redefined itself because of the modern quality of thought, expression and technique departing significantly from classical and traditional forms in the same period. In this respect, a new scientific and philosophical system, which is strengthened by the artistic style, starts questioning every detail in different disciplines (Beebe, 2019).

The history of modern Turkey started since 1923. Before providing prominent information about modernism in Turkey, it is logical to start with the Ottoman modernization, which began in 1839. The Hatt-ı Şerif of Gülhane includes Tanzimat Reforms which consists of a series of official orders issued by Sultan Abdülmecid in the Ottoman Empire. The purpose is to preserve the Empire which was not powerful during this period. The Tanzimat Reforms provide life and property rights, fair tax rules, and equal reforms for people living in the Ottoman Empire. These reforms are prepared because of the principles of French Revolution. Then, Sultan Abdülmecid makes the Hatt-ı Hümayun in 1856. These reforms assert the equality of people regardless of creed. Then, the Ottoman Constitution (1876) and Revised Articles of the 1876 Constitution (1909) are important for Ottoman Constitutional Developments (Hanioglu, 2008). There are also modern intellectuals who defend modernism in art and literature in the Ottoman Empire. These well-known intellectuals are Ziya Gökalp and Rıza Tevfik in literature. In art, for example, Osman Hamdi Bey is an important artist who indicates the necessity of education



and modernism with art and culture through his masterpiece called *The Tortoise Trainer* in 1906 (Irem, 2002).

After the collapse of the Ottoman Empire in 1922, the new country was created by the new parliament. When the important developments in the history of modern Turkey are considered, one can categorically say it started when the Republic was established on October 29, 1923 (Earle, 1925). In 1924, the new constitutional law was created to specify the set of principles while governing Turkey. Then, the country experiences a secular westernization through reforms, which are based on a steady process between 1924 and 1934. These reforms were based on education, abolition of autocratic and religious titles, putting an end to Islamic courts, identification of a secular civil law, maintenance of equality between genders, promotion of full political rights to women, use of language, replacement of new alphabet, setting the principles of wearing, use of family names, etc.

In 1932, Turkey became a member of the League of Nations. The multi-party period began in 1946. The first development that emanated from the multi-party period occurred when the new party won in the 1950 election (Landau, 1984). In the history of Turkey, there have been three military coups; 1960, 1971 and 1980 (Narli, 2000). Furthermore, trade liberalization started in the late 1980s in order to boom the economy (Pamukcu, 2003). In this new millennium, the multi-party period is still ongoing and this is believed to improve societal reforms and economic improvements. In 2002, the Justice and Development Party (JDP) became the party of the government of Turkey and it led to a new Turkey, a Turkey that is Islamically oriented. This led to the rise of the new generation of pro-Islamists in Turkey (Çolakoğlu, 2002).

The JDP is a moderate, conservative, and democratic party which considers the will of the nation, the rule of law, reason, science, experience, democracy, the fundamental rights and freedoms, and morality as the main references of its conception of government (Özbudun, 2006). In the field of economy, this party aims to provide a free market economy with all its institutions and rules. On foreign policy, the JDP defends the importance of Turkey's ties with the countries such as the U.S.A., European countries, the central Asian republics, etc., the politicians and economic unions such as the European Union (EU), etc. and intergovernmental military alliance like the North Atlantic Treaty Organization (NATO), etc. (AKP, 2002).

The JDP first started making legislations in the field of human rights, gender equality, protection of family, and elimination of violence and crimes in the society between 2002 and 2004 to ensure safety and sanity in the country (Özbudun, 2002). The legislations are not only enacted to promote welfare, but also health, happiness, and fortunes of all people in Turkey (Özbudun and Yazıcı, 2004).

Regarding the laws and regulations enacted by this party, it is important to note that laws and legislations are facilitated by institutions such as the courts, ministries, Radio and Television Higher Board (RTÜK), organizations, commissions, etc. in Turkey (TBMM, 2015a). The laws and regulations made for media indicate that the RTÜK and JDP have taken the responsibility for producing programs that would educate the public. For instance, in order to stop violence against women and children, and to protect family in the society, the RTHB (RTÜK) enacted the Law No. 6112 in 2011. Then, a regulation, which is called the Protocol was signed

between the Ministry of Family and Social Policies and Ministry of Culture and Tourism for the well-being of society in 2012. This is because there has been an increase in the prevalence of physical harassment, rape, and violence against women and children in Turkey for many years. When the statistics about these parameters are considered, findings reveal severe reality (TBMM, 2015a; TBMM, 2015b; Aile ve Çalışma, 2017).

Between the 2002 and 2018, numerous murders and harassments were recorded. 66 women have been murdered in 2002. In 2007, 1011 women were killed. There are also statistics that shows that 21268 women have been subjected to the physical and psychological violence within the family; 10148 women have been kidnapped; 3800 women have been harassed; 3366 women have been raped; 1803 women have been deceived to marry; 1371 women have been accused of prostitution between 2001 and 2004. Thus, the statistics confirm that 25% of women have been subjected to physical violence. Their husbands have victimized 75% of these women. Lastly, partners or husbands have murdered numerous women in those years. When the statistics between 2002 and 2009 are considered, the number of women who have been murdered due to domestic violence is increased by %1400. 63.5% of women have been subjected to a kind of physical harassment. Furthermore, 478 women have been raped; 722 women have been subjected to physical harassment; 6423 women have been prone to be affected by violence for seven years.

The statistics between 2005 and 2010 reveal that there are approximately more than 100000 women who have been harassed in their lives. There is also an important finding which states that the Central Anatolia and North-east Anatolia are the regions

where there is more widespread violence against women than others. It is also important to note that 15% of married women have been subjected to physical violence between 2005 and 2010. There are also 42% women aged 40-59 years who have been prone to be affected by physical violence. When the education level of women is considered, 56% of women graduated from a primary school and 32% of women graduated from a university have been exposed to violence. The statistics about violence and crime against children in 2009 confirm that 8 children have been raped and 77 children have also been harassed in Turkey. Findings also show that the relatives of these children have also victimized them. All statistics provided between 2001 and 2010 show that there is a widespread, persistent and devastating ratio of violence and crime of the abuse of women and children (Sarı, 2016).

When the statistics about employment by agriculture and non-agriculture between 2004 and 2013 are taken into consideration, the number of male employees ranges from 3148 to 3189 in agriculture sector from 2004 to 2013 according to the survey regularly conducted by Turkish Statistical Institute. On the other hand, the number of female employees ranges from 2565 to 2826 in the same sector between 2004 and 2013. Additionally, statistics about employment by non-agriculture sector from 2004 to 2013 reveal that the number of male employees ranges from 11437 to 14693 in non-agriculture sector, whereas the number of female employees ranges from 2482 to 4814 in the same sector between 2004 and 2013. The statistics confirm that male employees are widely preferred as employees in both sectors (TUIK, 2013).

When the statistics about education is considered, there has been decrease in the proportion of illiterate people for both genders since 1935. If the period between

2010 and 2013 is to be considered, 1% of males and 6% of females are illiterate in Turkey. The statistics about schooling ratio by educational year and education level show that 98% of people in Turkey have possessed primary education because of the control of Turkish government between 2010 and 2013 in Turkey. 70% of people in Turkey have attended a secondary school, whereas 38% of people in this country have attended a higher institution. The labor force participation rate in Turkey between 2010 and 2013 demonstrates that 70% of males and 30% of females who are older than 15 years old have been employed in rural areas at the end of 2013 (TUIK, 2013).

The statistics about employment in agricultural and non-agricultural sectors show that 42% of females and 18% of males were employed in agricultural sector in 2010. However, 37% of females and 17% of males have been employed in agricultural sector in 2013. In this respect, there has been a decrease in the ratio of both female and male employees in agricultural sector between 2010 and 2013. There are 57% of females and 81% of males in non-agricultural sector in 2010. The statistics also confirm that 63% of females and 82% of males have been employed in non-agricultural sector in 2013. Thus, there is an increase in the ratio of both female and male employees in non-agricultural sector between 2010 and 2013.

There are also statistics about the employment rate by marital status for females and males between 2010 and 2013 in Turkey. According to the statistics, 70% of married males have been employed in 2010. The employment rate of married males was 72% between 2011 and 2013. When females' employment rate by marital status is considered, employment rate of divorced females has been 37%, which is the highest

rate employment rate by marital status. This employment rate became 41% in 2013 for divorced females. The unemployment rate of females is always greater than the unemployment rate of males between 2010 and 2013. For example, the statistics about unemployment rate shows that the unemployment rate of females has been 11%, whereas the unemployment rate of males has been 8% in 2013. It is also important to note that the unemployment rate has been 13% in 2010, whereas it has been 11% in Turkey. Additionally, the unemployment rate has been 10% in 2012 and has been 11% in 2013, respectively (TUIK, 2013).

For work related issues in both public and private sector in Turkey, statistics show that between 2010 and 2013, amount of wages (46%) and work conditions (27%) were the major work-related issues in the public sector in 2010. Although the percentages of amount of wages and work conditions decreased to 26% and 18% in 2013, there are still problems in Turkey. When the work-related issues leading to a problem in private sector are examined, the statistics confirm that 51% of work-related issues leading to a problem belong to the amount of wages and 38% of problemated work-related issues were associated with wage injustice in 2010. These were the two major problems. 29% for amount of wages and 25% for wage injustice were reported in 2013. The statistics about high-level employees by gender between 2010 and 2013 show that 91% of males worked as high-level civil servants for four years in Turkey. Additionally, 90% of males are high-level contract officers, whereas 10% females are employed as high-level contract officers between 2010 and 2013 in Turkey. These distributions across different years show that there is injustice in employment conditions in this period (TUIK, 2013).

The data on occupations between 2010 and 2013 show that public prosecutors, judges, police officers, staff working for newspapers and magazines, ambassadors, high level civil servants and contract officers, council members of the central bank, ministers and deputies are specified as selected occupations. When the number of male public prosecutors is taken into consideration between 2010 and 2013, their number ranged from 3923 to 4375 whereas the number of female public prosecutors ranged from 262 to 311. The number of male police officers ranged from 201690 to 233228 whereas the number of female police officers varied from 12097 to 13536 between 2010 and 2013. The statistics about staff working for newspapers and magazines in publishing department between 2010 and 2013 showed that the number of male employees in this department changed between 30484 and 35907, whereas the number of female employees in publishing department changed between 14992 and 18891 (TUIK, 2013).

In the printing and distribution department, the number of male employees decreased from 12274 to 10300 whereas the number of female employees improved from 1920 to 2052 between 2010 and 2013. In consideration of male ambassadors, the male ambassadors vary from 169 to 188. On the other hand, the number of female ambassadors ranged between 21 and 26 from 2010 to 2013. The number of male high-level civil servants ranges from 4668 to 5810, whereas the number of female high-level civil servants ranges from 478 to 598. In addition, the number of male high-level contract officers ranged between 5115 and 6551, whereas the number of female high-level contract officers ranged between 588 and 715.

The statistics about the number of the council members of the Central Bank show that there are 7 male council members of the Central Bank between 2010 and 2013. However, there is no council member of the Central Bank in these years. The number of male ministers ranged between 22 and 24, whereas the number of female ministers decreased from 2 to 1 from 2010 to 2013. Lastly, the statistics about the number of deputies according to the elections in Turkey between 2010 and 2013 demonstrates that the number of male deputies ranges from 471 to 469. On the other hand, the number of female deputies is always 79 in the same period. In sum, the statistics about selected occupations reveals that there is no gender equality in the hiring of employees in the selected occupations between 2010 and 2013 (TUIK 2013). In summary, statistics indicate that male gender are employed more than female gender.

In Turkey, statistics indicate that there has been considerable amount of violence against women and children. According to Sarı (2016), the recorded number of women and children who were physically harassed in 2010 is around 381. The total number of women and children were raped in the same year was 207. The statistics also confirm that 82.5% of women who have been harassed are younger than 18 years old. It is also important to note that 91.3% of women and children who were raped and victimized were done so by their relatives. In 2011, 16 out of every 100 women were physically violated. There are also 102 women who were raped. The statistics confirm that 51 women have been victimized at home, whereas 22 women have been raped on the street. 17 women were raped after they have been kidnapped. There were also 10 women who were exposed to rape in their working place in the same year. 220 women were also subjected to physical violence in 2011. Husbands of 132 women injured them. In 2012, there were a total of 150 women who were



raped. When the statistics about physical violence and physical harassment is considered, 210 women were prone to be affected by physical violence. There are also 137 women who have been harassed physically in this year. The statistics also confirm that 167 women have been raped; 241 women were subjected to physical violence; 161 women were physically harassed in 2013. In addition, in 2010, 44461 women sued abusers because they were either tortured physically, psychologically, and/or economically. The number of lawsuits recorded in 2011 was 57678. And in 2012, 138627 women went to court. Lastly, 176557 lawsuits were reported in 2013 (TUIK, 2013).

The statistics about women's murders which emerge from violence within the family show that there have been 177 women who have been killed in 2010. Then, 163 women have been murdered in 2011. 155 women they have been subjected to the murder. Lastly, 802 women have been murdered in 2013 (Çetin, 2014). For Gül and Altındal (2015), honor killings are one of the most common kinds of murder that happens to women in Turkey and many have faulted the patriarchal nature of the society for this. The population of children in 2010 increased by 2.7%. In 2011 and 2012, it decreased by 0.4% and 0.8%, respectively. Lastly, the population of children increased by 3.1% in 2013. It is important to note that ratios of child marriage for girls who are aged 16-17 years were 7.8% in 2010 and 7.2% in 2011, respectively. When the ratios of child marriage for girls aged 16-17 years in 2012 and 2013 were considered, result shows a decrease from 6.7% to 6.2%, respectively. On the other hand, the ratio of child marriage for boys who are aged 16-17 years was 0.3% from 2010 to 2013. Based on these findings, one can conveniently that there exists a patriarchal oppression on young girls in Turkey (TUIK, 2013).

Regarding the number of child mothers who gave birth between 2010 and 2013. For example, 644 girls aged younger than 15 years old gave birth in 2010. There are also 29244 girls aged between 15 and 17 years, and 1228364 girls aged 18 years gave birth in 2010. When the statistics of 2011 are considered, 477 girls aged younger than 15 years old have given birth. There are 29952 girls aged between 15 and 17 years and 1218245 girls aged at 18 gave birth in 2011. The statistics in 2012 show that 433 women who are younger than 15 years old have given birth. Consequently, there are 29369 girls aged 18 years that gave birth in 2012. Lastly, the number of girls who gave birth at age 15 years old or less was around 326 in 2013. There were also 20374 girls aged between 15 and 17 years and 1262362 girls aged 18 years gave birth in Turkey. The statistics about physical abuse of children aged less than 18 years confirms that 10963 children were physically abused in 2010 (TUIK, 2013).

When the number of physical abuse against children in 2011 and 2013 were considered, result shows that there were 12293 children in 2011 and 12862 children in 2012 who were physically abused. Lastly, the statistics confirm that there are 12899 children who have been abused in 2013. The statistics confirm that the total number of children who are guilty of a criminal offence and arrested for a crime is 2113. This total is equal to 2334 in 2011 and 2334 in 2012, respectively. The total number of guilty children arrested for a crime in 2013 was 1987. Although there was a decrease in the number of children who were found guilty, these numbers show that child crime does happen in Turkey. Furthermore, the number of lawsuits against young marriage with parental consent was 1908, whereas it was 1711 in 2011. Additionally, the number of these specific lawsuits was 2465 in 2012 and 5959 in 2013, respectively (TUIK, 2013).

Based on these statistics about children in Turkey, Turkey is ranked in number three in the world in terms of child abuse. In addition, 440000 children have given birth to children of their own in sixteen years. Since 2009, 482908 female children have got married. The number of child labor has also increased to 2 million in the last 10 years. Lastly, this article states that there are more than 700 children who are in the prison with their mothers, 8081 were lost in 2010, 1067 in 2011, 12474 in 2012 and 16318 in 2013, respectively (Haberler, 2018).

In 2015, 284 women were murdered brutally even though 10% of these women had the protected of the state. One in five women who demanded divorce were killed in 2015. In the same year, 208 women and female children were physically harassed, and 133 women were raped in Turkey (Bianet, 2015).

In 2016, 261 women were murdered. One in four women were killed because of their divorce request. And it is recorded that their husbands have mostly killed them. In this respect, inter-family conflicts sometimes result in cruelty. 13.5% of murders have generally taken place on the streets and in shopping malls. 9% of women have been killed even though the security operatives attempted to protect them from their husbands. There are at least 417 female children who were abused physically. It is also important to note that 119 women were and 75 children were harassed in 2016 (Bianet, 2016). In 2017, 290 women were killed. 10 women and 2 female children suspiciously lost their lives. 14 murders could not be resolved in 2017. 22 children were killed. 94 women were subjected to physical violence and 247 women were physically harassed. Furthermore, 376 female children were abused. 19 female children were pregnant due to rape. What is more, one disabled woman was raped

(Bianet, 2017). In 2018, men murdered at least 255 women. There were approximately 40 women who lost their lives. 61 women were raped, 188 were physically harassed and 347 children were abused physically (Bianet, 2018).

In Turkey, there's been increased violence, abuse, lack of education, aggression, unemployment, etc. Government in Turkey takes the responsibility to enhance welfare of its people. One of the ways of doing this is through media. In Turkey, TV series are popular and this given the government and opportunity to raise public's awareness.

In line with this, considering that overt/direct and covert/indirect messages and/or conflict resolution strategies in the covert/indirect messages are embedded in *Çocuklar Duymasın*, are parallel to the laws and regulations of the Turkish Government. Analyzing 20 episode of *Çocuklar Duymasın* is important because this soap opera portrays and discusses the dynamics between the aforementioned work related issues such as employment, education, gender equality and child development in order to come to a positive resolution.

## **2.4 Laws and Regulations Enacted by Turkish Governments for Turkish Radio and Television Broadcasting**

There are laws and regulations enacted by Turkish governments to set the standard of media services such as radio, television and broadcasting in Turkey. Turkish governments purpose of enacting these laws is to curtail the excesses of the press and ensure they control the narrative they desire. Thus, this section presents the laws and regulations according to their specific aims in chronological order.

According to the Law No. 359, TRT was founded on May 1<sup>st</sup>, 1964 as the national public broadcaster of Turkey. Before 1964, there were national radios that existed in Turkey. These radios, which were supported by Turkish Wireless Telephone Company, also became members of TRT in the same year. After the Law No. 359, a new law called Law No. 2954 was introduced to provide the rules for broadcasting. This law was enacted on November 11<sup>th</sup>, 1983. The prominent characteristic of the Law No. 2954 was to organize or make plans for the newly established system. Due to the new decisions made about the Law No. 2954 in 1984, this law automatically ensured the distinct responsibilities of the employees in TRT in terms of planning, implementation and control. In this respect, this law was an important development because of its broader range and how it has historically impacted broadcasting in Turkey. According to Aziz (1994), Law No. 2954 solidified the rules and regulations in radio and television broadcasting. The Law No. 2954 is a milestone because it enabled TRT an efficient and effective human resource management and organization structure (Hafizoğulları, 2003).

At the beginning of the 1990s, the media in Turkey became deregulated and this led to the entrance of private television broadcasting in Turkey. Turkish audiences watched a private television channel for the first time on August 3<sup>rd</sup>, 1989. This was made possible by “Magic Box Incorporated”, which was a Germany based (Aziz, 1996). Magic Box established relationships with TRT to provide a broadcasting to Turkey according to the legal procedures. Star 1 was the first private television channel. After the establishment of Star 1, other private television channels such as Show TV, Kanal 6, Flash TV, HBB, Kanal E began to broadcast in 1992. Consequently, TGRT, Samanyolu and Kanal D started in 1993 (Aziz, 1999).

Furthermore, due to the amendment of Article 133 in 1982 Constitution Act, the Law No. 3984 was introduced on April 13<sup>th</sup>, 1994. The law governed private radio and television broadcasting. The Law No. 3984 is important because it focused on issues such as elimination of the adverse effects of changing dynamics such as population and demography, socio-economic forces, education, employment, and violence and crime against women and children on people's living standards through media services in Turkey. The law clearly states that all radio, television and data broadcasts should promote favorable public service by focusing on fundamental rights, security and morality. Thus, there are articles about family, woman and children in the Law No. 3984. In these articles, the importance of national and moral values is articulated to protect the family structure. The Law No. 3984 also states and focuses on the elimination of violence against women, avoidance of obscene portrayal in publications and broadcasting, and avoidance of harmful television programmes that could be harmful to children's physical, psychological and ethical development (Turyad, 2015).

Furthermore, the Law No. 3984 was legislated to establish RTÜK in Turkey. RTÜK was established in 1994 (Aziz, 1995). This institution is the Turkish state agency for monitoring, regulating and sanctioning radio and television broadcasts. It is composed of nine members who are elected by Grand National Assembly of Turkey. These members are the experts who are very knowledgeable and skillful in their fields. The members who are employed at the top level of the institution are appointed for 6 years. Moreover, 1/3 of the members are change within 2 years to promote efficiency and effectiveness in radio and television broadcasts. Lastly, the chair of the RTÜK is selected for 2 years to organize and coordinate the activities

successively (RTÜK, 2017). RTÜK is responsible for designing rules and regulations for managing radio stations and television systems, directing broadcasting companies, distributing licenses and granting permission for the establishment of private radio and TV stations, monitoring broadcasters, and regulating broadcasting activities (Aziz, 1995).

The Law No. 6112 was introduced to regulate the principles of broadcasting in Turkey. It was announced in 2011. Through the use of this law in Turkey, RTÜK has an opportunity to ensure efficient, beneficial and effective television programmes. This law affected the television serials in Turkey. It has led to increase in the numbers of television serials that are watched by a large majority of people in Turkey. The Law 6112 ensures that the media is not responsible for only joy, but also providing education, information and raising awareness on social issues (Aziz, 2013).

There is also an important regulation called the Protocol. This was signed in 2012 between the Ministry of Family and Social Policies and Ministry of Culture and Tourism. The Protocol demonstrates how the Turkish government supports producers and scenarists economically. Typically, the producers and scenarists who wants to be the beneficiaries of the funds, include social issues such as gender equality, justice, the role of education, violence against women and children, and conflicts in a family setting to inculcate a new improved society. This Protocol is very important because it provides remarkable opportunities for media products. In other words, this economic incentive not only leads to a happy audience but also enable the producers and scenarists to produce educational scenarios (Se-yap, 2012).

Lastly, there is legislation for broadcasting, which is named as the Law No. 690. It was introduced in 2017 by the Chair of RTÜK, Prof. Dr. İlhan Yerlikaya, to eliminate the adverse effects of changing dynamics such as population and demography, socio-economic forces, education, employment, and violence and crime against women and children. According to the Law No. 690, RTÜK defines new restrictions based on the content for the television and radio broadcasting in Turkey (Ünsal and Gündüz, 2017). Yerlikaya asserts that this law is important because it promotes the well being of TV broadcasting. Due to the decisions made in the Law No. 690, the Ministry of Family and Social Policies and RTÜK are responsible for controlling, planning and implementing the activities based on TV broadcasting. Prof. Yerlikaya also points out that the scenarists and producers will get sponsorship if their television programmes, serials and TV shows are in the context of childhood, family relations, friendship, cooperation, etc. (Bik.gov, 2017). Yerlikaya adds that the television broadcasting can corrupt the minds of the young generations and hence should be curtailed. For Yerlikaya, family is the most important unit in the society. In this respect, RTÜK is very sensitive to the messages influencing this unit. He also added that the television broadcasts should not only support the well-being of the audiences in the society, but also encourage the correct use of Turkish language (Ntv.com, 2017).

## **2.5 History of Television Serials Broadcasted in Turkey**

In the 1970's, TRT showed foreign programmes and shows such as *The Persuaders*, *Star Trek*, *Mission Impossible*, *Petrocelli*, *Little House on the Prairie* and *Bonanza*. TRT also showed BBC dramas adapted from classical novels like *Anna Karenina* and some French productions like *Allô Police*, *Arsène Lupin* and *Jacques* (Öztürkmen, 2018). In the early 1970's, TRT showed local productions such as



*Değirmen, Sinekli Bakkal, Aşk-ı Memnu, Ömer Seyfettin Hikayeleri* and *Beş Hikaye*.

These television products encourage audience members to be futuristic (Özertem, 2014).

*Aşk-ı Memnu* which was adapted from a novel by Halit Ziya Uşaklıgil was the first TV serial that was aired on TRT in 1975 (Çelenk, 2010). In the early 1980's, TV serials produced in Turkey such as *Denizin Kanı, Kiralık Konak, Seki, Merdiven, Üç İstanbul, Küçük Ağa, Kartallar* and *Yüksek Uçar* were shown. These soap operas were adapted from the well-known novels and stories of Turkish literature. In terms of comedy, the channel TRT broadcasted *Kaynanalar, Kuruntu Ailesi, Perihan Abla* and *Bizimkiler* (Yanardağoğlu, 1999).

Soap operas produced between 1970 and 2000 by the Turkish producers were not broadcasted in the international markets. Osman Sınav was the first producer who exported *Deli Yürek* to Kazakhstan in 2001 (Öztürk and Atik, 2016). However, after 2010, many Turkish serials like *Aşk-ı Memnu* were aired on television in different countries (Özertem, 2014). The research findings obtained from Deloitte TMT communication reveals that currently the Turkish serials are preferred internationally. For example, there are approximately 400 million viewers from 75 countries in the world. This situation not only leads to a higher rate of revenue from the exports but also promotes the reputation of Turkey in terms of culture, tourism, and economic well being across nations. Some of the popular Turkish soap operas that have gained massive foreign recognition are, *Adını Feriha Koydum, Annem, Arka Sokaklar, Aşk-ı Memnu, Azad, Benden Baba Olmaz, Berivan, Bir Bulut Olsam, Bütün Çocuklarım, Candan Öte, Çemberimde Gül Oya, Düğün Şarkıcısı, Elveda*

*Derken, Fatmagül'ün Suçu Ne, Fırtına, Gece Gündüz, Genco, Geniş Zamanlar, Hanım'ın Çiftliği, Haziran Gecesi, Ihlamlar Altında, İki Aile, Kampüsistan, Kavak Yelleri, Kaybolan Yıllar, Keşanlı Ali Destanı, Kınalı Kar, Kod Adı, Kurtlar Vadisi, Kuzey Güney, Küçük Kadınlar, Küçük Sırlar, Menekşe ile Halil, Muhteşem Yüzyıl, Öyle Bir Geçer Zaman ki, Sağır Oda, Sonbahar, Türkan, Unutabilsem, Vazgeç Gönlüm, Yaprak Dökümü, Yılan Hikayesi, Yol Arkadaşım and Zoraki Koca.*

The countries with the highest views of these serials are Afghanistan, Germany, Australia, Azerbaijan, United Arab Emirates, Bahrain, Bulgaria, Algeria, Albania, Bosnia Herzegovina, China, Indonesia, Czech Republic, Estonia, Morocco, Georgian, Croatia, Iraq, Iran, Sweden, Switzerland, Japan, Montenegro, Kuwait, Latvia, Libyan, Lithuania, Hungary, Macedonia, Malaysia, Egypt, Uzbekistan, Pakistan, Romania, Russia, Slovenia, Slovakia, Syria, Thailand, Taiwan, Tunis, Ukraine, Sultana of Oman, Jordan, Vietnam, Yemen and Greece (Kdk.gov, 2014). Since the citizens of these countries prefer to watch Turkish soap operas, the statistics confirm that they are aired on 293 channels (139 channels from cable and 219 channels from domestic territories) in the world. Therefore, these broadcasts also generate higher rates of the revenue from advertising on TV, too (Özertem, 2014).

## **2.6 Watching Soap Operas**

Feilitzen (2004) contends that both local and internationally exported soap operas attract large audiences because of the explosive spread of cable and satellite television broadcastings in the 1980's and 1990's. These audiences consist of mainly women, men and young generations. Many studies provide the impact of psychological motives like Uses and Gratifications Theory on the choice of these audiences. For Livingstone (1988), audience like watching soap operas because these

serials construct reality, entertainment, relaxation, voyeurism and motives like observing attentively the serials over a period of time. Since media saturate people's aspects with the help of the news and soap operas, there are two types of audiences who are the news audience and the soap opera audience, respectively. Livingstone (2005) asserts that both the news audience and soap opera audience can interpret the message differently because of the specific schemata and conative realism even though the same messages are provided in the same way.

Stuart Hall's encoding and decoding concepts are very appropriate in order to analyze the influences of soap operas on the audience. Hall (1980) contends that the media messages' meanings are not fixed/determined by the sender because the audiences are not passive recipients of meanings. When the producer who is an encoder and frames the meaning in a certain way, the reader who is a decoder, decodes the message differently because of the existence of the distinct social situations, personal background and frames of interpretation. According to Hall (1980), this is the lack of fit between the moment of encoding and decoding. In this respect, the receiver has to decode the message to have a meaningful exchange.

According to Hall (1980), production is associated with the creator that frames society's traditions and beliefs. The creator through the use of society's dominant ideologies constructs them by either encoding or constructing a message. In simpler terms, this stage includes the process of encoding. The second stage is called circulation because the audience in this stage automatically possesses a right to perceive visual and written concerns and then they start benefiting from them. In the third stage called use (distribution and consumption), Hall (1980) points out at the

importance of the process of decoding because individuals generally aim to obtain a meaningful discourse. The meaningful messages can be provided when the recipients complete their duties correctly in the third stage. The last stage is called reproduction. The audiences are always expected to interpret the message according to their values and background. Thus, this stage is prominent to understand what individuals do with the message afterward when they evaluate the messages. In the light of the articulations above, the present study is in an attempt to offer findings based on the influence of a soap opera called *Çocuklar Duymasın* on the audiences.

## **2.7 Articles about Family, Woman, and Children in the Law No. 6112**

In this section, family, woman and children-focused regulations in the Law No. 6112 are taken into consideration. The Law No. 6112 consists of 12 chapters. Chapter 1 presents purpose, scope and definitions. Chapter 2 is about general principles. Chapter 3 is based on principles for media services. Chapter 4 gives information about commercial communication in media services. Chapter 5 conveys media service content whereas chapter 6 offers articles for private media service providers. Chapter 7 is devoted to frequency planning and broadcasting license. Chapter 8 reveals principles of transmission of broadcasts and authorization. Chapter 9 mentions election periods. The sanctions are included in Chapter 10. Chapter 11 provides articles specified RTÜK. Lastly, chapter 12 is based on miscellaneous and final provisions. In this respect, the relevant articles based on family, woman and children and media services like a soap opera in the Law No. 6112 are directly presented in this section.

### **Chapter 1**

#### **Purpose, Scope and Definitions**

## **Purpose**

**ARTICLE 1 - (1)** The purpose of this Law is to regulate and supervise radio and television broadcasting services and on-demand media services; to ensure the freedom of expression and information; to determine the procedures and principles in relation to the administrative, financial and technical structures and obligations of media service providers and the establishment, organization, duties, competences and responsibilities of the Radio and Television Supreme Council.

## **Chapter 3**

### **Principles for Media Services**

**ARTICLE 8 – (1)** Media service providers shall provide their media services in accordance with the principles under this paragraph with an understanding of the responsibility towards public.

Media services;

f) Shall not be contrary to the national and moral values of the society, general morality and the principle of protection of family.

g) Shall not glorify committing a crime, criminals and criminal organizations, shall not be instructive on criminal techniques.

ğ) Shall not comprise the abuse of children.[2]

l) Shall not encourage any act, which might jeopardize the general health and protection of environment and animals.

n) Shall not be obscene.

s) Shall not contain any programmes against the gender equality, encouraging the oppression over and exploitations of women.

ş) Shall not incite violence or lead to desensitization.

*(2) In radio and television broadcasting services, the programmes, which might impair the physical, mental or moral development of minors and young people, shall not be broadcast during the time intervals they are likely to watch and without the presence of a protective symbol.*

## **Chapter 4**

### **Commercial Communication in Media Services**

#### **General Principles**

**ARTICLE 9 - (6)** Without prejudice to the principles and standards stipulated in Article 8, commercial communication;

a) Shall be in conformity with the principles of fairness, equity and honesty,

b) Shall not include or encourage any discrimination based on sex, race, color or ethnic origin, nationality, religion, philosophical belief or political opinion, disablement, age and any other issues,

c) Shall not be misleading and shall not harm the interests of consumers,

ç) Shall not impair physical, mental or moral development of children; shall not directly exhort children to buy or hire a product or service by exploiting their inexperience or credulity; shall not directly encourage them to persuade their parents or others to purchase the goods or services being advertised; shall not exploit their trust in their parents, teachers or other persons, or unreasonably show children in dangerous situations,

d) Shall not exploit women,

e) Shall not encourage any behavior prejudicial to health, environment or safety.

(7) Commercial communication of foods and beverages containing nutrients and substances that are not recommended to be excessively consumed in the overall diet shall not be inserted in or accompanied with the children's programmes" (RTÜK, 2011).

## **2.8 Evaluation of Articles about Family, Woman and Children in The Law No. 6112**

This section demonstrates how changing dynamics based on population and demography, socio-economic forces, education, employment, and violence and crime against women and children result in the enactment of both the Law No. 6112 and the Protocol. Therefore, the contents of the relevant articles are interpreted properly in this section.

The Article 1 which specifies the purpose of the Law No. 6112 in Chapter 1 emphasizes that this law is necessary since media are disseminating knowledge and ideas independently. It also indicates that there should be obligations while media are allocating strategies and techniques according to the structures of administration, finance, and technique in their institution. The Law no. 6112 attempts to articulate criteria while media service providers are performing duties for the services. Additionally, the Law No. 6112 specifies the responsibilities, capabilities, and

obligations of RTÜK. In line with the articulations above, the Law No. 6112 which has been enacted by the Turkish Parliament in 2011 demonstrates that there are compulsory rules and principles not only for media service providers, but also for RTÜK. The Article 1 ensures that there exists a systematic framework, which reveals the responsibilities of two parties while identifying essentials for broadcasts in media. In this respect, media service providers are expected to follow principles of administrative, financial, and technical structures, whereas RTÜK is expected to perform duties for monitoring, authorizing, regulating and managing the broadcasts.

The Article 8, which clearly and definitely identifies principles of media services in Chapter 3 of Law No 6112, firstly highlights that:

**f)** Media services should be consistent with characteristics of a nation, and moral behaviors and values in the society in order to preserve family. According to the Article 8 in Law No. 6112, the national and moral standards, and family take an important place in Turkey. In this regard, this article aims to emphasize that there should not be any violations through media services for the well being of national and moral values, and family in the society.

**g)** The Article 8 focuses on the content of media services. In this part, it is stated that media services should not praise a crime; a person committed a crime, and criminal organizations. These issues should be eliminated in the content of these services because people who benefit from these products can be adversely affected in terms of their mental and physical health. Consequently, the media services including harmful contents violate every social unit in Turkey. In this regard, Article 8 sets the standards of beneficial and favorable media services in a proper way.

**ğ)** The Article 8 specifies that media services should be promoted by removing cruel treatment to children. This specification shows that children have severe and inferior conditions like women because these situations prevent them from having equal opportunities in the society. The statistics about the children also confirm that there are injustice treatments to them. Thus, the Article 8 aims to provide favorable media products to people in Turkey in order to inform and educate public for the well-being of children in this country. The item “ğ” of Article 8 is also in an attempt to reduce imitation of cruel and violent attitudes towards children.

**ı)** This item in Article 8 in Law No. 6112 emphasizes that media services should be aware of activities which damages general health conditions for people, organisms, and animals in the same habitat. If the contents of media products support and encourage devastating activities like pollution, psychological disturbance through noisy places, violence against animals, etc., people can adopt these activities which are not acceptable for the general health condition in their lives. In this respect, this item proposes the necessity of keeping the environment clean.

**ıı)** This item of Article 8 states that media services should include contents of gender issues which are suitable according to moral standards. For example, a woman should not be exploited in media products. Thus, physical objectification should be eliminated to promote gender equality according to this item. Nobody deserves to be presented as an inferior through media products.

**ııı)** According to this item in Article 8, media services should not only maintain gender equality through the programmes, but also women’s liberation and freedom. In this item, gender equality is one of the important issues because it defends that both men and women should possess the same rights and opportunities in every aspect of life such as economic participation, decision making, etc. In this regard, the



state of being equal for both genders can take place in the society to promote development and innovation. Then, the item points out the importance of women's freedom and liberation by eliminating oppression and exploitation because the well being of society depends on justice and fairness. Therefore, this item ensures that gender equality takes place when women are treated on an equal basis.

§) In this item, the terms “violence” and “desensitization” are used to emphasize that media services should not include contents such as cruelty and savage physical violence in their products because the inclusion of violence can end up with insensitivity. In other words, media products including violence can lead to the existence of insensitive people in the society. Thus, this item contends that media products are influential enough to affect people in their real-life experiences in Turkey.

The Article 9 which reveals general principles of commercial communication in Media Services under item 6 in Chapter 4 of Law No. 6112 specifies that:

**a)** Commercial communication should consider fairness, equity, and honesty while providing media products to people because these principles are needed to satisfy utility of all people without any discrimination against them. This item of Law No. 6112 states that there should not be stereotyping and oppression in the society because nobody deserves to be an inferior individual in her/his own society. Thus, media services necessitate an honest commercial communication.

**b)** According to this item, all forms of discrimination against individuals should be eliminated because discrimination always violates individuals' rights, opportunities, aspirations, etc. in the society. In this respect, this item included in Article 9 to control activities of commercial communication while providing media products to people. If commercial communication contains discrimination against any individual,

there exists automatically unjust and prejudicial treatment, which create unfavorable consequences.

**c)** This item in Article 9 emphasizes that interest of people who benefit from commercial communication should be taken into consideration. When preferences, needs and wants of people are considered according to the principles in Article 8 and Article 9, they can be satisfied easily. In this regard, this item demonstrates that commercial communication can be strengthened with the collaboration between people (consumers) and media service providers (suppliers).

**d)** It is important to note that commercial communication can be dangerous for children while they are growing naturally. In this regard, this item specifies that commercial communication should not damage natural development and physical change of children through media products. The item of Article 9 also points out that media products should not encourage children to consume more; should not destroy children's trust when they want their parents purchase the products for them; should not put children in problematic situation. In this regard, this item indicates the impact of commercial communication on the development of children.

**e)** According to this item, there should not be an exploitation of women because attitudes including unfair treatments towards women make them worse in the society. Thus, this item reveals that commercial communication should be provided according to the principles of fairness in order to strengthen women's rights and liberation in every aspect of their lives.

**f)** It is important to note that commercial communication should not foster harmful contents for the health, environment and safety. If commercial communication jeopardizes dynamics within the environment, there will be adverse effects on the

living standards. In this regard, this item is included in Law No. 6112 to state the importance of environmental sensitivity for the safe and healthy natural world.

Item (7): According to the Item 7 in Article 9, commercial communication of food and beverages should be included carefully in the children's programmes in order to avoid wrong decisions about children's consumption. Thus, this item is in an attempt to control commercial communication of foods and beverages determined for children in media in a proper and favorable way for the well being of children in Turkey.

## **2.9 Articles about Family, Woman, and Children in the Protocol**

The Protocol, which was signed between the Ministry of Family and Social Policies and Ministry of Culture and Tourism in 2012, takes an important place in this study. It identified the responsibilities of two Ministries clearly and definitely. The Protocol consists of four chapters. In Chapter 1, purpose, scope, foundation, responsibility and definitions are presented. Chapter 2 specifies the parties in the Protocol. Chapter 3 includes collaboration issues and obligations of two parties in the Protocol. Lastly, Chapter 4 is devoted to miscellaneous provisions including alteration, duration and abolishment, resolution of incompatibilities and execution (See Appendix A). In this respect, the relevant articles based on family, woman, children and media product like scenario of soap opera in the Protocol are directly presented in this section.

### **Chapter 1**

#### **Purpose, Scope, Foundation, Responsibility and Definitions**

##### **Purpose**

**ARTICLE 1 – (1)** In the framework of collaboration between the Ministry and Family and Social Policies and the Ministry of Culture and Tourism, the purpose of this Protocol is to preserve family structure and values; to provide participation of women, children, teens, old people, disabled people, veterans,

martyrs and their relatives in social and cultural life in order to hand down to the next generations in a healthy way; to acquire social and cultural values; to prevent discrimination against women; to protect and develop human rights and social status of women; to raise public awareness of this issue and to strengthen social support services.

### **Scope**

**ARTICLE 2** – (1) This Protocol conveys essences of collaboration between two ministries for the participation of families, women, children, teens, old people, disabled people, veterans, martyrs and their relatives in social and cultural life, acquisition of social and cultural values and reinforcement of social support services.

## **Chapter 3**

### **Collaboration Issues, Obligations**

**ARTICLE 7** – (1) The ministries cooperate with each other for the subjects below:

2. To support financially production of scenario and movies including issues about families, women, children, teens, old people, disabled people, veterans, martyrs, etc. (Se-yap, 2012).

## **2.10 Evaluation of Articles about Family, Woman and Children in the Protocol**

When the relevant articles of the Protocol are considered, the interpretations are presented below:

The Article 1 specifies that there should be an equal involvement of everybody in every aspect of life for the well-being of future generations. It is important to note that the Protocol is signed to declare the importance of social and cultural values. In this Protocol, Article 1 is prepared to eliminate discrimination against women in order to maintain women's rights and their social status. Lastly, the Protocol emphasizes the necessity of public awareness to reinforce the social support services. In line with these articulations, the Article 1 shows that men are not mentioned in this Protocol because they mostly do not have inferior conditions in Turkey. The

Protocol specifies that everybody should be supported in social and economic lives equally. When these parties are respected, there will be no discrimination against them as women encounter discrimination against them in their lives. It is also emphasized that social support services are required to strengthen social and cultural values. Therefore, the Protocol is important to promote the living standards of these people in Turkey.

The Article 2, which clearly identifies the scope of the Protocol in Chapter 1, highlights that there has been cooperation between the two Ministries, which take the responsibility for people. Since the aim of these ministries to promote social and cultural values, the scope of the Protocol is points out the necessity of social support services in a very precise way.

The Article 7, which reveals collaboration issues and obligations in Chapter 3 of the Protocol contends that the scenario and movies which includes issues about such as families, women, children, teens, etc. will be supported financially by the ministries. This article mainly shows that there is reinforcement between the two Ministries, and scenarists and producers in Turkey when the scenarists and producers compose their contents according to the policies of two ministries in social and cultural life.

## **2.11 Theoretical Framework**

This section discusses the core statement of Development Media Theory and Feminist Theory. In this respect, this part is devoted to emphasize why these theories are taken into consideration while examining the sample for different purposes.

### **2.11.1 Normative Theories**

This section aims to discuss four normative theories that articulate the effects of social, political and economic forces on media institutions and content of media products. To achieve this, this section discusses four normative theories and the countries adopting these theories in their mass media.

There are numerous media systems around the world. Thus, numerous researchers focus on the relationship among mass media, government and individuals in the society. Well-known researcher, Frederick S. Siebert explores the link between mass media and the political society with other researchers Theodore Peterson and Wilbur Schramm who wrote *Four Theories of The Press* in 1956 (McQuail, 1983). In the second edition of this book, the three researchers declare the properties of four Normative Theories to demonstrate positions of the press in relation to its political area. In other words, they are concerned with ownership of media institutions and the link between mass media and governments in different countries (Siebert et al., 1963).

The four Normative Theories, which are introduced as the Development Media Theory are: the Authoritarian Press Theory, Libertarian Press Theory, Social Responsibility Press Theory and Soviet Communist Press Theory. These theories demonstrate how media institutions are structured, how they operate and how journalism takes place in the society. For Hallin and Mancini (2011), the relationship with the press and political environment is the key to development in a country. Thus, it is beneficial to know the dynamics in mass media for individuals.

The first Normative Theory is called the Authoritarian Press Theory. This theory was first developed in the 16<sup>th</sup> and 17<sup>th</sup> centuries in England (Akpoveta and Ogbeni, 2006). It was based on both divine rights of kings and queens that were provided as the source of truth. Nowadays, the press is still accepted as a servant of the authority's ideology in some countries. For Siebert et al., (1963), there is a control of totalitarian government over the press that prevents media institutions from undermining the rules and regulations enacted by the government. In this respect, Siebert et al, (1963) state that:

The theory inevitably developed the proposition that the state, the highest expression of group organization, superseded the individual in a scale of values. Since without the state the individual was helpless in developing the attributed of a civilized man, the individual's dependence on the state for achieving an advanced civilization appears to be a common ingredient of all authoritarian systems. In and through the state, man achieves his ends: without the state man remains a primitive being. (p. 11).

The Authoritarian Press Theory does not allow individuals to have self-determination within the media organizations because there is strict obedience to authority in media (Siebert et al., 1963). Furthermore, Pieter (2007) emphasizes that the strict control of authority over the press is also seen in Hitler's Germany, Mussolini's Italy and Franco's Spain.

The second Normative Theory is called the Libertarian Theory, has started to emerge from the studies of Milton, Locke, Mill and Jefferson in the 17<sup>th</sup> century. This theory was firstly observed in England and in the U.S.A. Milton, Locke, Mill and Jefferson claim that truth is an individual's natural right. Therefore, it denies the power of authority and censorship in the society. This theory is based on the amendment of the U.S. Constitutional Law. Nerone (1995) indicates that there should be a necessity of

the correct guidance provided by the press while informing people. This theory also asserts that people should be free to question the truth because of the variety in thoughts and interpretations when they obtain it. Thus, the main responsibility of media is to provide education, enlightenment and information to people (Nerone, 1995). The countries that they benefit from the Libertarian Press Theory are Finland, Netherlands, Hungary and France. There are also other countries such as the U.S.A. and Great Britain, which follow the principles of this theory (Siebert et al., 1963). The Libertarian Press Theory that enables media experts and journalists to act freely in their occupational lives (Akpovete and Ogbeni, 2006).

The third theory is called the Soviet-Communist Press Theory. This theory was developed as a more favorable version of the Authoritarian Press Theory (Siebert et al., 1956). This theory defends that there are needs of governments. In this respect, the media products like the press can satisfy these needs. North Korea, Cuba and Vietnam prefer to follow this theory because of disintegration of the Soviet Union in 1991. When the principles of this theory are adopted within the country, the media are under the influence of both the government and the communist parties that exist in these countries. For Nerone (1995), the main objective of media is to provide propaganda for the government, if it benefits from this theory. Therefore, there are limitations on private media organizations in those countries because the purpose is always to perform duties for the interests and preferences of working class. In other words, the theory is based on a self-regulating system that controls and maintains itself without intervention from external entities (Akpoveta and Ogbeni, 2006). In addition, Nerone (1995) claims that the Soviet Communist Press Theory distinguishes itself from the Authoritarian Press Theory by taking into consideration



the needs and wants of people in the society according to the Marxist-Leninist principles in North Korea, Cuba and Vietnam. The last normative theory is called Social Responsibility Press Theory, which was introduced in the mid 20<sup>th</sup> century (Siebert et al., 1963). According to this theory, the government is responsible for encouraging media to act in accordance with the duties when the media are not successful in meeting the responsibilities to society. For example, the press is allowed to criticize governments and other institutions in countries such as Japan, Germany and France. The aim is to preserve the principles of democracy by providing information and satisfying the needs and interests of people in the society. For Nerone (1995), this theory seeks to achieve the media's responsibility to society. In this respect, there is a bridge between the government and media while media provide information and inform the society, following government's purposes, they promote the economic facility and avoiding repressions.

Akpoveta and Ogbeni (2006) emphasized that the Social Responsibility Theory is based on the writings of the Hutchins Commission during the World War II. The official name of the Commission is called the Commission on Freedom of The Press. The commission asserts that the aim of the social responsibility is to demonstrate media as a single entity while reflecting the diversity of society.

According to McQuail (1983), these four normative theories are too idealistic because of their unrealistic aims for perfection. These theories are also prone to be biased. Thus, Development Media Theory emerges for a specific use. The Development Media Theory is widely observed in the third world countries because these countries see the media as playing a prominent role for the development. In a

country where the Development Media Theory is adopted, the media are able to promote political, economic and social development due to its characteristics (Lerner, 1958; Schramm, 1964). The Development Media Theory defends cultural production. Thus, there is a denial of external domination which comes from foreign powers. This theory attempts to prevent authoritarian abuse. In this regard, the self-determination and heritage of nation are strengthened through the Development Media Theory. The theory addresses collective interests rather than industrial interests. Thus, the common reasons for national objectives are considered in the Development Media Theory. There is a link with this theory and national development policies. Thus, the methods of control include censorship and state intervention to achieve development goals in both private and public ownership in this theory (Rogers, 1962). In conclusion, the media carry out positive development issues, which are supported by the political ideology in the society. In this respect, this theory not only supports the government, but also provides the improvements and developments in every sphere of life. In other words, the media prefer to act efficiently and effectively while educating, informing and entertaining people through their products.

#### **2.11.1.1 Studies on Development Media Theory**

Numerous studies have explored this theory, Majority of them are from developing countries. Baran and Davis (2009) argue that Brazil is one of the countries adopting this theory. The aim is to promote advancement and elaboration while conducting the policies, actions and affairs in social, economical and political conditions. Media in Brazil generally support the existing political regime because the relationship between media and government actively encourages the economic development extensively (Baran and Davis, 2009).

Chioma (2013) emphasizes that the television broadcasting provides distinctive cultural aspects to audiences in Nigeria. When the interesting components of each ethnic group are included in television programmes, these media products automatically satisfy needs of audiences in terms of enjoyment and enlightenment. The attitude of media towards different cultures comes from the Development Media Theory in Nigeria. In this respect, Chioma (2013) asserts that the television content is very influential while informing audiences about sociocultural forces of different countries. The governments in developing countries are prone to impose repressions on the operations of mass media. In this respect, Omojola (2014) analyzes the selected newspapers between 1999 and 2003 to demonstrate the power of government on the content of articles in newspapers of Nigeria. The results confirm that the contents are generally based on the ideology of government. Thus, this study shows how the Press in Nigeria benefits from the Development Media Theory while articulating the policies and actions of the government. When the study of Gbenga (2018) is considered, it is obvious that the media and government are in an attempt to use the Development Media Theory in Nigeria. Mass media in Nigeria can contribute to the improvement of cultural, social, political and economical concern of individuals by providing beneficial television programmes. For example, the number of television programmes for children is not sufficient when all programmes broadcasted on television are considered in Nigeria. Therefore, there is a necessity of Development Media Theory in Nigeria for the powerful linkage between the government and producers.

#### **2.11.1.2 Reasons for Using Development Media Theory in the Study**

Development Media Theory was firstly used while assessing and analyzing the effects of the Turkish governments laws and a regulation on the overt/direct and

covert/indirect, characters, topics and characters' gender in 20 episodes of *Çocuklar Duymasın* in both 2010 and 2013. Second, the study benefits from the Development Media Theory while examining conflict resolution strategies in the covert/indirect messages in 20 episodes of *Çocuklar Duymasın* broadcasted in both 2010 and 2013.

The Development Media Theory provides social, political and philosophical principles, which are necessary for the relationship between media and the government. McQuail (1987) states that there is a media support for an existing government when media generally become supportive rather than critical in order to fulfill particular duties in social, cultural and political lives of people. Thus, media mostly carry out positive development tasks by giving priorities to the issues, which are very important in people's lives. *Çocuklar Duymasın* educates, informs and entertains audiences as a media product at the same time. In order to promote development, the Turkish governments have enacted laws and regulations such as the Law No. 3984, the Law No. 6112 and the Protocol, etc. These laws and regulations aim to provide beneficial and favorable media services to people in Turkey. The study claims that *Çocuklar Duymasın* is a soap opera, which takes advice from the Turkish government's laws in its scenario. The aim is to sustain development in people's lives. In sum, Development Media Theory is necessary to examine research questions of the study (See pg. 4).

### **2.11.2 Feminist Theory**

This section provides definition of feminism based on principles of Feminist Theory, discusses three waves of feminism, kinds of feminism, important issues in feminism and studies on Feminist Theory in media studies. This is followed by the

identification of study. The study provides reasons for using Feminist Theory as one of the theories in the theoretical framework of the study.

#### **2.11.2.1 Definition of Feminism**

Feminism is associated with a movement which aims to put an end to the oppression and exploitation when there are prejudices, stereotyping or discrimination against women. Feminism is a comprehensive concept which has to a great extent examined how people live, who or what a person or thing is, physical orientations, and a system of ordering society whereby people are divided into sets based on perceived social or economic status of belonging to a particular nation and extremely great number of identities. In this respect, feminism is not a static concept. It is believed to develop gradually in people's lives and helps people understand themselves and their world (Hooks, 2000).

Offen (1988) emphasizes that feminism is used to give a detailed account in words of a political, cultural or economic movement of the promotion of equal rights and protection for women. Thus, feminism refers to political and sociological system of ideas and concerns based on gender difference, gender equality for women and an organized course of action to achieve women's rights and interests. In other words, feminism is necessary to describe and improve political, economical, personal and social rights for women in order to establish equal opportunities for women in every aspects of life through movements and ideologies. The French socialist and philosopher Charles Fourier firstly used the word "feminisme" in 1837 for the term feminism. Fourier defines women as individuals not as a half of the couple. Thus, the words "feminisme" and "feminist" -a person who supports feminism- firstly

appeared in France and Netherlands in 1872. Then, they appeared in Great Britain in the 1890's. Then, feminism became visible in the U.S.A. in 1910.

According to Ropers-Huilman (2003), Feminist Theory is based on three principles. The first principle supports women's contribution to every aspect of the world because they have extremely useful and important characteristics. The second principle is related to indicate the prevention of an oppressed group consisting of women who are not able to reach desired objectives, receive a fair return and possess full action of taking part in the society. The last principle of the Feminist Theory is to encourage social change in form, nature or appearance by expanding human choice, eliminating gender stratification, ending physical violence and promoting freedom in order to achieve equal opportunities permanently. When these principles are taken into consideration, it is important to note that feminism attempts to improve and enhance the well-being of political, economic, personal and social equality which is expressed as the state of being equal especially in status, rights and opportunities for the women and men in the society.

For Adams, Bell and Griffin (1997), the emphases on gender identity, gender role and expression of gender are very important while understanding the principles of feminism. According to Hackman (2010), the features of maleness and femaleness physiologically and anatomically affect individuals because each person is born with one of these characteristics. When gender identity is considered, it is related to a person's psychological sense, which is specified as male, female, etc. In case of gender role, it is constructed socially and culturally for particular behavior and expectation of a man and woman in the society. The definition of gender role is

based on promoting heterosexuality as the normal and preferred physical orientation. In this respect, the terms masculinity and femininity are provided in the wide literature. Masculinity refers to possession of the qualities traditionally associated with men whereas femininity is associated with the womanliness. Lastly, gender expression is related to explanations of a person's gender for the behavior and physical characteristics of that person. Since each attribute provides distinctive specification, they are very favorable for the understanding of feminism.

#### **2.11.2.2 Three Waves of Feminism**

According to Hardiman, Jackson and Griffin (2010), there are three kinds of oppression: individual, institutional, and societal/cultural. When the attitude towards others results in a prejudice against a group of people, it is automatically associated with the individual oppression. If policies, laws, rules, regulations, beliefs and customs of social organization end up with a double standard, it is called an institutional oppression because it exists due to the unfair application of a rule or principle in different ways to different groups. Lastly, there can be societal/cultural oppression, if social rituals, norms and rules lead to considering one group as superior to another group. Due to the existence of these three types oppressions for many years, three waves of feminism have emerged in the history of feminism. Humm (1994) and Walker (1995) state that the history of feminism has three waves. The first feminist wave covered the period between the nineteenth century and the early twentieth century. The second wave was between the 1960's and 1970's. The last wave has started in 1990's and its effects are still observed. When the specific characteristics of these three waves are taken into consideration separately, it is seen that they all aim to bring about equality and equal rights for women.

The first wave of feminism focuses on the right of suffrage which is necessary for political equality. In other words, it aims to promote women's right to vote. The well-known first wave feminists are Mary Wollstonecraft, Sojourner Truth, Elizabeth Blackwell, Jane Addams and Dorothy Day (Lotz, 2003). The second wave of feminism concentrates on thoughts and suggestions which are based on the issues of equality for women's liberty between the 1960's and 1980's. The second wave feminists stress the importance of legal and social equality for women because they emphasize that male dominance adversely affect women's conditions in terms of education, employment, etc. For the second wave feminists, the cultural and political inequalities leading to discrimination against women should be avoided for gender equality. The second wave feminists who are known widely and thoroughly are Simone de Beauvoir, Betty Friedan, Alice Paul, Gloria Steinem, Bell Hooks, etc. (Wang, 2010). Lastly, the third wave feminism is a reaction to standards which were set for women because they all destroy individual choices of women in terms of freedom, birth control, equality, etc. According to the third wave feminists, women deserve to be free while they are making decisions about their private life, too. The well known third wave feminists are Leslie L. Heywood, Keith Roiphe, Camille Paglia, Rene Denfeld, Judith Butler, etc. (Snyder, 2008).

Three waves of feminism are discussed in the study because *Çocuklar Duymasın* generally presents principles of the second wave of feminism and the third wave of feminism through the representations of female portrayals in its scenario.

### **2.11.2.3 Kinds of Feminism**

Due to the principles of feminism discussed above, there are distinctive types of feminism, which are formed according to a concept, or specific idea of particular



issue. There are conceptualizations of feminism, which are expressed in the literature. In this section of the study, each conceptualization is examined according to its fundamental features.

**Liberal Feminism:** Liberal feminism is more interested in an individual than in society as a whole. Liberal feminism is mainly concerned with women's ability to sustain their equality through their processes and selections. Liberals defend that freedom is a core worth which is ensured by the state for individuals. In this regard, liberal feminists demand freedom forcefully for women in order to destroy the false belief which states that women are less capable than men by nature in terms of intellectual and physical abilities (Tong, 2009).

Liberal feminism is associated with a conventional perspective in conceptualizations of feminism because it has been appeared as a part of the first wave feminism. Therefore, it is the origin of Feminist Theory in contemporary era. Liberal feminism seeks to explore ways of enabling women to have the same opportunities as men in different spheres of their lives because the patriarchal societies have already formed a single entity which sets culturally and traditionally behaviors and expectations for women. Since freedom is a prominent value for both political and personal autonomy in liberal feminism, feminists supporting liberal feminism always point out the necessity of procedural accounts of personal autonomy, human flourishing the effective relationship with the State, distributive justice, public deliberation and justification (Phillips, 1991; Rhode, 1997).

**Radical Feminism:** Radical feminism is the second most remarkable kind of feminism. It argues that male supremacy which is the condition of being superior to

women in authority; power and status should be completely removed from the social and economic events, situations, etc. (Mackay, 2005). Radical feminists argue that liberal feminists are not able to deal with three types of oppressions which are individual, institutional and societal/cultural extremely even though they all have taken place for many centuries. Thus, radical feminists attempt to put an end to a system of society in which men hold the power and women are largely excluded from it (Duggan 2003; Baker, 2008). For radical feminists, the only way of abolishing patriarchal society is to dispute validity of norms, procedures, institutions and traditional gender roles. Thus, radical feminists provide public awareness about rape, violence against women, women trafficking and elimination of physical objectification. In line with the articulations above, there are two types of radical feminism which are libertarian radical feminism and cultural radical feminism. Libertarian radical feminism concentrates on freedom of statements personally, whereas cultural radical feminism addresses the causes of the problem emerging from patriarchy (Mackay, 2005).

**Marxist/Socialist Feminism:** Marxist/Socialist feminism addresses not only the impact of capitalism on the oppression of women, but also rigid emphases on the gender role and patriarchy. The Marxist/socialist feminism criticizes the idea of accepting women as the property of men in a capitalist system. Thus, Marxist feminism seeks to prevent unequal pay and obstacles to promote fair policies at institutions and organizations and achievements in every field (Luxton, 2014). Socialist feminism appears to show how women are able to gain their own libertarian while working to remove both economic and cultural repression (Bryson, 1992). Thus, the gendered division of labor should be eliminated for equal rights and opportunities.

**Black/Womanist Feminism:** This feminism is associated with the advocacy of women's natural contribution to the society. It is clearly preferred to identify the experiences of a woman's color which also include both race and gender (Harris, 2010). The black womanist feminism has emerged from the movement witnessed in the 1970's. It is automatically associated with the civil rights movement because black feminist thought addresses the conditions of African American women in the U.S. who are oppressed by racism and classism in the society (Wheeler, 2002).

**Chicana Feminism:** Chicana feminism, which is also named as Xicanisma, is a type of feminist movement in the U.S.A. It aims to examine lives of Mexican-American women called Chicana. This feminist movement criticizes the fixed and oversimplified ideas which result in oppression of Mexican-American women because of the variety of the ethnicity, race, and class (Groenewold, 2005).

**Native American Feminism:** Native American feminism exists due to the lives of Native American and First Nations women (living in Canada). It defends native supreme power at the same time. According to Smith (2005), Native American feminism focuses on the necessity of empowerment for native women belonging to the Native American and First Nations. In this feminism, cultural values and priorities are taken into consideration while fostering gender equality.

**Asian-American Feminism:** Asian-American feminism pays attention to Asian American women's conditions in the U.S. These women are originally from the East Asian, south Asia, and Southeast Asia. In this respect, this feminism addresses colonization, western beliefs, norms and customs in order to examine the relationship between oppressor and oppressed, resistance to change and dominance (Yang, 2003).

**Existential Feminism:** Existential Feminism includes the principles of existentialism in its framework because existentialism refers to the philosophical theory which focuses on the existence of the individual for development of freedom, interpersonal relationships and the experience of a human body. For existential feminists, the capacity that an individual use to exercise a radical change is very prominent. Thus, these feminists are in an attempt to destroy socially determined gender roles and culturally constructed restrictions to sustain gender equality for women who should go beyond their position (O'Flynn, 2009).

**Multicultural Feminism:** Multicultural feminism takes into consideration women living in a country like the U.S.A. because of the existence of different identities of women in that country. In other words, distinctive interconnected identities and their effects on gender equality are addressed within a society in which there are several cultural and ethnic groups (Harris, 2000).

**Ecofeminism:** In ecofeminism, the main purpose is to provide a framework by taking into consideration principles of feminism and environmentalism at the same time. According to ecofeminists, patriarchy, which is a system of society where men hold the power and women are largely excluded from it, not only devastates the planet, but also leads to exploitation of women. Thus, ecofeminism mostly concentrates on issues such as the assumption of human superiority resulting in the exploitation of animals, specific socio-economic rights and racism in order to avoid natural catastrophe and loss of life through a feminist perspective (Banford, 2015).

**Postmodern Feminism:** Postmodern feminism firstly takes place in the period of the third wave of feminism. According to Parpart (1993), postmodern feminism consists

of essences of post-structuralism, postmodernism, and French feminism. The main purpose of postmodern feminists is to upset the stability of patriarchal impositions leading to gender inequality. Thus, postmodern feminists never accept both essentialism and philosophical, and universal truths which prevent women from exercising the individual experience because of the masculine notions. In this respect, postmodern feminists contend that the only way of promoting gender equality within the society is to support multiple discourses, deconstruction of texts and uses of subjectivity. In *Çocuklar Duymasın*, there are different portrayals of female characters according to the conceptualizations of feminism. Some of the dominant kinds of feminism in the soap opera are liberal feminism, radical feminism, and postmodern feminism. Thus, the study discusses characteristics of these three kinds of feminism for the evaluation of female characters from the feminist point of view.

#### **2.11.2.4 Important Issues in Feminism**

In this section of the study, three important issues; discrimination, stereotype and patriarchy are examined. The aim is to show how prominent they are while understanding the feminist perspective. The Feminist Theory addresses the faults of these important issues in a disapproving way. And, *Çocuklar Duymasın*'s scenario raises awareness on the adverse effects of these three important issues. Since the study takes into consideration important issues of feminism throughout the analysis, this section discusses various characteristics.

When three important issues in feminism are addressed correctly, gender equality can be easily maintained within the society. The term discrimination is used to express the unfair and detrimental manner of different groups of people specifically

on the ground of race, age, caste, family status, nationality, marital status, physical orientation, or social class (Landrine and Klonoff, 1996). When women encounter discrimination against them, they are not able to exercise and enjoy their human rights because discrimination is based on gender automatically leads to the racism and poverty within the society (Campbell, 2015).

Discrimination generally involves an intentional reaction to individuals' characters within the society. In this regard, the opportunities and privileges of individual are not provided to them efficiently and effectively due to the exclusion of individual rights and preferences. Discrimination against women exists when the dominant male group holds the power against the women who are identified as minor in the society. Feminism addresses discrimination against women because feminists argue that discrimination against women results in gender imbalances, fixed ideas about women, gender inequality, biasness, gender pay gap, glass ceiling and sticky floor. Both glass ceiling and stick floor emerge from discrimination which exists within the society because they are associated with barriers to career advancement for women. Morgan (2015) states that the glass ceiling refers to a barrier to advancement in a profession, whereas the sticky floor is associated with the gender differences while distributing the wage for women. Discrimination against women leads to inequality which has an adverse effect on decisions, opportunities, and conditions of women. Women deserve to possess fair opportunities and conditions in social, economic, and political situations like men. Therefore, discrimination against women, which leads to the lack of fairness and justice within the society, should be eliminated in order to promote gender equality.

Furthermore, a stereotype is an important issue in feminism because it specifies a fixed and over-simplified idea of a particular type of a person especially for a woman deliberately. Stereotypes are used to make a general statement by concluding from specific issues, cases and conditions. However, a stereotype is not always true for each person. In this regard, it automatically ends up with a prejudice, which provides a preconceived opinion without being reasonable and actual (Drury and Kaiser, 1994). According to Fiske (1998), stereotyping generally results in gender inequality because it creates ignorance through justification of prejudices, unwillingness to consider others, obstacles to impartiality, and elimination of advancement for women in their career. Therefore, feminists argue that gender stereotypes support patriarchy and impose restrictions on women's life. For example, men are mostly described as achievement-oriented, autonomous, strong, rational, etc. whereas women are identified as emotional, fragile, sensitive, etc. When these examples are taken into consideration, it is important to note that each stereotyping leads to form an idea or opinion for women or men in a quick way even though these examples are not correct for all women and men (Hoffman and Hurst, 1990). As it is stated earlier, stereotypes create unfair conditions for women in the society. When stereotypes bring fixed ideas, women become inferior individuals. Thus, stereotypes should be eliminated to promote gender equality in the society.

Lastly, patriarchy is another important issue which is considered by feminists. The word patriarchy is used to express the rule of the father. It also means the patriarch (Sultana, 2010). Patriarchy refers to a set of ideas which stems from male dominance. It is defined as a social system where men exercise power and dominate every single identity. In this respect, the male dominance results in differences

between women and men. For Beechey (1979), patriarchy is a system which oppresses women due to the biological differences between men and women. For example, women give birth but men cannot do it. Furthermore, Hartman (1976) contends that patriarchy and capitalism reinforce each other because the system automatically keeps women in subjection and hardship through the unjust exercise of power. In this respect, patriarchy is related to the male domination in all spheres of people's lives.

According to Rawat (2014), patriarchy enables superior men to dominate women who are inferior in the society. When distinctive discussions about patriarchy are considered, there are different alternatives. For example, patriarchy is associated with the kinship systems in which men exchange women men (Stone and King, 2018). Thus, patriarchy focused on exploitation of women (Walby, 1996). In its broad specification, Scott-Samuel (2009) argues that patriarchy is the fact of showing male dominance not only in the family, but also in the society in general. Thus, patriarchy not only includes a material base through hierarchy, but also enables men to have independency and solidarity to dominate women. In line with the articulations above, patriarchy automatically prevents women from having advancement and development in their lives. Thus, feminists criticize this system which keeps women inferior in a very systematic way.

To conclude, these three important issues are crucial for gender equality and women's liberation in the Feminist Theory because they all should be avoided. Due to the articulations above, patriarchy results in male domination and men's control over women in the society. Since it adversely affects social, political and economic



conditions by fostering inferiority, imbalance, subordination and inequality, it should not take place to promote gender equality.

#### **2.11.2.5 Studies on Feminist Theory in Media Studies**

Feminist Theory though a part of media disciplines, it is an important part of the media studies because it explores the effects of stereotypes, patriarchy, and discrimination. Typically, the aim of researchers is to raise awareness on gender inequality in the media. For example, Brunson and Spigel (1997) emphasize that Feminist Theory is widely used both in the media and media studies in order to present main principles of feminism through media products. According to Gurevitch and Curran (1996), liberal, radical and social feminist discourse are widely preferred in media studies because these feminists claim that media make stereotypical, patriarchal and hegemonic values known and understandable. In this respect, history of studies including Feminist Theory starts with Touchman (1978).

Mattelart (1986) claims that patriarchal media serve the principles of patriarchal society by preventing the development of women's advancement. This attitude towards women is declared by the radical feminists in order to show the necessity of true form for women's liberation. Gurevitch and Curran (1996) also states that socialist feminists argue for the common sense when media introduce both the capitalist and patriarchal scheme because media can easily present the state of things in which everything is perfect.

When the studies on feminism in media studies are considered, Ferguson (1983) states that soap operas and women's magazines in the media generally offer issues of femininity and heterosexual romance for the female world. Since these issues mostly

reflect patriarchal impositions which are determined for women, they do not effectively strengthen the construction of gender for gender equality. Brunsdon (1981) also states that motherhood and capacity for feelings, which are discourses of femininity, are intentionally preferred in these media products.

Winship (1987) contends that *Cosmopolitan* and *Women's Own* reveal unfavorable category of issues for women's magazines, which eliminate gratification. Creedon (1989; 1993) works on condition of women and their relationship with the media in order to point out the importance of gender equality which is maintained through media products. Van Zoonen (2004) provides a study including a gender approach for the link between communication and cultural studies in the media to reveal the new approaches for the understanding of the media and necessity of Feminist Theory.

Rakow and Wackwitz (2004) emphasize that there are three important themes in Feminist Theory used for the purpose of communication in the media. These themes are difference, voice and representation while analyzing media products. Since representations give an idea about women's depiction in popular culture and the media, the Feminist Theory is very influential to focus on gender, interaction and change within the society according to the findings presented in this study.

Sarikakis and Shade (2008) emphasize that the relationship between women and media are under the effect of four dimensions by considering the Feminist Theory. In the study, these four dimensions are defined as specification of policy regimes, the

exploration of decisions, promotion of services and maintenance of solutions to discrimination and violence against women.

There are studies proposed by Jiwani (2008), Al-Mahadin (2008) and Made (2008) to examine the relationship between meanings and power relation in the media by focusing on the explanations of violence and capacity for feelings according to the principles Feminist Theory both in the Western and Arabic countries. They all point out that gender relations in all human communication influence the meaning given by individuals when they do not include patriarchal values, discrimination against women and stereotyping in the media. In conclusion, the studies, which are presented above, show a great significance of Feminist Theory used in media studies. As it is stated earlier, researchers use the Feminist Theory to raise awareness on equal rights, opportunities and privileges in media studies. Since *Çocuklar Duymasın* is a media product in Turkey, the study uses the Feminist Theory for analyses of oppression of gender roles, male domination, patriarchal rules, etc. by showing political, cultural, and social codes of characters.

#### **2.11.2.6 Reasons for Using Feminist Theory in the Study**

While examining the overt/direct and covert/indirect messages given by the characters through content analysis for 20 episodes of *Çocuklar Duymasın* in both 2010 and 2013, the study discusses research findings by considering features of characters according to the Feminist Theory. Both modern and traditional characters give overt/direct and covert/indirect messages on specific themes according to their characteristics, and cultural, political and social codes in patriarchal societies. Since Feminist Theory addresses cultural, political and social codes, this study considers ideas and principles of feminism determined for the avoidance of gender inequality,

oppression of socially and culturally constructed gender roles, patriarchal oppression, male dominance, etc. In this regard, the characters who give overt/direct and covert/indirect messages are evaluated according to the Feminist Theory in this dissertation. The study benefits from the Feminist Theory because this theory makes the study valuable while examining the characters which are created for specific purposes in *Çocuklar Duymasın*. In conclusion, the Feminist Theory is used not only for the examination of overt/direct and covert/indirect messages, characters and topics of the overt/direct and covert/indirect messages, but also analysis of conflict resolution strategies in the covert/indirect messages in this study.

## **2.12 Importance of Conflict and Conflict Resolution**

There are different schools of thought that examines conflict and they do in different ways. These schools benefit from three approaches while defining the nature of conflict. The first approach used by scholars is called a traditional approach. The traditionalist believes that conflict is adverse and unfavorable. Thus, for traditionalist, conflict should be completely avoided. Secondly, a behavioral approach justifies conflict with logical reasons. In this approach, conflict is accepted. The last approach is called an interactionist approach. When the interactionist approach is used, individuals not only accept the conflict, but also support it (Ndushabandi, Kagaba and Gasafari, 2019).

Studies proposed by Adams (1965), Coser (1956), Dahrendorf (1959), Scanzoni (1972), Simmel (1955) and Sprey (1969) state that conflict is normal and inevitable in people's lives. In this respect, both management of conflict and transformation of conflict are very important for all humans. Galtung (1967) contends that conflict should be managed constructively to avoid irreparable damages because conflict

takes place when contradictions meet with attitudes and behaviors. Thus, it is normal to have or express a different opinion leading to a conflict.

Furthermore, conflict occurs when there is serious disagreements, arguments, disputes and/or dilemmas between people, groups or countries (Peters, 2006). According to Deutsch (1990), the conflict cycle, which includes the causes, core processes and effects, leads to a conflict on five distinct levels. The first one is called the conflict within the person. The second one is called the inter-role conflict. Other types of conflict specified as interpersonal, intergroup and inter-organizational conflict. These conflicts have various reasons, core processes and effects. Thus, any conflict that arises within an environment includes the repetition of these processes (Wall and Callister, 1995).

Conflict is normal because there are different groups of people in the society. When a conflict takes place among these distinctive groups, there is always one group defends that the interest belonging to them are actively rejected or negatively prevented from existence by another group. For Fink (1968), conflict always includes two or more parties. Thus, individual characteristics and interpersonal factors should be taken into consideration while analyzing the causes of conflict (Wall and Callister, 1995).

Galtung (2002) also contends that conflict is an opportunity for development because it includes a set of circumstances in its structure. For Galtung (2002), conflict provides an inevitable opportunity to individuals for their development towards a

more advanced condition. In this respect, conflict generally results in new ways to foster a good imagination and an original idea for individuals.

As it is articulated above, conflict is a part of human condition and in order to resolve the conflict coming from different causes, individuals or collectives have to devise conflict resolution strategies. Bercovitch et al., (2009) adds that conflict resolution is concerned with all areas of conflicts. For example, it is used to cope with conflict between families, institutions or countries. When the periods of conflict resolution evolution are taken into consideration, contemporary conflict resolution differentiates itself from the traditional conflict resolution methods by providing more precise and comprehensive techniques to resolve the conflict between conflicting parties. The development of conflict resolution began to emerge after 1945. Then, the existence of civil rights struggle and social movements of women, students and environmentalists strengthened the necessity of conflict resolution in the 1970s. Lastly, the period of diffusion and differentiation for conflict resolution started since 1990 in many countries.

Herbert Kelman, Kenneth E. Boulding, Anatol Rappaport, Harold Laswell, Ludwig von Bertalanffy, Stephan Richardson and David J. Singer at the University of Michigan between 1956 and 1971 wrote the prominent conflict resolution-focused articles. Their aim was to elaborate a scientific theory which deals with all aspects of conflicts. Thus, these researchers established the Journal of Conflict Resolution and an interdisciplinary research center in the 1960s in the U.S.A. The professionals supposed that this new expertise would be beneficial and appropriate for policymakers (Harthy and Model, 1991). Hence, the attempt of these experts has also

led to an increase in the number of studies on conflict resolution in other disciplines such as political science, psychology and sociology after the 1960's. The issue of conflict and the necessity of conflict resolution are also included in media studies. Thus, the next section is devoted to the studies on conflict in media because this study aims to examine the use of conflict resolution in one of the media products called *Çocuklar Duymasın* in Turkey.

### **2.13 Resolving Inter-family Conflicts**

Family is a social unit and although the blood ties are strong in the family, conflict is inevitable. As Blood (1955) indicates in his study, there is a tendency for the families to have specific characteristics. Thus, these features expose them to the risk of potential conflict in their lives. Sheth (1974) articulates that conflict among family members comes from different cognitive structures that consist of goals and perceptions about alternatives. The conflict can be resolved through the use of problem solving, persuasion, bargaining and politics. There is also a prominent argument proposed by Sheth and Cosmos (1975) and Belch et al., (1980). They defend that the use of coalition strategy is observed rarely while making decisions about familial issues.

Chafetz (1981) emphasizes that family conflict is:

Any overt behavior, including verbal statements, by a person towards one or family members which expresses a negative reaction to the distribution of any scarce and valued resources within the family is considered an instance of family conflict (p.158).

Chafetz (1981) also adds that family conflict introduces a new term called inter-family conflict in the literature and inter-family conflict is associated with a conflict within the family. Kramer et al., (2006) assert that family conflict is prone to take

place when there is an interpersonal, emotional or mental strain among individuals within the family because of the considerable difference in values, needs and expectations. Spiro (1983) claims that families belonging to different social classes have different gender roles. In this sense, each family in the society is at different stages of the family-life cycle while using different strategies for conflict resolution.

In addition, Fincham, Bradbury and Grych (1990) state that both psychological and behavioral features have an impact on the conflict within the family due to the incompatibility of family members' goals result in conflict within the families. Due to the definition of conflict proposed by Fincham, Bradbury and Grych (1990), it is important to note that if one person prevents another person from reaching a personal, occupational, professional and relational goal, there is automatically a conflict between these two individuals within the family. In other words, interpersonal attributes cause a conflict among family members.

Cahn (1992) contends that conflict is observed when there are specific disagreements and unhappy relationships in the family. Donohoue and Kolt (1992) articulate that conflict takes place if individuals express distinctive ideas to satisfy their own needs and interests for their goals. In this respect, family conflicts which are also defined as inter-family conflict become visible when family members are involved in them. The inter-family conflict itself does not constitute or present a problem. Its existence is normal. Thus, it is very important to manage family conflict effectively by using conflict resolution strategies in order to obtain positive outcomes. Conflict resolution is one of the information and skills that the audiences learn from television. When watching TV serials in our comfortable houses, people process the information and



learn different information skills. Since conflict is prone to exist in every process of life, the way of resolving conflicts of thoughts, choices and interests has to be identified clearly for the strong inter-family relationships within the society. The family is always in need of some basic conflict resolution skills due to the existence of a family conflict. The inter-family conflict can be resolved by following three steps, which are identifying the problem, planning and setting goals on how individuals can resolve the problem jointly.

Early researchers and observers of the inter-family conflict generally draw the attention to the rate at which family conflict occurs in the society. When the rate of the conflict has been analyzed, Dudley (1992) contends that distinct properties that individuals have led to conflict among them. These distinct properties are perceptions, needs, values, power, desires, goals and opinions. For Cornelius and Faire (1995), conflict takes place unless people tolerate others' moral, cultural, religious and political differences.

When the family is taken into account as an institution, Agboeze (2004) argues that every family is prone to experience one form of conflict or the other because the conflicts come from different sources such as poverty, incompatibility between couples, infertility, infidelity, unnecessary interference by in-laws, opposing religious interests, etc. Most of the definitions based on the conflict end up with a negative situation characterized by struggle, hostility and destruction.

Peters (2006) claims that conflicts can be either constructive or destructive. Thus, individuals should be aware of the conditions surrounding them in order to avoid disagreements. Inter-family conflict resolution is a key to development and strength

of a stable family system in the society. In this respect, various studies have been conducted on inter-family conflict resolution as an important issue in the society.

Furthermore, Nwankwo (2007) asserts that the stories of all families revolve on social, economic, traditional, cultural and psychological issues that differentiate themselves among others. Due to the variety of these concerns in all spheres of life, individuals are expected to control the conflict because it is not possible to completely remove conflict from life activities. According to Ezea (2001), conflict is easily observed where there is no love, peace and unity. Hence, it should be effectively managed in order to eliminate unpleasant consequences, verbal wars, fighting, provocation and divorce.

Roshos, Hondal and Ubinger (2010) defend that there is a need for the development of a measure of family conflict resolution. Their study does not rely on the measurement of conflict resolution in couples by focusing on behavioral observations. Their results suggest that conflict resolution strategies result in analytic solutions, adequate internal consistency and constructive validity for the relationships in the society. Lastly, Lichtly and Ripley (1969) argue that conflict is a very important concern in the content of television programmes. Since there is an impact of the characters presented in television programmes on the audiences, the wide variety of conflict-oriented behaviors portrayed by these characters are effective (Greenberg et al., 1997). To meet this end, this study seeks to explore use of conflict resolution strategies used by family members through the Turkish television serial *Çocuklar Duymasın*.

## **2.14 Family Development and Family Types**

The family generally consists of two parents and their children living together as a unit. This is defined as a nuclear family. As a unit, nuclear families promote important functions in a society (Enrique et al., 2007). Thus, dynamics of a group of people in the smallest unit of a society are very important while determining responsibilities of both men and women in terms of managing relationships, providing parenting and economic support, offering socialization and nurturance, and resolving conflicts (Patterson, 2002). For Shaffer (2000), there are also specific functions of these men and women which are defined as the realization and fulfilment of talents and potentialities, promotion of the quality or condition of being self-sufficient and maintenance of the fact of continuing to live or exist for their children (Shaffer, 2000). As a result, the family system should be assessed and analyzed deeply by taking into consideration the family development with changes for many years. Kazlowska and Hanney (2002) emphasize that preferences and requests of the individuals and society lead to a change in the structure of family since the nomadic hunter/gatherer age.

Enrique et al., (2007) accede that the extended family extends beyond the nuclear family because it includes grandparents and other relatives, is firstly observed in the nomadic hunter/gatherer age. Since this family type takes place as a social division in a traditional society, there is always a common culture and a recognized leader in the extended family. When the role of men and women are taken into consideration in this age, men are responsible for encouraging whereas women are responsible for collecting, bringing or gathering together a number of things (Arat, 1986; Michel, 1984). After the nomadic hunter/gatherer age, the agricultural age makes particular

changes to the family system. In this age, men are superior to women because of the social, political and economical conditions in the society. In addition, older family members have the privilege of controlling and ruling others in the families. Since the agriculture age promotes distinctive functions such as economic support, protection and encouragement of education, psychological and biological awareness not only for the daily routine, but also for the spare time, its impact on the family development cannot be neglected (Gokce, 1976).

According to Eyce (2000), while women firstly discover the craft of weaving in this age to transfer this ability culturally, men learn how to get involved into workforce such as agriculture, buying and selling animals, breeding, etc. Consequently, the third age is associated with the industrial age. There are pressures on both men and women to strengthen the well-being of their family because there is an inevitable transformation of economical and social conditions in the industrial age (Toffler and Toffler, 1995). Therefore, the extended family which has been/is widely observed before the industrial age, evolves into a new form called a nuclear family in this period. Nowadays, there is an increase in the number of men and women who equally share responsibilities and provide these functions to their children.

There are also alternative family types that people choose while forming their social unit. These alternative types are a single parent family, blended family, commuter family, patriarchal extended family, transient extended family and dissolved family. A single parent family is one of the family types which consists of a parent (widowed, divorced, not remarried) and children who are under 18 years old. A blended family which is a social unit created by the parents having children from

previous relationships. Moreover, a commuter family is observed when the spouses live apart because of being employed in different locations. When other alternative family types are taken into consideration, a patriarchal extended family consists of a man and wife, their son(s) and wife(s) with their children and/or the household head's unmarried son(s)/daughter(s). By contrast, a transient extended family is defined as a unit where the male - the household head, his wife and unmarried child(ren) prefer to live with the man's or his wife's parents (widowed) and/or their sisters (unmarried). Lastly, a dissolved family is a type of families in which a husband or wife is missing due to divorce, death, etc. (Enrique et al., 2007; Timur 1972).

As far as Turkey is concerned, there is a noticeable change in the development of families for the last three decades because Turkey has encountered distinctive social and economic changes since the 20th century. The existence of fluctuating growth rate, an increase in population, a decline in mortality, and apparent developments in health services and living standards lead to a change while forming a family in Turkey. Thus, family types which are mostly observed in Turkey are nuclear families, patriarchal extended families, transient extended families and dissolved families (Yavuz, 2004).

Lastly, *Çocuklar Duymasın* which has been broadcasted since 2002 provides valuable representations of nuclear family, blended family and patriarchal extended family to the audience because family types are influential not only to resolve inter-family conflicts, but also determine social roles within the family.

## 2.15 Studies on *Çocuklar Duymasın*

There are important studies that focus on *Çocuklar Duymasın*. Thus, this section provides the research findings from these studies. Özsoy (2006) shows the characteristics of families which exist in a text of the television serial in her doctoral thesis. The study discusses family within the confines of cultural studies. The study focuses on the concept of family depending on social and cultural conditions in Turkey. The social construction of gender is constituted within the family. Thus, family members are analyzed according to Hall's (1980) coding and decoding model in order to show cultural and generic reality in a television comedy text. In this respect, *Çocuklar Duymasın* is an important serial that provides different meanings about culture and policy, subject and discourse and comedy and criticism.

Sam (2008) emphasizes that meta-products, which are consumed by people, are also used to express their own features after the advancement of technology. The study benefits from Horkheimer's (1998) emphasis on the formative mentality automaton. In this respect, the study criticizes the characters of *Çocuklar Duymasın* who make audiences buy the commercials like telephone, slipper, curtain, heater, and mouth spray, etc.

Dursunoğlu (2010) focuses on the advantages of visuals in *Çocuklar Duymasın*. The study benefits from sound-based sentence method used to demonstrate the necessity of visual reading and presentation. In this regard, the study states that students can remember visual representations easily, if the instructors show visual presentations of soap operas like *Çocuklar Duymasın* in the classroom.

Özsoy (2011) also analyzes the views of audience from Ankara on *Çocuklar Duymasın* by adopting both cultural analysis and reception analysis in the understanding of audiences. The aim is to compare five different families living in Yeni Mahalle and Aydınlık Evler. In order to obtain research findings, the interview was made with members of five families. The result confirms that watching a television serial play an important role in private lives of audiences because they are able to discuss and learn new information while watching *Çocuklar Duymasın*.

Koru and Akesson (2011) state that communication and information are the main components of global economy. Thus, individuals who are able to speak in English but use a computer are more talented than others. In order to prove these arguments, researchers benefit from statistics provided by Program for International Student Assessment (PISA). Thus, their study shows that the television serials in Turkey should not have subtitles to inform the audiences about the English words. The audiences learn how to speak in English and use a computer when they are educated and are able to receive messages from the serials. Thus, the study indicates that the conversation between the characters of *Çocuklar Duymasın* are very important while learning English through a television serial because the dialogue between these characters is based on the necessity of speaking in English and using a computer in the global world.

Aydoğan (2012) articulates that there is a transformation of communication and urbanization affecting the cultural structure and human relationships by focusing on issues of unemployment, poverty, migration across nations, violence against women, and authority, etc. When this new restructured process comes out, it ends up with a

perceived oppression on traditional families and a crucial pressure on the identity of men in the society. In other words, the transformation of communication and urbanization leads to an increase in the violence against women. In order to show the adverse impacts of the transformation of communication and urbanization, the media products such as *Çocuklar Duymasın*, *Süper Baba* and *Hayat* are taken into consideration in this study. The results show that there is an incompatibility between the reality and the cultural/gender structure of the upper and middle classes while depicting them in the serials. Thus, the study provides a useful conceptual perspective based on the prevention of unfavorable concerns like violence, cultural and individual conflict, repression, etc.

Ateşalp and Taşdemir (2014) concentrate on the examination of product placement in TV commercials, and cultural aspects of broadcasting in Turkish soap operas. When *Çocuklar Duymasın* is taken into consideration, the study indicates that the offerings of Coca Cola suddenly appear on the table while characters are having their breakfast, lunch and dinner. As a result, *Çocuklar Duymasın* utilizes product placement strategy.

When the report prepared by Deloitte (2014) is taken into consideration, it provides useful information about all soap operas broadcasted in Turkey between 2010 and 2014. The report shows that audience in Turkey are ranked number nine in the world. The report based on soap operas broadcasted in Turkey reveals that *Çocuklar Duymasın* is ranked number three for its duration of broadcast on TV. In addition, statistics confirms that *Çocuklar Duymasın* has the greatest watching rate among



other television serials in Turkey especially when Mint Production broadcasted it on Fox TV.

Deveci (2014) points out a study which examines how soap operas on TV affect use of language. In this regard, the study surveyed 50 students at a secondary school called Ayşe Nadide Başar Yatılı Bölge Ortaokulu to assess and analyze effects of soap operas broadcasted in Turkey on the use of language. These soap operas are *Pis Yedili*, *Şevkat Tepe*, *Babam Sınıfta Kaldı*, *Yalan Dünya*, *Selena*, *Akasya Durağı*, *Muhteşem Yüzyıl*, *Aşk-ı Memnu* and *Çocuklar Duymasın*. When *Çocuklar Duymasın* was considered, the study concludes that the characters such as Haluk and Hüseyin are the most influential in terms of language use especially phrases. For example, the group of words uttered by Haluk such as “the dominant aunt” and the phrase “don’t make me sick!” uttered by Hüseyin are presented in the research findings of the study.

Sapmaz and Tolon (2014) argue that severe competition, change in preferences, needs and wants of the consumer and innovations in technology result in the use of distinctive methods for the promotion of goods and services through movies, television programmes, videos, games on computer, etc. In order to understand consumers’ response to the product placement in programmes on TV, the study is based on a survey for 392 undergraduate students registered to three state universities such as University of Ankara, Gazi and Hacettepe in Ankara. While giving examples from real life, the study points out that *Çocuklar Duymasın* is one of the soap operas using product placement strategies efficiently and effectively in Turkey. In this

regard, result of this study demonstrates that there is a positive response to product placement applications in programmes on TV.

According to Uğur and Şimşek (2014), *Çocuklar Duymasın* is a very prominent soap opera which connects consumers and producers within the market through Meltem, a character in the series. Pınar Altuğ's character Meltem is a mother, wife and human resource manager in the firm she works for. She is shown in one of the TV commercials in 2003 to attract audiences to consume a specific product because the commercial is an attempt to introduce duvet sets for sale. In this regard, the study provides one of the specific characteristics of *Çocuklar Duymasın* through analysis of advertisements presented with the well-known characters of soap operas.

For Karaboğa (2014), soap operas broadcasted on TV have the power to determine the demand for a particular product because they mostly encourage people to consume and/or desire a product. In order to prove this statement, the study surveyed audiences who are older than 15 years old in Mersin ( $n=400$ ). Majority of the respondents admit that they tend to buy the foods on the table displayed throughout the breakfast and dinner in *Çocuklar Duymasın*. In this regard, the study concludes that people are attracted to the products presented in soap operas.

Aydın and Aslaner (2015) focus on the conditions of women in patriarchal societies in their study. The study uses semiotic analysis to examine Persil, Patos Sticks, Lassa and Istikbal commercials. When they analyze traditional, non-traditional and stereotypic female roles in these advertisements broadcasted on television in Turkey, their study shows that the main female character Meltem in *Çocuklar Duymasın* is

portrayed as a woman character in Persil's commercial advertisement in order to represent a careful, cheerful and affectionate mother. In this respect, there is always a domination of hegemonic ideology over female characters even in the advertisements on television in Turkey.

Furthermore, Yıldırım and Can (2019) emphasize that promotion is one of the elements of marketing mix which is necessary to introduce a product or service. Thus, the study uses critical discourse analysis as a method to show the kinds of product placement strategy for promotion and how these kinds take place in soap operas broadcasted on TV. In the study, the product placement strategy of *Çocuklar Duymasın* is associated with Haluk's shirts, t-shirts and jumpers produced by Tommy Hilfiger Corporation. As a result, this study is valuable because it specifies the characteristic of product placement strategy widely used in *Çocuklar Duymasın*.

Balaban (2015) concentrates on the effects of ten Turkish TV serials broadcasted in Albania on the relationship between Turkish and Albanian communities. In order to analyze the impact of Turkish culture, the study includes a questionnaire including particular questions for the examination of three basic dimensions such as political, educational, and commercial dimensions. Research findings demonstrate that these serials strengthen the relationship between two countries. In the literature part of the study, *Çocuklar Duymasın* was described as one of the soap operas exported to 77 countries. Thus, it is important to note that soap operas have a positive effect on the relationship between countries like Albania and Turkey.

Geçer (2015) examines the interaction between local and international television serials on television in pop culture. In order to find out research findings, a cultural and critical approach is adapted in this study. The aim is to highlight the differences between the soap operas broadcasted in different regions of the world in terms of ideological oppositions, popular culture, customs, modernity, etc. The sample consists of *Çocuklar Duymasın*, *Türk Malı*, *Adını Feriha Koydum* and *Yaprak Dökümü* broadcasted in Turkey and *The Young and The Restless* and *Manuela* broadcasted internationally.

Özsoy (2015) focuses on the soap operas broadcasted in Turkey to show the changes not only in the scenarios of these soap operas, but also changes in the representation of both male and female characters. Throughout the analysis, social and historical events, and social changes are taken into account. Since *Çocuklar Duymasın* is one of the soap operas in Turkey, the study concludes that the representation of characters such as Haluk and Meltem in terms of their gender roles is very effective in Turkey.

Doruk (2016) states that there is a noticeable change in the nature of soap operas broadcasted in Turkey. The study argues that television viewers prefer to watch these soap operas according to their own preferences. Since *Çocuklar Duymasın* is an important soap opera broadcasted for seventeen years in Turkey, the study addresses important issues in the series from a political, social and economical outlook.

For Özkoçak (2016), television is an influential device because it affects local, national, and global relations globally. Thus, the study takes into consideration

Hofstede's (1983) emphasizes on cultural interactions for the analysis of communication, the action of transporting and free trade activities in different territories of the world. In this respect, the study shows that audiences in foreign countries admire TV soap operas, which are produced in Turkey. When the soap operas which are exported to Middle Asia and the Pacific Countries are taken into consideration, the study shows that *Çocuklar Duymasın* is sold to these countries due to the cultural interactions in its scenario.

Television provides traditional music to audiences through soap operas such as *Muhteşem Yüzyıl*, *Deli Yürek*, *Kurtlar Vadisi*, *Çocuklar Duymasın* and to understand the role, Fidan (2018) aim to find out how many times these soap operas include use of traditional music through content analysis from 2002 to 2014. The results show that *Çocuklar Duymasın* is one of the soap operas with the highest folk music which stem from traditional popular culture in Turkey.

Benli (2018) selects seven television serials such as *Çocuklar Duymasın*, *Yalaza*, *Söz*, *Çukur*, *Kayıt Dışı*, *Siyah Beyaz* and *Ufak Tefek Cinayetler* in Turkey. The aim is to analyze twelve motifs like the flake, the Cinderella prince on a white horse, love triangle, evil flower, evil alliance, overbearing lover, violence, prison, epic, ruthless, disease, hospital and graveyard. The results show that *Çocuklar Duymasın* generally includes positive messages like adopting a child in order to make audiences possess positive perspectives about unfavorable motifs.

Bayar (2019) asserts that television channels promote a digital environment because of the development of technology. When the media patrons benefit from the digital

environment, they are able to reach audiences digitally, too. The statistics confirm that young people and children mostly prefer to use the tools in the digital media. Thus, Bayar's study analyzes the characteristics of digital media consumption for children when they watch *Çocuklar Duymasın*. In order to obtain the research findings, the relevant and recent episodes of this soap opera are taken into consideration. The results of conversation analysis confirm that children use language differently due to the use of digital media consumption for this serial.

Kasımoğlu and Çelenk (2019) defend that soap operas on TV influentially affect the society. In this respect, their study seeks to explore women's role depicted in TV series because depiction of women is generally perceived as role model. Thus, the study applies one of the qualitative research methods which is interview. While evaluating answers of specific questions obtained from the interview, researchers find out that *Çocuklar Duymasın* is a good example of women's portrayal within the family because these portrayals are consistent with the real life.

All of these studies have provided important insights about *Çocuklar Duymasın* but none of these studies have examines the impact of Turkish laws and regulations on the scenarist and producer Güven who produced *Çocuklar Duymasın*. In addition, none have also explored the effects of overt/direct and covert/indirect messages, characters, topics, characters' gender, and the conflicts in the covert/indirect messages in the 20 episodes of *Çocuklar Duymasın* broadcasted in both 2010 and 2013. And this is what this study aims to do.

## Chapter 3

### METHODOLOGY

The present study includes four phases. First, a semi-structured interview with the scenarist and producer Birol Güven held on March 28, 2019 at 11 a.m in the Mint Production in İstanbul is included. In the second step, the dramatic structure is applied to 20 episodes of *Çocuklar Duymasın* broadcasted in both 2010 and 2013. In the third step, content analysis was adopted. In the fourth step, critical discourse analysis is used to show how conflict resolution strategies in covert/indirect messages are used in *Çocuklar Duymasın*. Thus, this next chapter provides information about characteristics of these three methods and studies on them in the literature. Then, information based on research procedures, research methodology, and sampling and data collection are provided in this chapter.

#### 3.1 Research Methods

As stated above, research method consists of the semi-structured interview, dramatic structure, content analysis, and critical discourse analysis in this study. The first method is based on the semi-structured interview which has been held with the scenarist and producer, Güven in 2019. The purpose is to learn information about how he threads the scenario of *Çocuklar Duymasın* through overt/direct and covert/indirect messages, portrayal of characters, topics of the messages, and uses of conflict resolution strategies from 2010 to 2013 in the scenario of *Çocuklar Duymasın*. In the second method, content analysis is applied to the selected episodes of *Çocuklar Duymasın* broadcasted in both 2010 and 2013. The aim is to show how

overt/direct and covert/indirect messages, characters and topics are presented by doing cross tabulation. Then, the second method shows dramatic structure of Çocuklar Duymasın. The third method shows how overt/direct and covert/indirect messages, characters, topics and characters' gender take place in Çocuklar Duymasın by using independent-samples *t* test. Then, Cohen's kappa test is applied to two observers' records for the inter-rater reliability. In the fourth method, critical discourse analysis is done for Çocuklar Duymasın. The aim is to demonstrate uses of conflict resolution strategies in the covert/indirect messages which are provided. Thus, this section discusses characteristics of interview, dramatic structure, content analysis and critical discourse analysis. In addition, studies on these methods in the wide literature are provided, too.

### **3.1.1 Interview**

An interview is one of the research techniques which researchers adopt to acquire information when the information cannot be obtained by observation alone. The word interview comes from the French term *entrevue* which refers to "see a person". Thus, the interview is associated with engaging in a conversation about a specific topic between two people. Typically, in an interview, there are two parties. These parties are a researcher and an informant. The researcher is always in an attempt to gain from the conversation for the particular subject, whereas the informant provides useful information about a subject to the researcher. The interviews are generally done face-to-face. There are also alternatives such as telephone, electronic mean and the Internet (Berger, 1991).

There are four types of interviews: informal interviews, unstructured interviews, semi-structured interviews and structured interviews. The informal interview is not



organized and focuses primarily by the researcher. It takes place when the informant only provides information on what she/he knows (Berger, 1991). According to Fontana and Frey (1998), as for unstructured interview, there exists a little control of the researcher over the answers which are given by the informant. The semi-structured interview follows a written list of questions prepared by the interviewer (researcher). It helps the researcher to gain reasonable information about a subject (Burgess, 1984). Lastly, the structured interview is associated with a particular interview schedule. It is typically a direction and an order throughout the interview. For example, a questionnaire can be an instrument of a structured interview (Berger, 1991). In this study, the interview held Birol Güven adopts a semi-structured interview which has its own specific way. While conducting this interview with Güven, specific questions were asked to point out important issues in this study.

There are required procedures and rules that researchers should follow when they conduct interviews. The researchers are expected to record, code and transcribe for real information and facts. The essence is to learn and collect rich and new ideas from interviewees (Gilbert, 2008). In this respect, Corbin and Strauss (2008) emphasize that the researchers should be curious, creative, flexible and trustful while making the interview for the findings in scholarly researches. As a result, the interview is a very prominent qualitative data collection technique.

### **3.1.2 Interviews in Media Studies**

Interviews are used in Media Studies to provide important findings. Many academic studies have used interviews to inquire about cinema, television and other related medium. The first scholarly research were presented in books such as *Cronenberg on Cronenberg* directed by Faber and Faber's Directors in 1996, *On Acting: Interviews*

*with Actors* directed by Faber and Faber in 2002 and *Special Effects: An Oral History* (Cronenberg, 1997). Since these books focused on interviews with television practitioners and a group of independent filmmakers, they're all accepted as an important resource for researchers because they contain important information about interviews.

In news journalism, interviews are also used as a data collection method. Researchers easily gain information about societies and organizations through interactions provided by interviews (Drew and Heritage, 1992; Linell, 2009). For Ekstrom and Lundell (2011), there is a close relationship between the authority and development of news journalism. Heritage (1995) contends that the news interview is an important form of social interaction and according to Montgomery (2008), the interview provides detailed information necessary for news production. Generally, news journalism promotes authenticity, neutrality and concern (Clayman, 1988).

Interview is also important in this new media era. Young et al., (1988) claim that Interviews are useful in the new media era because over-the-Internet interviews sustain contextual naturalness which may not be always available in face-to-face interviews (Mann and Stewart, 2002). As a result, instant messaging, e-mail and computer-mediated communication are widely preferred as an important data collection technique (Hiltz & Turoff, 1978; Murray & Sixsmith 1998; Young et al., 1988; Davis et al., 2004; Opdenakker, 2006; Steiger & Goritz, 2006).

For Hoffman (2013), programmes such as *The Daily Show* and *Hannity* have influences the perceptions of inclination or prejudice for or against one person or

group in an unfair way. In this respect, interview as a qualitative data collection method beneficially lead to the acquisition of ideas provided by audiences, candidates, hosts and producers in this study. In addition, Vraga et al., (2012) use interviews in order to understand dynamics in the three host styles which are the correspondent, combatant and comic as in the cases of *Face the Nation*, *The Daily Show* and *Meet the Press*, respectively. Results show that the correspondent-style is more beneficial and reliable than the other styles. There are also studies that analyze effects of TV format on perceptions through interview. Gunther (1992), Bracken (2006), and Becker, Xenos and Waisanen (2010) proposed and they focused on providing the intended meaning of programmes' and its impact on audience behavior.

Tolson (2006) points out the importance of interviews in his book called *Analyzing Media Talk* by giving a detailed information about interviews with the Prime Minister, Margaret Thatcher broadcasted on *Panorama*, a BBC programme. For Tolson (2006), the use of interview with politicians while uncovering various topics is vital to raise the awareness of public and increase the well-being of social, cultural, political and economical conditions in a state. Lastly, Eriksson (2010) concludes that the appearance of politicians on a talk show broadcasted on Swedish TV programmes reflect everything in real life through an informal and playful character. In this respect, interviews with politicians on celebrity talk shows can be adopted to maintain useful media studies. In conclusion, the studies including the interview as a qualitative data collection method reveal that interview is widely preferred for different purposes to obtain beneficial conclusions about dynamics in media.

### 3.1.3 Dramatic Structure

This section discusses principles of dramatic structure in television programmes such as soap operas, sitcoms, movies, documentaries, and news bulletins. Dramatic structure enables people to specify their thoughts, arguments and ideas about particular events. It gives details of the plot, scenes and shooting the TV programme. There are six elements of dramatic structure; the narrative structure, plot structure, characters, place, technical elements and performance elements (Kars, 2010).

**a) The Narrative Structure:** It provides the information about main event and characters in a story in a specific place.

**b) The Plot Structure:** Interrelatedness, the series of events for an action, a turning point, and the action falling after the turning point are important concerns in the plot structure. In addition, the constructions of plot structures are on love and romance, fantasy, revenge, danger-continuity of life, research-investigation, group and family ties, flashback and achievement.

**c) The Characters:** This element provides reasons for events and effects of characters' personality on facts both in their private and professional lives.

**d) Place:** The place provides cafes, restaurants, houses, etc.

**e) The Technical Elements:** They are the quality of producing a TV serial, the techniques of making a film, the use of camera, and camera techniques in filmmaking.

**f) The Performance Elements:** The psychological factors affecting audiences' sense, perception, and mood refer to the performance elements (Kars, 2010).

### **3.1.4 Content Analysis**

Content analysis is a technique which is used to examine a set of data systematically. (Neuendorf, 2002). The subjects of content analysis can change from one study to another. For Neuendorf (2002), the contents can be based on conversations about the characters in the movies, news in the newspapers, themes in the letters, speeches on the telephone, messages given on television programmes, etc. In this respect, content analysis enables the scholars to get information about a specific issue after completing the interpretation and statistics (Berger, 1991). This study employs a content analysis because it quickly provides a beneficial technique in a quantitative research through computer calculations. Kerlinger (1986) asserts that content analysis is a comprehensive method used to analyse and assess communication and media variables. The strength of content analysis comes from three inferences. The first inference is the sender(s) of message; the second inference is the message itself; and the last inference is the receiver of the message. Content analysis relies on these three inferences. In this respect, this study employs quantitative content analysis to measure the selected variables through SPSS 22.0 software.

### **3.1.5 Content Analysis in Media Studies**

Content analysis is used to examine the underlying meanings of the messages. Krippendorff (1980) employed content analysis to measure German media broadcasts and military campaigns. For Hansen (1998), content analysis can also be employed to measure news, drama, advertising and entertainment. In another vein, Fico et al., (2014) points out that content analysis is key in analyzing the effect of media messages over individuals. Since content analysis is mostly used in social science and mass communication research, Berelson and Salter (1952) adds that content

analysis helps in categorizing issues, people or events into variables to demonstrate the effects of prejudice, discrimination and changing cultural symbols on society.

Additionally, content analysis enables the scholars to examine the editorials' contents, letters and coverages in the newspapers (Inkeles et al., 1952, 1953; Devi Parasad et al., 1991; Devi Parasad et al., 1992). Content analysis not only examines the trends in the communication content of dailies, weeklies and cartoons, but also in political and crime news. Lastly, it is important to note that content analysis is also applied to the both television, radio, movies (Head, 1952; Laury, 1989; Olson, 1994; Hansen, 1998). The aforementioned prior related studies show that content analysis has been employed to measure majority of communication and media variables.

### **3.1.6 Critical Discourse Analysis**

An account of imaginary or real people, events told for specific purposes and a report of an important item are generally the objects of discourse analysis. Thus, the analyses based on these issues aim to explore patterns and hidden rules of language that individuals use in day-to-day conversations and discussions. In simpler words, discourse analysis enables the researcher to understand not only the use of language, but also the creation of narratives in its structure (Hewitt, 2004). It is an important method to examine the expressions, opinions or feelings that are provided in the form of words. When discourse analysis is used, it automatically focuses on a discourse in a written text, conversation among individuals and communicative event to demonstrate the use of logical and consistent sequences in a sentence, proposition or speech. When the topics of discourse analysis are taken into consideration, there are different dimensions of discourse like sounds, gestures, syntaxes, lexicons, styles, rhetoric meanings, speech acts, speeches in movies, strategies and other aspect of

interaction (Stubbs, 1983). Therefore, discourse analysis is a prominent research method to gain an accurate and deep understanding of social contexts and particular interactions among individuals. Due to the different approaches of discourse analysis, it is obvious that discourse analysis enables researchers to question the structure of dialogues and power relations among different parties such as individuals, institutions, social practices, etc. According to Millis (1997), the availability of different traditions in discourse analysis leads to the stylistic representation of the meaning. For example, Torfing (2005) articulates that the tradition based on linguistic identifies discourse as a written or spoken communication whereas social science traditions define discourse as the mixture of cultural, social and political issues. Thus, the way of doing discourse analysis varies for a research while adapting this analysis as a method.

The type of discourse analysis used in this study is called critical discourse analysis, which is preferred in different disciplines. Logical reasoning facilitates important findings while doing critical discourse analysis. This method starts with introducing the concept in which a critical text analysis is a particular way of regarding this concept. The aim is always to find out the power dominance, which has an effect on the discourse. Van Dijk (2001) states that:

Critical Discourse Analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. (p. 352).

The prominent scholars known in respect to Critical Discourse Analysis are Van Dijk (1993), Fairclough (1992) and Foucault (1982) in the literature. This study uses Van Dijk's (1984) Critical Discourse Analysis concept. There are two main structures

while doing Critical Discourse Analysis. They are called macrostructures and microstructures, respectively. Macrostructures are necessary to provide narrative structures globally. Therefore, macrostructures focus on conceptions, which are main event, scheme, theme and a detailed proposal. Thus, analysis based on macrostructures consist of two main parts. The first part is called themes in which the main theme and related topics globally raised in the discourse are stated.

Then, the second part is called schemata (superstructures), which is defined as a general abstract form of discourse. Schemata includes summary of superstructures based on summary, setting (or orientation), complication, resolution, evaluation (Van Dijk, 1984). In order to understand main features of these concerns, they are defined one by one in this section.

a) Summary

Summary includes not only information based on topics obtained through conversations, but also interests in order to attract readers, listeners and audiences. Since summary also includes subtopic, it gives an idea for the further part of the discourse.

b) Setting

Setting (or orientation) interprets important items, which are time, place and characters of the conversations according to their properties. There are direct expressions in setting because the aim is to present minimal information about them. Setting also includes prominent conditions and actions of the characters in order to show routine practices of them. While discussing the activities of main characters, setting represents both normal and deviant characters in a discourse.



c) Complication

Complication is the main part in schemata because it facilitates discussions based on unexpected and unusual events of the characters and activities. When these discussions are provided, narrability in the discourse are understood. Complication also includes negative portrayals of actions to show how they are presented unusually and repeated regularly.

d) Resolution

Resolution addresses the disrupting event stated in complication. Thus, the aim of resolution is to find a solution to difficult or problematic situation.

e) Evaluation

Evaluation refers to thoughts and arguments of storytellers for specific events, actions, emotions and characters that they create unexpected and unusual situations.

Van Dijk (1988) emphasizes that microstructures are used to examine how terms, a small group of words standing together as a conceptual unit, a unit of grammatical organization, a set of words completed in itself and connections between sentences are formed in a discourse. These elements are very important because they all constitute actual and direct structures of the discourse to express meanings. Microstructures involve four elements. They are semantic, syntax, stylistic, and rhetoric. Thus, they are discussed in detail to understand characteristics of them in this section.

a) Semantic

Semantic is associated with a local meaning articulated in a text, conversation, etc. It exists due to the relationship between a statement or

assertion expressing a judgment and sentences. Semantic always provides a meaning, which is obtained particularly. In order to understand the particular meaning, individuals benefit from essential characteristics of semantic, which are setting, detail, intention and assumption.

#### b) Syntax

Syntax is the arrangement of words and phrases to create sentences in a language. Thus, it demonstrates the relationship between a word and other words or between words and other elements to provide a meaning (Chaer, 2012). When sentence structure is considered, the sentences are analyzed according to being active, passive, simple, compound and complex in their forms. Examination of sentence structure includes grammatical concerns in order to show how a local meaning is presented, too. While examining the characteristics of syntax, Levinson (1983) states that there are four types of conjunctive cohesion which are additive, adversative, causal and temporal. The additive conjunctive cohesion includes “and, or, furthermore, similarly, in addition”. The adversative conjunctive cohesion employs the conjunctions which are “but, however, on the other hand, nevertheless”. Causal conjunctive cohesion involves “so, consequently and for this reason” whereas the temporal conjunctive cohesion includes “then, after that, finally and at last”. Furthermore, Van Dijk (1988) emphasizes that the conditional relation and referential relation are important in syntax. If a specific event takes place due to another event, it is associated with the conditional relation. On the other hand, referential relation is based on using noun phrases, terms, and verbs as characteristics or relations of people.

#### c) Stylistic

This element of microstructures refers to an important part of linguistic which involves diction. In this respect, examination of stylistic provides information based on the choice and use of words while articulating the particular meaning. Furthermore, the word choice can be positive, negative and neutral. In this regard, the word choice should be analyzed comprehensively in order to understand the particular meaning.

#### d) Rhetoric

Rhetoric strengthens the way of providing meanings to people. For example, effective communication can be sustained by including sincerity, simplicity and clarity while talking to others. Thus, rhetoric takes place differently while sending messages from senders to receivers. According to Van Dijk (1988), there are important factors which are very important in rhetoric. They are ethos, pathos, logos and metaphor. Ethos is associated with convincing an audience via the authority or credibility of the persuader. Therefore, there should be a notable or experienced figure in the field or even a popular celebrity. Pathos can exist through voice, the rise and fall of voice in speaking (intonation) and a temporary stop in speech. It creates emotions. Logos is a way of persuading an audience with reason, using facts and figures. Lastly, metaphor is used in rhetoric to show how unrelated subjects are connected directly (Van Dijk, 1988). Thus, rhetoric is examined by taking into consideration ethos, pathos, logos, and metaphor in a speech or writing.

As a result, critical discourse analysis is influential within a broader sphere which includes all distinctive social practices, individuals and institutions. Therefore, this approach is associated with the analysis of power and how it is established deeply

and firmly in different spheres of our lives. In simpler words, the sample of critical discourse analysis is generally based on the interaction between institutions and individuals who provide the language texts.

### **3.1.7 Critical Discourse Analysis in Media Studies**

Zellig Harris introduced discourse analysis in 1952. Harris (1952) contends that a group of words, which includes nouns and objectives, provides a prominent statement in every single sentence. In case of a spoken interaction, Austin (1962) emphasizes that people's sayings affect others. As aforementioned, Foucault (1982), Fairclough (1992) and Van Dijk (1997) are the important researchers in CDA. Foucault (1982) contends that the regime of truth can be sustained through discursive formation. Fairclough (1992) also asserts that discourses construct social relations and systems of knowledge in a proper way. Furthermore, Van Dijk (1997) adopts discourse analysis to fully show the thematic view based on the definitions within the text.

In case of media studies, Jorgenson and Phillip (2002) examine media texts to show the role of social media in processes of political transformation. Thus, the study offered by Jorgenson and Phillip (2002) demonstrates the linkage between the production and dissemination of knowledge on social media. Hobbs (2008) also points out that journalists are influenced by specific discourses while forming and interpreting the truth of news in journals. Furthermore, there are valuable studies focusing on the relationship among media, power and ideology in contemporary societies. These studies confirm that media employ various strategies to perform duties or services efficiently and effectively (Thompson, 1993; Fairclough and Wodak, 2000; Van Dijk, 2005). In addition, Serrano (1993) notes that public tools,

frameworks and discourses enable media institutions to explain the meaning of the world through the social idea or theory. Since an idea or theory contains various conceptual elements, these elements can be obtained through systematic text analysis. Lastly, in case of the examination of soap operas, Meijer (2001) adopts discourse analysis to provide the representation of ethnicity in *Good Times, Bad Times, Heading Towards Tomorrow* and *Goldcoast*. Bubel (2006) employed discourse analysis to show character relations in respect to language in an American television drama show called *Sex and the City* (Bubel, 2006).

While examining television programmes, soap operas and movies, some scholars also use critical discourse analysis. For example, Bilal et al., (2012) seek to explore the relationships between language and ideology by employing Critical Discourse Analysis of political television talk shows of Pakistani media in order to show the impact of the government on media institutions. Furthermore, Zor (2017) employed a Critical Discourse Analysis proposed by Van Dijk (2003) to a movie called *The Gift to Stalin*. Zor (2017) concludes that the truth is reconstructed through elements of microstructure within the film to articulate the meaning, which is consistent with the ideology in the state. Bednarek (2018) also offers a book, which includes Critical Discourse Analysis of contemporary television series such as *The Big Bang Theory, Grey's Anatomy, and Bones* in the U.S to provide useful and important findings about ideological discourse. As a result, scholars who are experts in different disciplines have used Critical Discourse Analysis for many years.

### **3.2 Research Procedures**

There are three phases in this study. Firstly, a semi-structured interview was conducted with the scenarist and producer, Güven on March 28, 2019, at 11 a.m., at

Mint Production, in Istanbul. The aim is to obtain information on how he provides overt/direct and covert/indirect messages, portrayal of characters, topics of the messages, and uses of conflict resolution strategies from 2010 to 2013 in *Çocuklar Duymasın*.

Secondly, the dramatic structure is applied to the selected episodes of *Çocuklar Duymasın* to show narrative structure, plot structure, characters, place, technical elements, and performance elements. Thirdly, the quantitative content analysis was employed to obtain data. Cross tabulation, independent-samples T were done. To ensure reliability, Cohen's Kappa was conducted. (See Appendix D, Coding Sheet 1 and Coding Sheet 2).

Fourthly, Critical Discourse Analysis was employed to demonstrate how conflict resolution strategies were used in an indirect fashion in *Çocuklar Duymasın*. While examining macrostructures, themes and schemata (superstructure) in *Çocuklar Duymasın*, themes demonstrate how conflict resolution strategies in the covert/indirect messages are presented. Schemata (superstructures) provides information based on summary, setting, complication, resolution, and evaluation for themes articulated globally in *Çocuklar Duymasın*. In addition, analysis of microstructures involves elements such as semantic, syntax, stylistic and rhetoric in order to show how main themes are presented in the selected episodes of *Çocuklar Duymasın* broadcasted in both 2010 and 2013.

### **3.3 Research Methodology**

*Çocuklar Duymasın* is a soap opera which is largely influenced by laws and regulations enacted by the Turkish governments. In this regard, 13 questions were

prepared for the semi-structured interview with the scenarist and producer (See Appendix B). The aim of this semi-structured interview is to provide important research findings about the overt/direct and covert/indirect messages, characters, topics, characters' gender, family types, and indirect use of conflict resolution strategies. The second method is based on the dramatic structure. This demonstrates how narrative structure, plot structure, characters, place, performance elements and technical elements take place in the selected episodes. The third method is based on the quantitative content analysis. There are 247 total overt/direct and covert/indirect messages in the selected episodes of 2010. There are 159 total overt/direct and covert/indirect messages in the selected episodes of 2013. The dominant topics in these messages are beauty, ageing and health, personal development, occupation, idioms, famous people's sayings, customs, beliefs and attitudes and information sharing. The characters are entered in to the SPSS 22.0 software as Meltem, Haluk, Duygu, Emre, Teo, Kemal, Emine, Hüseyin, Şükrü, Gönül, Tuna, İsmail, Sinan, Tolga, Selçuk, Orçun, Engin, Yasemin, Nurten, Menderes, Tayyar, Hatice and Canan. The gender types of these characters are classified as male and female for the selected episodes of Çocuklar Duymasın broadcasted between August 2010 and December 2010. Then, 159 messages are categorized as overt/direct and covert/indirect messages for the selected episodes of Çocuklar Duymasın broadcasted in 2013. The topics are classified as beauty, ageing and health, personal development, occupation, idioms, famous people's sayings, women's hobbies, men's hobbies and information sharing in 2013. The characters who utter these messages are identified as Meltem, Haluk, Duygu, Emre, Teo, Kemal, Emine, Hüseyin, Şükrü, Yakup, Gönül, Tuna, İsmail, İdil, Tansel, Melis, Ece, Adem, Yamaç, İdris, Didem and Tayyar. Then, the gender types of these characters are entered as male and

female for the selected episodes broadcasted between September 2013 and December 2013. The law and regulation are identified for the selected episodes of this soap opera broadcasted in both 2010 and 2013, too. (See Appendix D, Coding Sheet 1). For the inter-rater reliability test, the evaluation of two observer's overt/direct and covert/indirect, characters, topics and characters' gender were entered into SPSS 22.0 software (See Appendix D, Coding Sheet 2).

Lastly, Critical Discourse Analysis was employed to analyse conversations among the characters in the selected episodes of *Çocuklar Duymasın* broadcasted in both 2010 and 2013. Since the main purpose is to show the indirect uses of conflict resolution strategies, a connected series of utterances based on resolving conflict in the dialogues of characters are examined through macrostructures and microstructures in this study. While examining the conversations among the characters, four responses to conflict which are voice, loyalty, neglect, exit and three orientations to conflict which are win-win, win-lose and lose-lose are considered.

### **3.4 Sampling and Data Collection**

As aforementioned, there are four distinctive methods used in this study. Firstly, the semi-structured interview with the scenarist and producer. Secondly, the study applies dramatic structure to *Çocuklar Duymasın* in order to examine narrative structure, plot structure, characters, place, performance elements, and technical elements. Then, the study employs a purposive sampling method by concentrating on the content of messages, topics, characters and characters' gender, the law, and regulation for the selected episodes of *Çocuklar Duymasın* broadcasted in both 2010 and 2013. The fourth method, which is called critical discourse analysis, is also purposively done for the selected episodes of *Çocuklar Duymasın* broadcasted in



both 2010 and 2013 in this study. Critical Discourse Analysis was employed to show how indirect conflict resolutions are portrayed in *Çocuklar Duymasın*. Thus, the conversations between the prominent characters enable the study to provide important research findings.

## Chapter 4

### ANALYSES AND INTERPRETATIONS

The chapter presents four kinds of analysis adopted to measure *Çocuklar Duymasın*. The first analysis is based on the semi-structured interview with Birol Güven. This interview demonstrates how Güven provides a common thread through overt/direct and covert/indirect messages, portrayal of characters, topics of the messages, and uses of conflict resolution strategies in the selected episodes. In the second analysis, the dramatic structure was adopted to analyse 20 episodes of *Çocuklar Duymasın*. The aim is to find out show how narrative structure, plot structure, characters, performance elements, and technical elements take place in this soap opera.

In the third analysis, the presentation of overt/direct and covert/indirect, characters, topics and characters' gender through content analysis in SPSS 22.0 software was adopted. Cross tabulation was used to present findings. The fourth analysis is Critical Discourse Analysis and it was employed to show how indirect conflict resolution strategies are presented in the selected episodes.

#### 4.1 Research Findings

This section presents answers to research questions asked in Chapter 1 (See p. 4). In the research findings, the first objective is to present Güven's strategy while producing this soap opera to understand overt/direct and covert/indirect messages, portrayal of characters, topics of the messages, and uses of conflict resolution strategies. The second objective is to present important findings about dramatic

structure of *Çocuklar Duymasın* based on its narrative structure, plot structure, characters, performance elements, and technical elements of this soap opera. The third objective is to show the frequency distribution of the following themes; overt/direct and covert/indirect, characters, and topics. Lastly, the third objective is to prove uses of conflict resolution strategies in the covert/indirect messages.

#### **4.1.1 Evaluation of Interview with Birol Güven**

In this section of the study, evaluation of the semi-structured interview conducted with Birol Güven is presented. Interview was conversational and it lasted 38 minutes (See Appendix B). The aim of the semi-structured interview is to learn prominent and important features of *Çocuklar Duymasın* in terms of depiction of characters, uses of conflict resolution strategies, characteristics of overt/direct and covert/indirect messages, topics of these messages, the influences of Turkish government, etc.

The interview reveals important insights. When Güven was asked to specify the main characteristics of *Çocuklar Duymasın*, the aim was to obtain information about how Güven identifies this soap opera as a producer and scenarist. Güven (Personal Communication, March 28, 2019) states that he presents a soap opera to his large, scattered and heterogeneous audience to show conflict within the family in the modern world. Since Güven grew up in a small town, he articulates that his experiences in this small town affect him how he produces *Çocuklar Duymasın*. For Güven, there are distinctions between women and men while they are interpreting facts and living their lives. In this regard, this soap opera reflects real life examples and experiences, lifestyles of women and men. As Güven states in the interview, the success of *Çocuklar Duymasın* comes from the exchange of ideas between children

and parents. His answers point out that the exchange of ideas between characters play important role in resolving conflicts and excogitating ways to coping with problems. Then, Güven identifies *Çocuklar Duymasın* as a soap opera characterized by democracy within the family. In this regard, *Çocuklar Duymasın* emphasizes the importance of democracy while dealing with familial issues. Based on what Birol Güven said in this semi-structured interview, it is important to note that there are different family types in the soap opera. One is nuclear family formed by Meltem, Haluk, Duygu and Emre, etc., a blended family consisting of Gönül, Tuna, and Orçun, and a patriarchal extended family formed by Tayyar, his wife and Hatice. When these family types are represented in this soap opera, their depictions show how characters interact with each other in their families.

In the interview, Güven asserts that he creates distinctive characters in different family types to make them come into conflict in *Çocuklar Duymasın*. In Turkey, the family takes an important place as a social unit in the society. In this regard, the family is prominent in this soap opera, too. Characters in different family types love each other unconditionally even if they have distinctive ideas influenced by modernism and, socially and culturally constructed gender roles. For example, the traditional character Haluk has generally conflicts with modern characters such as Meltem, Tuna, etc. Haluk, who supports male dominated power, has also conflicts with characters who object to patriarchal oppression over them such as Meltem, Gönül, Emine, Duygu, Tuna, etc. in this soap opera. Although there are conflicts between characters in *Çocuklar Duymasın*, this soap opera demonstrates constructions of plot structure such as the importance of family ties, group ties, achievement, love and romance, and research and investigation.

Furthermore, the semi-structured interview shows that suitable characters are created in *Çocuklar Duymasın* to reflect dynamics, conflicts, problems, and developments in Turkey. For example, the character of Idil is depicted to indicate the necessity of going to the psychologist need an expert to discuss their problems with. Idil is also portrayed as someone who teaches audiences how to resolve conflicts and employ anger management because she is portrayed as an educated, modern, liberal feminist, responsive, helpful woman, mother and wife. Adem, who is a wise, kind and well-informed character, is depicted as someone who gives information and knowledge about facts, developments and conditions. When the character of Meltem is considered, she is depicted to show characteristics of a modern, educated, liberal feminist, optimist, and responsive woman, mother and daughter. She is also portrayed to state objections to male dominance and inequality emerging from patriarchy. In line with the articulations above, these characters were determined for fulfill a specific purpose in *Çocuklar Duymasın*.

Güven emphasizes that he includes more overt/direct messages than covert/indirect messages in *Çocuklar Duymasın* according to the Turkish governments' law such as Law No. 6112 in 2011, and the regulation like the Protocol in 2012. Due to Güven's definition of television, audiences are able to learn about daily issues, trends, social, political and economical concerns through the overt/direct messages. In the interview, Güven also articulates that he has informed the audiences through overt/direct messages to get the fund for *Çocuklar Duymasın*. In line with Güven's articulations, *Çocuklar Duymasın* is a soap opera which supports Turkish government's laws through its scenario. These overt/direct and covert/indirect

messages also include different constructions of plot structure like family and group ties, achievement, etc. in *Çocuklar Duymasın* according to the dramatic structure.

In case of conflict resolution strategies, Güven states that *Çocuklar Duymasın* involves characters, which provide conflict resolution strategies to the audiences in a proper way. In this respect, they learn how to respond to the conflicts. When the common characteristic of conflicts in the covert/indirect messages are considered in this soap opera, *Çocuklar Duymasın* presents conflict resolution strategies in a beneficial way.

Güven's emphasis on *Çocuklar Duymasın* about future trends reveals that *Çocuklar Duymasın* is a soap opera which mostly includes issues based on daily events, political, social, and economical conditions, and government's laws according to the specific time period. In other words, it reflects the conditions and events of the current times. In the interview, Güven states that a robot will be included in this soap opera when it will be broadcasted in 2030 because that will probably be the state of the world at the time.

#### **4.1.2 Dramatic Structure of *Çocuklar Duymasın***

The analysis of six elements in the dramatic structure of *Çocuklar Duymasın* broadcasted in both 2010 and 2013 is presented below.

**a) The Narrative Structure:** The main story is about familial issues. This soap opera includes a nuclear family consisting of Meltem, Haluk, Duygu, and Emre.

**b) The Plot Structure:** In *Çocuklar Duymasın*, Haluk marries a woman called Meltem. After they got married, Meltem and Haluk had a daughter named Duygu and a son named Emre. The plot structure is based on efforts and struggles of a

happy marriage between them. For Duygu, Meltem is a positive role model. Emre, whose nickname is carrot is seen imitating his traditional father in the series. The relationship between Meltem and Haluk with Meltem's father, Kemal is also portrayed as important. This is to say that family ties are important in this nuclear family.

When the issues of group ties and achievement in the plot structure are taken into account, the relationship amongst Meltem, Haluk, Emine and Hüseyin is very prominent. Emine who is depicted as a servant working in Meltem and Haluk's house, is a traditional woman with her scarf worn around the head. This woman adapts the changing roles of women in the modern world. Hüseyin always behaves in accordance with Haluk's direction. On the other hand, Haluk mostly has a conflict with Emine.

Gönül, who is Meltem's bestfriend is depicted to show how a woman forms a blended family. Both Meltem and Gönül are represented to show the importance of women's collaboration and rights. Haluk, who is a traditional man addresses Gönül as "the dominant aunt" to her. Gönül has a good relationship with her husband, Tuna. Both Gönül and Tuna have a child from their previous marriage. When Meltem, Gönül and Tuna have an appropriate and effective interaction, they generally form a union against Haluk. Thus, Haluk utters the words "zero" for Tuna, "the dominant aunt" for Gönül, and the "the manager of personnel" for Meltem.

Meltem and Haluk have a relationship with parents of Berke who is Duygu's fiancé. Menderes and Nurten who are Berke's parents live in a village. They live by the

patriarchal principles in their lives. Thus, Meltem mostly come into conflict with them. However, a traditional man, Haluk loves them so much.

Meltem works with Selçuk and Engin in a multinational firm. The atmosphere in their firm shows the construction of achievement in the plot structure. On the other hand, Haluk works with his boss called Ismail. Canan is the chief executive officer of Haluk. Then, Meltem and her family members meet their new neighbors who are Idil, Tansel, Melis and Ece. These people are members of a nuclear family. Çocuklar Duymasın mostly show the dynamics of group and family ties, and achievement in the plot structure.

**c) The Characters:** The main characters of this soap opera are presented below:

**Meltem:** A modern, educated, wise, intellectual, good-looking, beautiful, friendly, determined, supportive, and liberal feminist woman Meltem is a member of a nuclear family. Meltem, who belongs to the upper middle socio-economic class is a human resource manager in a company in Istanbul.

**Haluk:** A conservative, traditional, educated, tough, stubborn, good-looking, and aggressive man Haluk is a member of a nuclear family. He belongs to the lower middle socio-economic class. Haluk is also a civil engineer in a company in Istanbul. A “stone oven man” Haluk using stereotypes for women utters his traditional values.

**Duygu:** A modern, educated, beautiful, kind, hardworking, emotional, sincere, liberal feminist, and young woman Duygu is the daughter of Meltem and Haluk. She is also a candidate of lawyer and a fiancé of Berke.

**Emre:** A talkative, naughty, and adventurer boy Emre is the son of Meltem and Haluk. He is a student to be a civil engineer spending his time with her friends.



**Gönül:** A modern, educated, dominant, friendly, determined, and radical feminist woman Gönül is a member of the upper middle socio-economic class.

**Orçun:** A talkative, witty, and smart boy, Orçun is Gönül's son from her previous marriage. His nickname is Beton (cement). Orçun obeys whatever he is told by Haluk. **Tuna:** A modern, educated, liberal, benevolent, open-minded, easygoing, inquisitive and humanitarian man Tuna is a member of upper middle socio-economic class and an advertiser in Istanbul.

**Emine:** A traditional, conservative, wise, talkative, helpful, hardworking, and post-feminist woman Emine belongs to the working class. Emine is depicted as a long-suffering woman within the modern life standards in her nuclear family.

**Hüseyin:** A conservative, traditional, uneducated, rude, lazy and unemployed man, Hüseyin belongs to the working class.

**Şükrü:** A conservative, traditional, uneducated, unemployed, and loyal man Şükrü is a best friend of Hüseyin. He also belongs to the working class.

**Hatice:** A traditional, uneducated, unemployed, and young woman Hatice belongs to the working class. Hatice is a member of patriarchal extended family.

**Tayyar:** A traditional, uneducated, rigid, determined, and tough man Tayyar is a traveling salesman who belongs to the working class.

**Kemal:** A kind, educated, thoughtful, and emotional man Kemal has been a senior officer before he retires. He has recently lost his wife. He belongs to the upper middle socio-economic class.

**Menderes:** A traditional, conservative, dominant, uneducated, and sensitive man Menderes belongs to the lower middle socio-economic class.

**Nurten:** A traditional, uneducated, talkative, stubborn, and caring woman, Nurten is a housewife and mother belonging to the lower middle socio-economic class.

**Berke:** A modern, educated, sincere, and caring young man Berke is a fiancé of Duygu. He is an engineer candidate.

**Sinan:** A modern, liberal, educated, calm, responsive, and helpful man Sinan is a psychologist. He belongs to the upper middle socio-economic class helping Meltem.

**Teo:** A talkative and naughty teen Teo is a student at university like his bestfriend Emre. He belongs to the lower middle socio-economic class.

**Basri:** A silent and talkative teen Basri is a friend of Emre and Teo. He is also a student at university and belongs to the lower middle socio-economic class.

**Ismail:** An uneducated, talkative, and facetious man Ismail is married. He is also prone to be a casanova in his both private and professional life.

**Canan:** A modern, educated, hardworking, and liberal feminist woman Canan is a manager of the company belonging to the upper middle socio-economic class.

**Yasemin:** A talented, educated, and respectful woman Yasemin is an expert in human resource management. She belongs to the lower middle socio-economic class.

**Tolga:** A hardworking, liberal, modern, educated, and kind man Tolga is an expert in marketing. Tolga belongs to the upper middle socio-economic class.

**Selçuk:** A modern, liberal, and hardworking man Selçuk is a member of upper middle socio-economic class. He is the chief executive officer of the company.

**Engin:** A modern and facetious man, Engin belongs to the lower middle socio-economic class. Engin defends that a man has a right to do whatever he wants.

**Idil:** A modern, liberal, educated, kind, open-minded, intelligent, and liberal feminist woman Idil is a psychologist who belongs to the upper middle socio-economic class.

**Tansel:** A modern, educated, liberal, well-informed, kind, decent man Tansel is a gourmet and columnist who belongs to the upper socio-economic class.

**Melis:** A modern, educated, talkative, and young woman Melis is a social media phenomenon and a student at university.

**Ece:** A modern, educated, and young woman Ece is also a social phenomenon and a student at university like her sister, Melis.

**Adem:** A wise, well-informed and kind man Adem represents the quality of being knowledgeable and sensible. He raises awareness on certain issues.

**d) Place:** There are different places like houses, cafes, restaurants, art galleries, etc.

**e) The Technical Elements:**

Camera work shows the attraction between physical objects and atmospheres as seen in numerous shots in *Çocuklar Duymasın*. The cameras are used to record different places such as cafes, restaurants, art galleries, etc. since 2010.

**f) The Performance Elements**

*Çocuklar Duymasın* provides different family types, relations between these characters, and their interactions in their lives. *Çocuklar Duymasın* generally includes modern thoughts and values. This soap opera generally uses appropriate vocal and instrumental sounds to create emotions. Lastly, *Çocuklar Duymasın* has the commercial success because it is popular in Middle East and Pacific countries. This soap opera has also been ranked in the prominent places of rating lists on TV for many years (Özkoçak, 2016).

**4.1.3 Examination of Overt/direct and Covert/Indirect Messages, Characters, Characters' Gender and Topics in *Çocuklar Duymasın***

The Turkish governments' laws and a regulation have affected the way of presenting the overt/direct and covert/indirect messages, characters' gender, and topics in *Çocuklar Duymasın* (See p. 2-3). This section is mainly devoted to providing

important findings on the overt/direct and covert/indirect messages, topics, characters, and characters' gender.

When the scenarist and producer, Güven gives the messages directly, the aim is to express the primary meaning through the characters. The overt messages are named as overt/direct messages in this study. Since the covert messages are associated with the secondary meaning, they are named as covert/indirect messages in this study. In Turkey, *Çocuklar Duymasın* is one of the soap operas, which presents issues through denotative and connotative meanings. In the semi-structured interview, Güven asserts that TV is the greatest school of the world. This soap opera provides useful information to the audiences through its messages. As a result, first, this study examines how the characters present overt/direct and covert/indirect messages and their topics for the selected episodes in 2010. Table 4.1 presents frequency distribution characters name and use of overt/direct messages in *Çocuklar Duymasın* broadcasted between August and December in 2010.

Table 4.1: Characters of Overt/Direct Messages in 2010

<b>The Name of Characters</b>	<b>The Percentages</b>	<b>The Frequencies</b>
Meltem	16.3	13
Haluk	12.5	10
Duygu	6.3	5
Emre	5	4
Teo	2.5	2
Kemal	3.8	3
Emine	5	4
Hüseyin	5	4
Şükrü	3.8	3
Gönül	8.8	7
Tuna	8.8	7
İsmail	3.8	3
Sinan	6.3	5
Tolga	5	4
Selçuk	3.8	3

Orçun	3.8	3
<b>Total</b>	100	80

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Result shows that there are 80 overt/direct messages in *Çocuklar Duymasın* broadcasted between August and December in 2010. Male characters spoke 63.5% of the overt/direct messages whereas the female characters express 36.5% of the overt/direct messages in the serial. Meltem expressed 16.3% of the overt/direct messages to the audience (Table 4.1). For example, in episode 12, Meltem, who belongs to a nuclear family, expresses the importance of cancer's diagnosis in one of the organs at an early stage. As it is mentioned in the dramatic structure this overt/direct message is a useful example for the research and investigation in the plot structure (Kars, 2010). Thus, Meltem's message refers to the research and investigation in the plot structure of *Çocuklar Duymasın*. Meltem articulates the necessity of being healthy through the identification of illness in early stages through her expression. This overt/direct message relies on the Development Media Theory (McQuail, 1987) because it raises public's awareness on the importance of being healthy, as the Turkish government defends developments in the society. Meltem, who is a modern, educated, determined, and liberal feminist woman informs the audiences about a new technique in health because she is open to novelty as a modern woman. At the same time, she defended freedom and equality by denying the restricted use of something. For a liberal feminist woman, Meltem ensured that everybody's right is respected in lines with the teachings of Feminist Theory (Hooks, 2000). Thus, she gives specific information to audiences to strengthen their health conditions. Meltem is an appropriate character to give this overt/direct message because she has suitable political, social and cultural codes. For example, she is a liberal feminist when her political code in this soap opera is considered. Her social

code is associated with being a well-informed human resource manager in a company whereas her cultural code is expressed by being an educated woman in *Çocuklar Duymasın* while she is expressing her thoughts and feelings. Another example is in episode 17, Meltem states that people can inform the Ministry of Agriculture and Forestry about their complaints by calling telephone number 174 in Turkey. When people call the Ministry of Agriculture and Forestry, they can report a restaurant, which provides harmful foods to consumers. Meltem articulates an overt/direct message to the audience by giving a detail about a telephone number 174. It is seen that the audiences are informed for the well-being of their health according to Meltem's expression. Her articulation shows that there are research and investigation about the Ministry of Agriculture and Forestry in the plot structure of this soap opera. In this regard, Güven threads this overt/direct message into the scenario of *Çocuklar Duymasın* due to the effect of Turkish government on media. This overt/direct message is consistent with the Development Media Theory because it provides consciousness of reporting restaurants which offer unhealthy foods. Meltem knows the necessity of complaint when people are poisoned by the harmful foods in the restaurants. Thus, she is a suitable depiction to raise awareness in the society. These examples show that Meltem directly provides overt/direct messages.

Table 4.1 also presents that Gönül gives 8.8% of the overt/direct messages. Gönül, who is a member of blended family gives expresses overt/direct messages in episode 10. In her overt/direct message, she says that feeding the dog at home damages people's respiratory system especially people who suffer from asthma. When Gönül states that feeding dog at home results in the damage to respiratory system, the aim is to raise awareness on health conditions while living at home with a dog. This

overt/direct message reveals the research and investigation in the plot structure of *Çocuklar Duymasın*. Gönül's overt/direct message is given as a public announcement determined by the Ministry of Health. This overt/direct message shows that the Development Media Theory works well because it promotes the consciousness of being healthy. The Turkish government supports developments in health. Gönül explicitly expresses the importance of protecting respiratory system because she is depicted as a modern woman who is aware of new medical researches. At the same time, she is portrayed as a radical feminist woman who opposes male supremacy. To her, this supremacy should be completely removed from the social and economic events etc. Gönül believes that equality is an important issue in her life. Thus, her overt/direct message can be also examined according to the Feminist Theory because equality is the core value of this theory. Gönül is selected to give this specific overt/direct message directly because her political code is associated with being a radical feminist woman. She is also an educated woman when her cultural code is considered. Lastly, she is a talented employee in the company where she works if her social code is taken into account.

Duygu, who is a member of a nuclear family, expresses 6.3% of the overt/direct messages (Table 4.1). In episode 20, Duygu explicitly states that a woman and her husband have the right to use the woman's surname after they marry like Tansu Çiller who was the 22<sup>nd</sup> prime minister in Turkey. Duygu's overt/direct message is associated with the construction of research and investigation in the plot structure of this soap opera because Duygu expresses an overt/direct message about the law made for the use of woman's surname in Civil Law of Turkey. When she says a married woman has the right to use her maiden surname, she gives information about

people's rights in marriage. Duygu's overt/direct message is compatible with The Development Media Theory because it raises public's awareness on using a woman's maiden surname for a married couple, as the Turkish government defends gender equality within the family through the Civil Law of Turkey. Duygu knows this law because she is working towards becoming a lawyer. She is also a liberal feminist who supports women's freedom and liberation which are important concerns of Feminist Theory. When Duygu's political code is considered, she is a liberal feminist like her mother. She is depicted as a lawyer candidate for the social code and she is an educated young woman in terms of the cultural code. Thus, Duygu's portrayal is appropriate for this overt/direct message.

Emine, who is a member of nuclear family, expresses 5% of the overt/direct messages in the selected episodes of *Çocuklar Duymasın* broadcasted in 2010 (Table 4.1). In episode 5, Emine articulates that there are user-friendly cleaning products, which are not costly while cleaning the house. When she utters this overt/direct message, she also declares that the Ministry controls these cleaning products. Emine's overt/direct message reveals the research and investigation in the plot structure of *Çocuklar Duymasın*. It is important to note that Emine's articulation about the control of Turkish government over these cleaning products shows that this overt/direct message is given for a specific purpose in this soap opera. This overt/direct message provides the importance of using cleaning products controlled by the Turkish government. Therefore, this overt/direct message relies on the Development Media Theory. Emine, who is a logical and helpful character performing duties in Meltem's house, articulates an overt/direct message about cleaning products because she follows the new standards in modern lifestyles even



though she is depicted as a woman wearing a scarf around the head in the traditional sense. Emine generally is in an attempt to cope with the patriarchal oppressions and exploitations in her life. She is a post-feminist woman who rejects restrictions. Her attitudes towards patriarchy are consistent with the Feminist Theory because she always has a struggle for standing on her own feet. According to the political code, she is mostly conservative even though she is depicted as a post-feminist woman while criticizing patriarchal oppression. Emine's social code is based on performing duties for others and her cultural code is associated with adherence to attitudes and beliefs in culture. She is successful in adapting new standards emerging from modernism. Therefore, she is an appropriate character to give this overt/direct message.

When the prominent male characters are taken into consideration, Haluk expresses 12.5% of the overt/direct messages (Table 4.1). For example, in episode 12, Haluk provides an overt/direct message about the necessity of marriage for every individual in Turkey to be happy in both private and occupational life. He also articulates that the Turkish government financially supports the couples who would like to marry. Haluk's overt/direct message is compatible with the research and investigation in the plot structure of this soap opera. Due to the inclusion of Haluk's overt/direct message about marriage, there is a support for existing government's idea on family and child development in the scenario of *Çocuklar Duymasın*. In simpler words, the articulation of Turkish government's investment through the character of Haluk shows that the study relies on the principles of Development Media Theory. Haluk informs the audiences about the marriage because he adheres to traditional values. His traditional values about marriage lead to this overt/direct message. In 2009,

Recep Tayyip Erdoğan The Turkish Prime Minister then, now the President recommends marriage and having three children (NTV, 2009). In this regard, Haluk is determined intentionally while informing audiences about this event. When Haluk's articulations are examined according to the Feminist Theory, his specifications are not consistent with the principles of this theory because he follows the practices of male-dominated power emerging from patriarchal society. Marriage is not an obligation. The formal union of a man and a woman takes place when both parties are ready physically, psychologically and biologically. In addition, Haluk is appropriate to give this overt/direct message because he is depicted as an educated man according to his social code. He is aware of the Turkish government's encouragement for couples. Haluk's political code is associated with being a conservative individual. Lastly, Haluk strictly defends the customs, attitudes, and beliefs. In this respect, he is appropriate to give an overt/direct message about marriage.

Tuna, who is a member of blended family, expresses 8.8% overt/direct messages in the serial (Table 4.1). In episode 4, Tuna states that men should not offend women in the society. Tuna's overt/direct message is based on group and family ties in the plot structure of *Çocuklar Duymasın*. Tuna's words show that Güven provides Turkish government's law in order to maintain women's rights. In this regard, Development Media Theory works well because it raises public's awareness on gender equality. Furthermore, Tuna gives this overt/direct message intentionally in *Çocuklar Duymasın* because he is aware of the necessity of tolerance, empathy and compassion in the society. Tuna, who is a liberal man, is also the defender of women's rights and liberation. In this regard, his articulations in this overt/direct

message are consistent with the principles of Feminist Theory because Tuna advocates political and individual freedom for both women and men at the same time. When Tuna's political code is considered, he is a liberal man. He is also portrayed as a talented advertiser according to the social code. Lastly, his cultural code is associated with being educated and inquisitive because he adheres to newness. In line with the articulations above, Tuna is suitable to give this overt/direct message.

The psychologist Sinan expresses 6.3% of the overt/direct messages. Meltem and Haluk son's, Emre expresses 5% of the overt/direct messages. Haluk's colleague, Tolga also expresses 5% the overt/direct messages. Emine's husband, Hüseyin expresses 5% of the overt/direct messages. Table 4.1 also shows that the characters who are İsmail, Kemal, Orçun, Selçuk and Şükrü express 3.8% of the overt/direct messages. Lastly, Emre's best friend, Teo expresses 2.5% of the overt/direct messages.

Table 4.2 below illustrates the name of the characters and frequency distribution of covert/indirect messages in 20 episodes of *Çocuklar Duymasın* broadcasted in 2010

**Table 4.2: Characters of Covert/Indirect Messages in 2010**

<b>The Name of Characters</b>	<b>The Percentages</b>	<b>The Frequencies</b>
Meltem	13.2	22
Haluk	19.2	32
Duygu	5.4	9
Emre	4.8	8
Teo	1.8	3
Kemal	3	5
Emine	5.4	9
Hüseyin	4.2	7
Şükrü	3	5
Gönül	6.6	11

Tuna	3.6	6
İsmail	3	5
Sinan	1.2	2
Tolga	2.4	4
Selçuk	2.4	4
Orçun	3	5
Engin	1.8	3
Yasemin	1.2	2
Nurten	4.8	8
Menderes	2.4	4
Tayyar	3.6	6
Hatice	1.8	3
Canan	2.4	4
<b>Total</b>	<b>100</b>	<b>167</b>

Results show that there are 167 covert/indirect messages in total for the 20 episodes of *Çocuklar Duymasın* in 2010. Table 4.2 shows that the male characters expressed 58.2% of the covert/indirect messages whereas the female characters expressed 48.1% of the covert/indirect messages. When the prominent female characters are considered, Meltem expressed 13.2% whereas Gönül expressed 6.6% of the covert/indirect messages in the serial (See Table 4.2). For example, in episode 10, Meltem compares the differences between urban and rural lifestyles. In this covert/indirect message, Meltem implies that children should be taken into consideration seriously for their physical, moral and psychological development because she utters that parents should not adversely affect their children because of the distinctions between urban and rural lifestyles. Meltem's covert/indirect message refers to the group and family ties in the plot structure of this soap opera. Since the Turkish government defends the importance of child development, Meltem addresses the elimination of psychological violence against children through her covert/indirect message. In this regard, the main principle of Development Media Theory is consistent with this covert/indirect message. Meltem stands as an example for the avoidance of violence against children because she attempts to eliminate adverse

effects of violence on children as an educated woman. Meltem is depicted as a sensitive mother, taking care of her children. Therefore, she is appropriate to provide this covert/indirect message to the audience. Her attitude towards violence against children is consistent with the Feminist Theory because she defends the child development in a healthy atmosphere and personal autonomous for every individual in the society.

Gönül, who belongs to the blended family, expresses a covert/indirect message in episode 9. For example, she talks about the relationship between a husband and wife in a marriage in this episode. Then, she implies that divorcing can be beneficial rather than having violence within the family, if the couples are not happy. Her implicit expressions indicate that violence should not take place for happiness in the family. This covert/indirect message uttered by Gönül shows that *Çocuklar Duymasın* aims to avoid unfavorable effects of violence against women in the family. This covert/indirect message is associated with the family ties in the plot structure of this soap opera. This covert/indirect message relies on the Development Media Theory because it includes the necessity of women's rights within the family, as the Turkish government asserts the elimination of violence against women for development in the society. Gönül denies limitations preventing women from having individual preferences. For Gönül, every woman has a right to do whatever she wants and desires in her life. Thus, her articulations are consistent with the Feminist Theory.

Emine, who is a member of nuclear family, expressed 5.4% of the covert/indirect messages (Table 4.2). In episode 9, while talking about employment conditions,

Emine states that an individual should have a purpose to live. Then, her articulations imply that being employed is necessary to satisfy personal needs and wants in a modern world. This covert/indirect message is given in order to point out the importance of being employed. Throughout this covert/indirect message, Emine discusses the employment conditions for both women and men. This covert/indirect message of Emine is associated with the achievement in the plot structure of *Çocuklar Duymasın*. The covert/indirect message is about the importance of employment, as the Turkish government defends the necessity of being employed. Thus, the Development Media Theory works well. Additionally, Emine's articulations are consistent with the Feminist Theory. In this covert/indirect message, Emine defends the equal rights and opportunities for women in their professional lives.

Duygu expressed 5.4% of covert/direct messages. Her covert/indirect message is based on the importance of women's rights. In episode 5, Duygu states that there are laws, which protect women's rights in Turkey. Her articulations imply that women should be responsible for eliminating the violence against them because of the existing laws in Turkey. This covert/indirect message shows the research and investigation in the plot structure of *Çocuklar Duymasın*. Duygu intentionally gives this covert/indirect message for women's rights due to the Turkish government's effect on media. Since this covert/indirect message raises public's awareness on gender equality in the society, Duygu's covert/indirect message is consistent with the Development Media Theory. Her expressions are also consistent with the Feminist Theory because she defends women's freedom and liberation. Furthermore, Nurten expressed 4.8% of the covert/indirect messages whereas Canan expressed 2.4% of

the covert/indirect messages. Lastly, the percentage of the covert/indirect messages expressed by Hatice is 1.8% whereas the percentage expressed by Yasemin is 1.2% as it is seen in Table 4.2.

The greatest percentage among the male characters belongs to Haluk, which is 19.2% of the covert/indirect messages (Table 4.2). For example, in episode 3, Haluk gives a covert/indirect message about having the third child in their life. Haluk's covert/indirect message is consistent with the Turkish government's perspective because the government defends that family in an important social unit in Turkey. His covert/indirect message is associated with the family ties in the plot structure of this soap opera. Thus, the study relies on the Development Media Theory because Güven creates characters properly to give messages like Haluk. It is important to note that, Haluk gives such a covert/indirect message because he thinks that men and women have social and cultural constructed gender roles that they need to follow in their lives. Thus, he asserts that he should continue to have a child to be a man and father in a male-dominated society. Haluk also defines himself as a "stone oven man". His articulations are not consistent with the Feminist Theory because he supports the necessity of socially and culturally constructed gender roles for both men and women in the society. Therefore, Haluk gives importance to attitudes, beliefs and moral standards. He is appropriate to provide the covert/indirect message about having a child.

Emre expressed 4.8% of the covert/indirect messages while Hüseyin expressed 4.2% of the covert/indirect messages. Both Tayyar and Tuna expressed 3.6% of the covert/indirect messages. İsmail, Kemal, Orçun and Şükrü expressed 3% of the

covert/indirect messages in an implicit way. The percentage of Menderes, Selçuk and Tolga is 2.4% in the covert/indirect messages. Engin and Teo also expressed 1.8% of the covert/indirect messages whereas Sinan expressed 1.2% of the covert/indirect messages in 2010 (Table 4.2).

Table 4.3 below presents the frequency distribution of specific topics for the overt/direct and covert/indirect messages that are given to the audience in 20 episodes of *Çocuklar Duymasın* in 2010.

Table 4.3: Topics of Overt/Direct and Covert/Indirect Messages in 2010

<b>Topics</b>	<b>Per. &amp; Freq. of Overt/Direct M.</b>		<b>Per. &amp; Freq. of Covert/Indirect M.</b>	
Beauty, Ageing and Health	5	4	9.6	16
Personal Development	8.8	7	18.6	31
Occupation	17.5	14	13.2	22
Idioms	3.8	3	–	
Famous People's Sayings	2.5	2	–	
Customs & Attitudes	5	4	24.6	41
Information Giving	57.5	46	34.1	57
<b>Total</b>	<b>100</b>	<b>80</b>	<b>100</b>	<b>167</b>

Result shows that topics of overt/direct messages are beauty, ageing and health, personal development, occupation, idioms, famous people's sayings, customs and attitudes, information giving, and covert/indirect messages such as beauty, ageing and health, personal development, occupation, customs and attitudes, information giving in *Çocuklar Duymasın*.

When topics of both overt/direct and covert/indirect messages are analyzed in the scenario of *Çocuklar Duymasın*, the study relies on the Development Media Theory.



As it has been stated earlier, the Turkish government has taken the responsibility for developments such as health, family protection, child development, gender equality, women's rights, etc. Then, Güven provides the messages in the scenario due to the Turkish government's influence. As it has been illustrated in Table 4.1, there are 80 overt/direct messages. When the total frequency of topics in overt/direct messages is considered, Table 4.3 also illustrates that the total number of topics is 80 for the overt/direct messages. On the other hand, the total number of covert/indirect messages is 167 in Table 4.2. Thus, Table 4.3 also demonstrates that the total frequency of topics in covert/indirect messages is 167, too.

The percentages in Table 4.3 show that the percentages of the topics such as information giving (57.5%) and occupation (17.5%) in the overt/direct messages are greater than the topics that are information giving (34.1%) and occupation (13.2%) in the covert/indirect messages in 2010. 57.5% of the overt/direct messages expresses explicit and direct information of *Çocuklar Duymasın* for the selected episodes of the soap opera in 2010. For example, in episode 15, Teo clearly identifies what ERASMUS is. The audiences learn that ERASMUS stands for European Region Action Scheme for the Mobility of University Students, which has been established in 1987. Teo also says that it is a European Union (EU) student exchange programme. This overt/direct message is based on achievement in the plot structure of *Çocuklar Duymasın*. Teo's articulation is a good example of the information giving which is about education in Turkey. Teo expresses this overt/direct message explicitly because he is a university student. He articulates the importance of education in the society. Teo defends the necessity of education because he claims that every student deserves this education programme to develop her/his skills. In

this regard, Teo's articulations are consistent with the principles of Feminist Theory because this theory defends that there should be equality for both men and women in every aspect of life by denying the social and cultural constructed gender roles. Teo is an educated student in terms of his social code. He is also presented as a moderate, modern and easygoing teen. In this regard, he is suitable to give this overt/direct message.

When the information giving in the covert/indirect messages is considered, it is observed in episode 20. Meltem mentions the importance of common sense for the professional life in an implicit way. Her aim is to increase the well-being of employment in Turkey. Meltem provides this covert/indirect message as information giving because she is a very tolerant woman in her professional life. Meltem's covert/indirect message in episode 20 refers to the achievement in the plot structure of this soap opera. She asserts that common sense leads to compassion, kindness, personal autonomous, development, equality, fairness, etc. Thus, her covert/indirect message is consistent with the Feminist Theory. In this regard, the scenarist and producer Güven selects Meltem intentionally.

As it has been stated earlier, Table 4.3 shows that the percentage of occupation in the overt/direct messages (17.5%) is greater than the percentage of this topic in the covert/indirect messages (14.6%). For example, the overt/direct message about occupation is seen in episode 5. Hüseyin articulates that he would be paid 250 TL for being a clown in a supermarket in order to entertain the children in one day. He also states that the government provides distinctive occupations for people to be employed in Turkey. This overt/direct message refers to the research and investigation in the plot structure of *Çocuklar Duymasın*. While Hüseyin is giving an

overt/direct message, his aim is to inform audiences about different alternatives in occupational life. As an employed man for one day, Hüseyin also gives this explicit overt/direct message in order to state that distinctive occupations are available for all individuals no matter which gender they are. Thus, the content of this overt/direct message is consistent with the Feminist Theory because it points out the equality for both women and men in employment. When Hüseyin's political code is considered, he is a conservative man. According to the cultural code, he adheres to traditional values. He is also depicted as a man looking for a job in terms of social code. Thus, Hüseyin talks about a topic called occupation in *Çocuklar Duymasın*.

Moreover, the covert/indirect message about this topic is in episode 7. For example, through the character of Hüseyin, there is a covert/indirect message to the audience based on being an unemployed individual in the society. When Hüseyin points out that unemployed people suffer lots of pain in their lives, audiences understand that unemployment results in the state of undergoing in pain, distress and hardship. Consequently, if this problem is not resolved, unemployed people in the overall population leads to devastating conditions in Turkey. In this regard, this covert/indirect message is relied on the achievement in the plot structure of *Çocuklar Duymasın*. When this covert/indirect message is examined according to the Feminist Theory, it is important to note that there should be equality for people in order to resolve problems emerging from unemployment in a country. Hüseyin provides this covert/indirect message through an information giving approach.

Table 4.3 also shows that the percentage of personal development is 8.8% in the overt/direct messages whereas the percentage of this topic is 18.6% in the

covert/indirect messages. For example, in episode 2, Sinan emphasizes that people should not shout loudly while they're interacting with women. He also explicitly states that the eye contact should not irritate women in interpersonal communication. Lastly, he asserts that humiliation should be avoided while talking to women in every unit of the society. This overt/direct message shows the group and family ties in the plot structure of *Çocuklar Duymasın*. Sinan utters this overt/direct message as a defender of women's rights in this soap opera. In this right, his overt/direct message is consistent with the principle of Feminist Theory. When Sinan's political code is considered, he is a liberal man. In case of the social code, he is an expert in psychology while dealing with problems of people. His cultural code is associated with being an educated, tolerant and moderate man while addressing the issues. In this respect, he gives this overt/direct message, which is about personal development in a proper way. On the other hand, in episode 15, Gönül provides a covert/indirect message based on the techniques to promote the efficient and effective interpersonal communication skills. For example, she points out the importance of empathy for women and children in every unit of the society. The aim is to point out that both women and children do not deserve to be treated in this way. This covert/indirect message is associated with the group and family ties in the plot structure of this soap opera. Gönül utters this covert/indirect message because she rejects all forms of violence that are consistent with the Feminist Theory. Therefore, Gönül is chosen to provide this covert/indirect message about personal development.

The percentage of beauty, ageing and health is 5% in the overt/direct messages. However, the percentage of beauty, ageing and health is 9.6% in the covert/indirect messages in 2010 (See Table 4.3). For example, in episode 13, Tuna gives an

overt/direct message about personal development. He states that people should walk daily for a healthy life. The topic of health is given as an overt/direct message in this episode. Tuna gives this overt/direct message, which is about personal development. Thus, this overt/direct message is associated with the achievement in the plot structure of *Çocuklar Duymasın*. Tuna is aware of the recent advice suggested by the doctors. The content of this message is also consistent with the Feminist Theory because this overt/direct message defends the necessity of personal development in the society. Thus, he is a good portrayal to inform audiences in this soap opera. When the topic called beauty, ageing and health is examined in covert/indirect messages in 2010, one of them is in episode 2 as a covert/indirect message. For example, in episode 2, Sinan suggests that individuals should be careful after they divorce. He also states that violence is not a solution to the conflict. Instead of expressing his view on this issue explicitly, he prefers to give a covert/indirect message to the audience by using real life examples that he observes. These examples are provided to the audiences to avoid violence against women. Sinan's covert/indirect message refers to the group ties in the plot structure of *Çocuklar Duymasın*. Sinan provides this covert/indirect message intentionally in order to avoid violence, harassment, abuse, and discrimination in Turkey. Since his articulations are consistent with the principles of Feminist Theory, it is important to note that *Çocuklar Duymasın* addresses women's issues in its scenario.

There are two topics that are not included in the covert/indirect messages in 2010. These topics are idioms and famous people's sayings. The percentage of idioms is 3.8% whereas the percentage of famous people's sayings is 2.5% in the overt/direct messages (See Table 4.3). For example, in episode 6, Meltem uses one of the idioms

in Turkish culture. The idiom is “May God let you grow old on one pillow”. Meltem explicitly utters this idiom to stress happy marriages in the society. Meltem’s overt/direct message is associated with the family ties in the plot structure of this soap opera. Meltem explicitly emphasizes that family is an important social unit in the society. When Meltem’s articulations are examined according to the Feminist Theory, it is important to note that she points out the importance of marriage because of the socially and culturally constructed gender roles in Turkey. The example of famous people’s sayings is in episode 20. Gönül uses a quote belonging to a writer called Elif Şafak. The writer’s saying is “Stop running after the waves. Let the sea come to you.” in this episode. This overt/direct message, which includes Elif Şafak’s saying, is provided to raise awareness on the importance of being logical in order to attain something in the face of difficulty. Gönül explicitly utters this overt/direct message because she follows new ideas of writers in this soap opera. Thus, her message shows the research and investigation in the plot structure of *Çocuklar Duymasın*. Gönül’s overt/direct message is consistent with the Feminist Theory. This overt/direct message explicitly defends the necessity of individual preference and decision for the personal autonomous and liberation which are compatible with the Feminist Theory.

When the percentage of customs and attitudes is taken into account, it is 5% of the overt/direct messages (See Table 4.3). For example, in episode 14, Meltem gives an overt/direct message. She explicitly states that people should present a gift to their son-in-law’s parents after they get the first gift from them. Meltem also says that presenting the dried nuts on a tray is a custom of people who live in Istanbul. This example shows that the overt/direct message of Meltem is based on this topic. The

message of Meltem refers to the family ties in the plot structure of *Çocuklar Duymasın*. When she points out that that customs are important to people, the aim is to raise awareness on the existence of diversified customs, attitudes and beliefs in Turkey. When audiences learn these distinctions emerging from different cultural aspects, they will live a peaceful atmosphere in the society. Meltem knows different customs and attitudes because she likes reading book and learning new issues. Her articulations are also consistent with the Feminist Theory because Meltem implies the importance of knowing and understanding the distinctive characteristics in Turkish culture in order to have the freedom for an independent act. Thus, Meltem is an appropriate character to give this overt/direct message.

On the other hand, the topic, which is customs and attitudes, is also observed in 24.6% of the covert/indirect messages in 2010. For example, in episode 15, Haluk gives a covert/indirect message about the Turkish culture. Haluk is in an attempt to articulate the collectivist culture of Turkey by giving examples from his experiences. In this respect, the cultural aspects are provided through this covert/indirect message of Haluk. His covert/indirect message is associated with the group ties in the plot structure of *Çocuklar Duymasın*. Since Haluk is a traditional man, he is appropriate to give this cover/indirect message. However, Haluk's impositions of traditional values cannot be accepted according to the Feminist Theory because these values mostly results in the restrictions and oppressions over women in the society. Haluk defines himself as a "stone oven man". Thus, he makes the audiences think of the cultural aspects in this example.

Moreover, both the overt/direct and covert/indirect messages and their topics are also analyzed for the selected episodes of *Çocuklar Duymasın* broadcasted between September and December in 2013 in this section. When *Çocuklar Duymasın* is taken into consideration as a media product, the tables below show that Güven starts providing more overt/direct messages than the covert/indirect messages. His aim is to obtain the financial fund specified in the regulation, which is called the Protocol, while educating and informing audiences. In the semi-structured interview, the scenarist and producer, Güven emphasizes that he gives more overt/direct messages than covert/indirect messages in order to obtain the financial fund. He also asserts that the way of giving overt/direct messages becomes more didactic while educating and informing audiences in 2013.

Table 4.4 presents names of the characters and frequency distribution of the overt/direct messages for the 20 episodes of *Çocuklar Duymasın* in 2013. All overt/direct messages rely on the Development Media Theory because Güven threads both the overt/direct and covert/indirect messages and their topics under the influence of the Turkish government's laws and a regulation.

Table 4.4: Characters of Overt/Direct Messages in 2013

<b>Characters</b>	<b>The Percentages</b>	<b>The Frequencies</b>
Meltem	9.1	13
Haluk	7.7	11
Duygu	1.4	2
Emre	4.9	7
Teo	2.1	3
Kemal	2.8	4
Emine	3.5	5
Hüseyin	2.1	3
Şükrü	1.4	2
Yakup	1.4	2
Gönül	4.9	7
Tuna	5.6	8



İsmail	2.8	4
İdil	15.4	22
Tansel	6.3	9
Melis	4.2	6
Ece	2.1	3
Adem	11.2	16
Yamaç	2.1	3
İdris	2.1	3
Didem	2.8	4
Tayyar	4.2	6
<b>Total</b>	100	143

Result shows that there are 143 overt/direct messages uttered by the characters between September and December in 2013 in 20 episodes of *Çocuklar Duymasın*. Table 4.4 shows that the male characters express 56.6% of the overt/direct messages whereas the female characters express 43.4% of the overt/direct messages. İdil, Meltem and Gönül are the characters who express more overt/direct messages to the audience than other female characters. İdil expresses 15.4% of the overt/direct messages to the audience. For example, in episode 15, İdil declares explicitly the importance of anger management, which is a psycho-therapeutic program to avoid and control it. Her articulations are based on the necessity of using I-language and controlling the intonation and expression while talking to women. This overt/direct message uttered by İdil shows the achievement in the plot structure of *Çocuklar Duymasın*. İdil follows modern techniques in this soap opera. When she talks about these important techniques, audiences are automatically informed. Consequently, they are able to adopt them into their lives. Additionally, İdil is a liberal feminist woman. She intentionally gives this overt/direct message to promote women's freedom and liberation, which are strictly defended in the Feminist Theory. In other words, this overt/message includes the main principles of Feminist Theory for the audiences. When İdil's political code is considered, she is a liberal feminist woman

defending women's rights in the society. She is depicted as an educated, modern and moderate woman according to the cultural code. Lastly, her social code reveals that she is depicted as a responsive and successful psychologist in *Çocuklar Duymasın*. In this regard, she is appropriate to give this overt/direct message. In episode 17, İdil also articulates that individuals should act professionally in their occupational lives to be successful and have equal rights. This overt/direct message reveals the achievement in the plot structure of this soap opera. Thus, she directly states that professional acts are necessary to promote growth within the country. İdil intentionally gives this overt/direct message because her aim is to raise awareness on efficiency and effectiveness in employment conditions. Equality is important while being employed. Since equality is one of the principles of Feminist Theory, this overt/direct message advocates the main principle of theory through the character of İdil. Thus, she is one of the important characters in *Çocuklar Duymasın* which is broadcasted in 2013.

According to Table 4.4, Meltem expresses 9.1% and Gönül expresses 4.9% of the overt/direct messages, respectively. One of the overt/direct messages uttered by Meltem is in Episode 3. Meltem indicates the importance of being healthy and good-looking individuals to be successful in every aspect of life. In order to convince the audiences, she explicitly gives real life examples. This overt/direct message shows the achievement in the plot structure of this soap opera. Meltem is aware of new techniques and methods, which are used to be healthy and attractive. She advocates personal autonomous for the development. Thus, her overt/direct message is consistent with the Feminist Theory when equal rights and opportunities of all women are taken into consideration for the development in the society. In episode

20, there is an overt/direct message uttered by Gönül. Gönül articulates that a lover is punished according to the laws enacted by the government, if this person commits a crime like violence against women, abuse, harassment, etc. Thus, this overt/direct message shows that the state takes the responsibility for protecting women when they are subjected to violence, abuse and harassment. It is also important to note that this overt/direct message reveals the research and investigation in the plot structure of *Çocuklar Duymasın*. Gönül refuses three types of oppressions, which are individual, institutional, and societal/cultural. This character is depicted to criticize male supremacy. Thus, Gönül's articulations are consistent with the Feminist Theory. In this regard, Gönül is determined intentionally to give this overt/direct message.

When the women performing duties who are Emine and Hatice are taken into consideration, Emine expresses 3.5% of the overt/direct messages whereas Hatice does not express any overt/direct message in 20 episodes of the serial in 2013. Emine and Hatice utter less overt/direct messages than İdil, Meltem and Gönül because of the distinctions in terms of socio-cultural and socio-economical aspects. For example, İdil is depicted as a psychologist. She is an expert in the scientific study of the human mind and its functions in *Çocuklar Duymasın*. In other words, she is able to understand behaviors of individuals in a given context. İdil is also depicted as a woman who is very helpful, caring and humanitarian. She is also a liberal feminist woman defending women's freedom and liberation. Thus, this character is created to give overt/direct messages, which are based on personal development, health issues, women's topics, etc. to the audiences. Furthermore, Meltem is a successful chief executive officer in a company. She supports personal autonomy for women's freedom and liberation as a liberal feminist woman. She is also associated with a

good motherhood and friendship. In this respect, Meltem is also represented as a talented and wise woman to give overt/direct messages directly to the audiences. When Gönül's characteristics are taken into consideration, she is an employee in a firm. Gönül, who is a very dominant character, denies the impositions of inequality in the society in the serial because she is a radical feminist woman. Therefore, İdil, Meltem and Gönül are created to give more overt/direct messages to the audiences. In simpler terms, they are able to convince the audiences easily because of their knowledge, skills and competences in their private and occupational lives. On the other hand, the words of Emine and Hatice mostly include issues about their husbands and relatives. They are only represented as individuals helping Meltem and İdil in their houses. Thus, their overt/direct messages are less than İdil, Meltem and Gönül's overt/direct messages. Lastly, Table 4.4 presents that Melis utters 4.2% of the overt/direct messages. Ece and Didem utter 2.1% of the overt/direct messages, respectively. When Duygu is considered, she expresses 1.4% of the overt/direct messages for the selected episodes of *Çocuklar Duymasın* in 2013.

When the prominent male characters are taken into consideration in Table 4.4, the philosopher Adem expresses 11.2% of the overt/direct messages. He differentiates himself among other characters by expressing interesting sayings and epigraphs of scientists, wise people, famous people, etc. For example, in episode 3, Adem explicitly says that individuals should possess their own rights and opportunities to have personal freedom. For Adem, all forms of violence such as psychological, emotional and physical violence against women should be eliminated to promote a peaceful atmosphere in every single unit of society. Thus, he suggests the necessity of defending rights in the society. This overt/direct message of Adem reveals the

group and family ties in the plot structure of *Çocuklar Duymasın*. Adem represents the quality of being knowledgeable and sensible in *Çocuklar Duymasın*. Thus, he provides this overt/direct message to avoid violence. Since he raises awareness on the avoidance of violence against women through this overt/direct message, his articulations are consistent with the principles of Feminist Theory. Adem is represented as a moderate man in *Çocuklar Duymasın*. He always has a common sense while responding to the facts. His portrayal is associated with being a knowledgeable person. However, his political, social and cultural codes are not presented in detail in this soap opera.

Haluk expresses 7.7% of the overt/indirect messages in Table 4.4. In episode 20, Haluk explicitly emphasizes that when a problem is shared, this problem is automatically halved. Haluk's overt/direct message strongly suggests that problems should be shared in order reduce the adverse affects of these problems over people in every aspect of society. This overt/direct message is associated with the group and family ties in the plot structure of *Çocuklar Duymasın*. There is not an inconsistent articulation with the Feminist Theory, if the main purpose of Haluk's overt/direct message is taken into consideration. The possession of a view or quality in common with others always promotes desired outcomes in the society in terms of equality, liberation, fairness, justice, etc. Thus, he asserts that collectivism is important while resolving the problems.

According to Table 4.4, Tansel expresses 6.3% of the overt/direct messages. In episode 12, Tansel states that a violent confrontation or struggle should be eliminated throughout the communication in order to reduce the crimes. The scenarist and

producer, Güven is in an attempt to raise awareness on the necessity of empathy, kindness and compassion through the character of Tansel. Tansel's overt/direct message reveals the group ties in the plot structure of *Çocuklar Duymasın*. Tansel's characteristics enable him to defend equality and personal freedom. Thus, his articulations are consistent with the Feminist Theory. When Tansel's political code is considered, he is a liberal man. His social code is associated with being a well-informed columnist. Tansel's cultural code reveals that he is a well-educated and responsive man with his adherence to newness in modernism. Thus, Tansel is appropriate to give this overt/direct message. Tuna expresses 5.6% overt/direct messages in this soap opera. Tuna explicitly states that people need to know how to manage their income in episode 17. Tuna's articulation leads to a positive influence on the audiences' purchasing habits because they understand that they need to save money in their lives. Tuna's overt/direct message is associated with the achievement in the plot structure of *Çocuklar Duymasın*. Tuna's worldview also relies on Feminist Theory because he seriously defends the fair distribution of income and status in the society. Thus, he points out that income level is very important to people living in the society. Additionally, Emre utters 4.9% of the overt/direct messages whereas Teo utters 2.1% of the overt/direct messages. The unemployed man, Hüseyin expresses 2.1% of the overt/direct messages. Hüseyin's best friend Şükrü expresses 1.4% of the overt/direct messages whereas Tayyar expresses 4.2% overt/direct messages in 2013. Both Yamaç and İdris expresses 2.2% of the overt/direct messages for 20 episodes of *Çocuklar Duymasın* in 2013 (Table 4.4).

Table 4.5 given below specifies the name of the characters, percentages, and frequencies of covert/indirect messages in 2013. As it has been stated earlier, the

Turkish government has taken the responsibility for developments in the society. Then, Güven provides the covert/indirect messages in the scenario to raise public's awareness on certain issues such as fairness for happiness, employment, women's rights, etc. In this regard, the study relies on the Development Media Theory.

Table 4.5: Characters of Covert/Indirect Messages in 2013

<b>Characters</b>	<b>The Percentages</b>	<b>The Frequencies</b>
Meltem	6.3	1
Haluk	25	4
Duygu	6.3	1
Gönül	12.5	2
İdil	31.3	5
Adem	18.6	3
<b>Total</b>	<b>100</b>	<b>16</b>

Result shows that there are 16 covert/indirect messages in total for the 20 episodes of *Çocuklar Duymasın* broadcasted on Fox TV in 2013. These messages are given in an implicit way. Table 4.5 illustrates that male characters expressed 56.4% of the covert/indirect messages whereas male characters utter 43.6 % of covert/indirect messages. İdil utters 31.3% of the covert/indirect messages. For example, in episode 13, İdil provides a covert/indirect message based on the importance of being objective and fair in the society. İdil implies that people can be happy when there is fairness in their lives. This covert/indirect message is given to stress the importance of fairness leading to the happiness in the society. Thus, this covert/indirect message is based on group ties in the plot structure of *Çocuklar Duymasın*. İdil indicates the importance of personal autonomy, distributive justice, and justification through this covert/indirect message. Her articulations are consistent with the Feminist Theory. Thus, she is a suitable character while providing this covert/indirect message in this soap opera. Table 4.5 also presents that Gönül expressed 12.5% of the covert/indirect

messages. In episode 7, Gönül indicates that employed women freely do whatever they want in both their private and occupational lives. This covert/indirect message is presented to point out the importance of being employed in the society. Therefore, this covert/indirect message is associated with the group and family ties in the plot structure of this soap opera. Gönül gives this covert/indirect messages consciously because Gönül prefers to put an end to a system of society in which men hold the power and women are largely excluded from it. She also criticizes patriarchal oppressions over women. Thus, the content of this covert/indirect message is compatible with the principles of Feminist Theory. Lastly, Meltem and Duygu expressed 6.3% of the covert/indirect messages as female characters (See Table 4.5). There is a covert/indirect message, which is provided by Duygu in episode 15. Duygu provides a covert/indirect message. She states that babies are able to understand everything around them. In this regard, this covert/indirect message is given to indicate the necessity of keeping calm throughout the severe arguments to protect children's health conditions. In this regard, Duygu's covert/indirect message is associated with the research and investigation in the plot structure of *Çocuklar Duymasın*. Duygu provides this covert/indirect message because she wants to keep safe children from the harm or injury. Her purpose is to address the necessity of child development in a healthy atmosphere. In other words, there should not be children who are objected to highly destructive and damaging treatment like women as it is defended in the Feminist Theory.

When the male characters are taken into consideration in Table 4.5, Haluk expressed 25% of the covert/indirect messages whereas Adem, the philosopher, expressed 18.6% of the covert/indirect messages. In episode 1, Adem gives a covert/indirect



message based on the state of being happy and independent in our lives. Adem suggests that women's education level should promote existence of good mothers in order to educate the generations successfully. While providing this covert/indirect message, Adem gives real life examples that he has already observed. This covert/indirect message shows the achievement in the plot structure of *Çocuklar Duymasın*. Adem indicates that education is very important in the society because it promotes favorable conditions for all human populations. He is an appropriate character for this covert/indirect message because he raises awareness on the necessity of education for individuals in the society. His articulations are also compatible with the principles of Feminist Theory because education destroys all forms of oppressions and restrictions in personal development. Thus, İdil, Haluk and Adem are the characters who provide most of the covert/indirect messages.

Table 4.6 below presents the percentages and frequencies of specific topics for the overt/direct messages such as beauty, ageing and health, personal development, occupation, idioms, famous people's sayings, women's hobbies, men's hobbies, information giving, and topics of covert/indirect messages such as beauty, ageing and health, personal development, occupation, women's hobbies, men's hobbies, information giving in *Çocuklar Duymasın* in 2013. When topics of both overt/direct and covert/indirect messages are analyzed in the scenario of *Çocuklar Duymasın*, the study relies on the Development Media Theory. As it has been stated earlier, the Turkish government has taken the responsibility. Then, Güven provides the messages in the scenario due to the Turkish government's influence. In the semi-structured interview, Güven states that topics of the overt/direct and covert/indirect messages are based on the dynamics surrounding their environment.

Table 4.6: Topics of Overt/Direct and Covert/Indirect Messages in 2013

<b>Topics</b>	<b>Per. &amp; Freq. of Overt/Direct M.</b>		<b>Per. &amp; Freq. of Covert/Indirect M.</b>	
Beauty, Ageing and Health	11.9	17	6.3	1
Personal Development	14.0	20	25	4
Occupation	6.3	9	6.3	1
Idioms	15.4	22	–	
Famous People's Sayings	7	10	–	
Women's Hobbies	4.2	6	18.8	3
Men's Hobbies	5.6	8	12.5	2
Information Giving	35.7	51	31.3	5
<b>Total</b>	<b>100</b>	<b>143</b>	<b>100</b>	<b>16</b>

Result of the frequency distribution in Table 4.6 show that the scenarist and producer Güven aims to inform and enlighten the audience through important topics not only in the overt/direct messages, but also in the covert/indirect messages. As it is illustrated in Table 4.6, the total frequency of topics for the overt/direct messages is 143 whereas total frequency of topics for the covert/indirect messages is 16. When the percentages of the topics for the overt/direct and covert/indirect messages are taken into account, it is seen that the percentages of the topics such as beauty, ageing and health, idioms, famous people's sayings and information giving in the overt/direct messages are greater than the percentages of these topics in the covert/indirect messages (See Table 4.6).

The highest percentage belongs to the topic titled Information giving both in the overt/direct and covert/indirect messages. The percentage of this topic in the overt/direct messages is 35.7% whereas the percentage of this topic in the covert/indirect messages is 31.3% (See Table 4.6). For example, in episode 7, Tansel gives an overt/direct message. He explicitly states that selective perception is a process in which an individual perceives what s/he desires to see by ignoring other

perceptions. Tansel gives this overt/direct message because he states that the way in which something is regarded, understood or interpreted affects every aspect of life. Thus, people need to control their selective perception in a logical way. In this regard, Tansel's overt/direct message is based on the research and investigation in the plot structure of *Çocuklar Duymasın*. Tansel's articulations are also consistent with the Feminist Theory because he implies that being logical eliminates devastating situations. In this regard, he is a prominent character who is suitable for the overt/direct messages when the information giving is a topic of these messages. When the topic called information giving in the covert/indirect messages is taken into consideration, there are interesting examples, which are not declared in an explicit way. For example, episode 11, Meltem provides a covert/indirect message. She implies that every single behavior and action of a person affect others in the society. Meltem's covert/indirect message is presented to raise awareness on the necessity of being an ideal person in order to avoid conflicts and disputes in the society. In simpler words, accurate and exact behaviors prevent people from committing crimes. Consequently, the crime rate diminishes, if people achieve to be distinguished individuals. Thus, Meltem's covert/indirect message reveals the research and investigation in the plot structure of *Çocuklar Duymasın*. Meltem is in an attempt to indicate that people's actions and behaviors are very influential in their lives. Her covert/indirect message shows that individuals within the society should take the responsibility for behaving and acting in a proper way, if the aim is to reduce the crime rate. Her articulations are compatible with the Feminist Theory because she defends the necessity of being an ideal person for the well-being of all individuals in the society.

The percentage of the idioms in the overt/direct messages is 15.4% (See Table 4.6). For example, in episode 7, İdil uses one of the idioms explicitly as an overt/direct message to the audiences. This idiom is: kindness does more than harshness. İdil explicitly states that kind and pleasant attitudes strengthen kindness, compassion and empathy. Therefore, İdil's overt/direct message is based on the group ties in the plot structure of *Çocuklar Duymasın*. Her articulations are consistent with the Feminist Theory because she defends women's rights, freedom and liberation. She is also a defender of child development in a healthy atmosphere.

When the personal development is taken into consideration as a topic, the percentage of this topic in the overt/direct messages is 14% (See Table 4.6). In episode 2, Adem who is represented expressed an overt/direct message. He emphasizes that anger of a man destroys individuality and freedom of women. Adem presents this overt direct message to indicate the necessity of the personal development for men. If men cannot control anger, women will be victims of their anger. Thus, Adem's overt/direct message refers to the group ties in the plot structure of *Çocuklar Duymasın*. Adem's articulations are compatible with the Feminist Theory because this theory does not accept all forms of oppressions, restrictions, and violence and abuse against women. His ideas reveal that they are effective enough to influence the audiences. On the other hand, the percentage of personal development in the covert/indirect messages is 25% (See Table 4.6). In episode 10, İdil presents a covert/indirect message. She says that affection or liking for someone or something too much leads to unfavorable conditions. Thus, she successfully indicates that fondness should be controlled in order to eliminate violence. İdil's covert/indirect message is also given for the well being of women. Thus, this covert/indirect message shows the research and investigation in the plot structure of *Çocuklar*

Duymasın. İdil is appropriate to give this covert/indirect message because she is the defender of women's freedom and liberation in every aspect of life. Thus, her emphasis is remarkable to promote gender equality in the society as it is stated in the Feminist Theory.

Result in Table 4.6 also presents the percentage distribution of beauty, ageing and health in the overt/direct messages and it shows that 11.9%. For example, in episode 3, Gönül gives an overt/direct message. She explicitly states that individuals should attend the yoga classes in order to improve flexibility and sustain sanity. Through this overt/direct message, audiences learn that they should be healthy in their lives. This overt/direct message is based on the topic called beauty, ageing and health. It is presented to show how people become healthy by attending yoga classes. Therefore, the research and investigation take place in the plot structure of Çocuklar Duymasın. Gönül gives this overt/direct message intentionally when the Feminist Theory is considered. Her aim is to indicate the importance of being healthy for the struggle to promote gender equality in the society, too.

Additionally, the percentage of beauty, ageing and health in the covert/indirect messages is 6.3%. For example, in episode 3, Meltem gives a covert/indirect message. She implies that every woman should be informed about the psychological issues to be a healthy individual. She also states that healthy woman are able promote development in the society. This covert/indirect message is associated with the achievement in the plot structure of Çocuklar Duymasın. Meltem defends that there should be women's freedom, personal autonomous and liberation in the society. Thus, her statements are consistent with the Feminist Theory.

Another topic, which is provided as an issue in the overt/direct messages, is famous people's sayings. The percentage of this theme is 7%. For example, in episode 6, Gönül uses Albert Einstein's saying which is "Insanity is doing the same thing over and over again and expecting different results." Then, she states that insanity should not take place for the logical behaviors in the society. This overt/direct message includes the research and investigation in the plot structure of this soap opera. Gönül states that the state of being seriously and mentally ill generally results in the worse conditions for people in the society. Her overt/direct message shows that she is the defender of gender equality in the society when the principles of Feminist Theory are taken into consideration.

The percentage of occupation both in the overt/direct and covert/indirect messages is 6.3% in Table 4.6. For example, in episode 4, Yamaç says that untalented cashier leads to a loss of 956 consumers in a year. This message is given directly to the audience by using statistics. Yamaç directly expresses this overt/direct message for the performance of an employee. This overt/direct message shows the research and investigation in the plot structure of *Çocuklar Duymasın*. His articulations are consistent with the Feminist Theory because the quality of changing structure in human populations should be strengthened in order to promote gender equality. Yamaç is appropriate to give this overt/direct message because he is depicted as a liberal, educated, logical, responsive, modern, and kind man. His political code is associated with being a liberal man in this soap opera. His social code reveals that he is a knowledgeable businessman. Lastly, Yamaç mostly talks about new business strategies, which are adopted, in modern professional lives. Thus, his cultural code shows that he is an educated and modern man.

When the covert/indirect message of occupation is taken into consideration, the example is seen in episode 5. The conversation between Hüseyin and Yamaç shows that the use of foreign language like English causes miscommunication between individuals. Hüseyin gives this covert/indirect message. This covert/indirect message implies that the words of foreign languages shouldn't be used while interacting with others, if one party does not know how to speak a foreign language. When education level of people is sufficient enough to communicate while interacting with others, there will not be miscommunication. Consequently, the development and improvement automatically takes place. Thus, Yamaç's covert/indirect message includes the achievement in the plot structure of *Çocuklar Duymasın*. Yamaç's articulations are compatible with the principles of Feminist Theory, if the favorable impact of education on gender equality is considered.

While watching 20 episodes of *Çocuklar Duymasın* in 2013, one will realize that both male and female characters demonstrate a tendency to talk about their specific hobbies explicitly and implicitly. Hakkinen and Lindeman (2016) emphasize that a hobby, which is done regularly in one's leisure time for pleasure, changes from one gender to another. For example, cars, TV sports, computers, etc., are the hobbies that men mostly prefer in their lives. On the other hand, fashion, shopping, going to romantic movies, theater and museums, etc. are generally specified as women's hobbies (Hakkinen and Lindeman, 2016). Ramprabha (2017) asserts that there is an inevitable role of women in shopping in the world. Thus, it is important to note that shopping is also determined as a women's hobby done for satisfaction and enjoyment by women in this serial, too. When the percentage of women's hobbies is taken into consideration in the overt/direct messages, it is 4.2% (See Table 4.6). In episode 9,

Haluk explicitly criticizes Meltem's passion for shopping. Meltem defines her passion as a hobby. Haluk claims that if women have a passion for shopping, they cannot manage their income. This overt/direct message shows the achievement in the plot structure of *Çocuklar Duymasın* because Haluk emphasizes that shopping take place when there are needs. Otherwise, people cannot be successful in their lives. Haluk's articulations are not consistent with the Feminist Theory because he is in an attempt to impose a restriction on Meltem. According to the Feminist Theory, impositions, restrictions and oppressions prevent women from exercising their individual choices. In this regard, impositions emerging from patriarchy should be eliminated for gender equality in the society.

In episode 5, İdil mentions the importance of going to museums for individuals in an implicit way by talking about her experiences in different territories of the world. When people visit museums, they will automatically learn about cultural aspects of a specific society. Thus, people have a chance to increase their knowledge and information. This covert/indirect message shows the achievement in the plot structure of *Çocuklar Duymasın*. When İdil's covert/indirect message is examined according to Feminist Theory, it is compatible with this theory because being informed about cultural aspects strengthens the well being of society in order to sustain gender equality. İdil gives this covert/indirect message intentionally to raise awareness on the necessity of education. It is also important to note that, going to a museum is not only a hobby. It also promotes education level in the society.

The percentage of men's hobbies in the overt/direct message is 5.6% (See Table 4.6).



For example, in episode 19, Tansel criticizes Haluk for watching football matches on TV in every evening. Haluk does not agree with Tansel and then he begins to give information in this overt/direct message about the football teams and players in order to show how this hobby is very important to him. Tansel criticizes Haluk for performing the same hobby in every evening because Haluk does not consider others' preferences while watching TV. For Tansel, there should be also a variety of hobbies in order to strengthen development and improvement emerging from distinctive hobbies. This overt/direct message is associated with the group ties in the plot structure of *Çocuklar Duymasın*. Tansel's articulations are consistent with the Feminist Theory because this theory asserts that gender equality should be maintained by eliminating restrictions and oppressions. Thus, Haluk's oppressions cannot be accepted. Tansel also defends that there should be a variety of hobbies for men. Thus, this overt/direct message enables the audiences to look for distinctive hobbies.

On the other hand, the percentage of men's hobbies in the covert/indirect messages is 12.5%. For example, in episode 19, Emre tries to convince his father, Haluk to purchase him a car. While talking about this issue, Emre does not prefer to talk about his request in detail. Instead of saying the request directly, Emre talks about the advantages of having a car for an individual. Although Emre is talking about his hobby, Haluk rejects his request. Haluk implies that Emre's education in the university is more important than driving a car. In simpler words, he wants his son to work on his lessons. This covert/indirect message shows the family ties because family in an important unit in the society. Haluk indicates the importance of education for children in a modern lifestyle. Haluk's view on education is compatible

with the Feminist Theory because education is necessary to promote equality in every aspect of life for both women and men. As a result, there are 80 overt/direct messages whereas there are 167 covert/indirect messages for the selected episodes of *Çocuklar Duymasın* broadcasted in 2010 (See Table 4.1 and 4.2). The number of overt/direct messages is less than the number covert/indirect messages in 2010. In addition, there are 143 overt/direct messages whereas there are only 16 covert/indirect messages that are uttered by the characters in the selected episodes of *Çocuklar Duymasın* in 2013 (See Table 4.4 and 4.5). In this respect, the results firstly confirm that Güven gives more overt/direct messages directly in 2013. Secondly, this finding shows that Güven is under the influence of the Turkish government when he provides overt/direct and covert/indirect messages in *Çocuklar Duymasın*. Thirdly, it is also important to note that the aim of Güven is not only to provide education and information, but also to obtain the financial fund promised by the Turkish government in the Protocol.

After the study shows that overt/direct messages are more than the covert/indirect messages in *Çocuklar Duymasın*, it aims to test four hypotheses due to the Turkish governments' law, the Law No. 6112 and a regulation, the Protocol. The purpose is to provide how they affect the messages, characters, gender of the characters, and the topics in this soap opera. In line with the articulations above, the hypotheses to be tested through independent-samples *t* test in SPSS 22.00 software are:

- a) There is an impact of the Law No. 6112 and the Protocol on the messages in *Çocuklar Duymasın*.
- b) There is an impact of the Law No. 6112 and the Protocol on the characters in *Çocuklar Duymasın*.

- c) There is an impact of the Law No. 6112 and the Protocol on the gender of the characters in Çocuklar Duymasın.
- d) There is an impact of the Law No. 6112 and the Protocol on the topics in Çocuklar Duymasın.

When independent-samples *t* test was run for 406 messages in SPSS 22.0 software, results of the independent-samples *t* test are presented in Table 4.7. This table presents Turkish government's effects on messages, characters, gender of characters and topics by providing both *t* statistics and *p* values.

Table 4.7: Results of the Independent-Samples *t* Test

<b>Variables</b>	<b><i>t</i> Statistics</b>	<b>Sig. (2 Tailed)</b>
Messages	13.847	0.000
Characters	(-9.623)	0.000
Gender	1.363	0.174
Topics	(-0.093)	0.926

The lower *p* values (Sig. (2 Tailed)) make a greater conclusion of the right and consistent hypotheses at the 95% significance level. In this respect, there is a statistically significant relationship between the law and regulation, and messages because *p* value is equal to 0.000. As it is articulated before, the number of overt/direct messages is greater than the number of covert/indirect messages for the selected episodes of Çocuklar Duymasın broadcasted in 2013 (See Table 4.5 and 4.6). On the other hand, the number of overt/direct messages is lower than the number of covert/indirect messages in the selected episodes of Çocuklar Duymasın broadcasted in 2010 (See Table 4.1 and 4.2).

When the  $p$  value of characters is taken into consideration, it is equal to 0.000 in Table 4.7. This value confirms that there is a statistically significant relationship between the law and regulation, and characters. It is important to note that the scenarist and producer, Birol Güven selects the appropriate characters while giving the messages in *Çocuklar Duymasın* in both 2010 and 2013. For example, Meltem, Haluk, Gönül and Tuna are generally depicted as characters who aim to inform the audience by giving overt/direct messages in 2010.

Meltem generally presents beneficial messages to the audiences because she is a successful manager and sensitive mother in this soap opera. Gönül supports principles of radical feminism. She is also represented as a mother and a talented employee in her life. Thus, these female characters are created intentionally while providing messages. In case of the male characters, Haluk generally supports patriarchal values. In order to introduce the distinctions between traditional lifestyle and modern lifestyle, the character of Haluk is created in this soap opera. On the other hand, Tuna is an easygoing and inquisitive man. In addition, Adem and Idil are examples of prominent characters who mostly utter overt/direct messages in 2013. When İdil is taken into consideration, she is depicted as a knowledgeable psychologist. Adem is depicted to provide beneficial information because he acts like a philosopher because he is a wise and well-informed man. Thus, it is important to note that the representations of characters are important while providing messages in the scenario of *Çocuklar Duymasın*.

Furthermore, there is no statistically significant effect on gender of the characters in Table 4.7. The  $p$  value is equal to 0.174, which is greater than 0.005 at the 95%

significance level. It is not lower than 0.005 at the 95% significance level. This value shows that the gender is not influential while articulating the overt/direct and covert/indirect messages. The gender of characters is not differentiated while presenting the both overt/direct and covert/indirect messages. When 406 messages are analyzed in SPSS 22.0 software in both 2010 and 2013, the statistics confirm that the number of male characters who give messages is greater than the number of female characters when they give messages to the audience. For example, when the male characters in 2010 are taken into consideration, Haluk, Tuna, Sinan, Tolga, Menderes and Selçuk are the male characters who mostly utter messages. Adem, Haluk, Tansel and Tuna are depicted as male characters to give more overt/direct messages to the audience for the selected episodes of *Çocuklar Duymasın* in 2013. Thus, it is important to note that Güven does not differentiate gender of the characters, while giving messages to the audience in both 2010 and 2013.

Table 4.7 also illustrates that there is no statistically significant effect on topics because the *p* value, which is 0.926, does not confirm the hypothesis. When the percentages of topics for the overt/direct and covert/indirect messages in 2010 and 2013 (See Table 4.3 and 4.6) are taken into consideration, it is seen that information giving has the highest percentage as a topic among other topics for the overt/direct and covert/indirect messages in 2010 and 2013, respectively. However, the study point out that there is a statistically significant effect on messages. In this respect, it is important to note that the scenarist and producer Güven, who prefers to promote enlightenment and education, changes the way of giving messages in 2013 by giving more overt/direct messages.

Lastly, Cohen's Kappa test was applied to the data set of two observers who have watched 20 episodes of *Çocuklar Duymasın* in both 2010 and 2013. This test shows whether two observers find reliable and valid results about the selected variables or not. Thus, the data set of observer 1 is merged to the data set of observer 2. Cohen's Kappa test is associated with a measurement of agreement between observer 1 and observer 2. Cohen's kappa (K) can range from -1 to +1 (Cohen, 1968). Landis and Koch (1977) assert that there is a poor agreement, if the kappa statistic is less than 0. When the kappa statistic is between 0.00 and 0.20, there is a slight agreement between two observers. There is a fair agreement, if the kappa statistic is between 0.21 and 0.40. The moderate agreement takes place when the kappa statistic is between 0.41 and 0.60. The substantial agreement is observed between 0.61 and 0.80. Lastly, there is an almost perfect agreement between observer 1 and observer 2, if the value is between 0.81 and 1.00.

Table 4.8 illustrates the value of Kappa,  $p$  value and strength of agreement for the messages that are obtained from the symmetric measures table in SPSS 22.0 software.

Table 4.8: Kappa Statistics for Messages

<b>Valid Cases</b>	<b>Kappa Value</b>	<b>Asymp. Std. Error<sup>a</sup></b>	<b>Approx. T<sup>b</sup></b>	<b>Approx. Sig.</b>	<b>Strength of Agreement</b>
406	0.975	0.011	19.652	0.000	Almost Perfect

In this respect, the value of kappa is equal to 0.975, which represents an almost perfect strength of agreement for messages in this study. Furthermore, since  $p = 0.000$  (which actually means  $p < 0.0005$ ), the kappa coefficient is statistically significantly different from zero for this variable. The difference between observer 1

and observer 2 is 5 messages because observer 2 enters 5 messages as covert/indirect messages while entering the messages into the SPSS 22.0 software.

Table 4.9 illustrates the value of Kappa,  $p$  value and strength of agreement for the topics that are obtained from the symmetric measures table in SPSS 22.0 software.

Table 4.9: Kappa Statistics for Topics

<b>Valid Cases</b>	<b>Kappa Value</b>	<b>Asymp. Std. Error<sup>a</sup></b>	<b>Approx. T<sup>b</sup></b>	<b>Approx. Sig.</b>	<b>Strength of Agreement</b>
406	0.957	0.011	43.029	0.000	Almost Perfect

According to Table 4.9, the value of kappa is equal to 0.957, which represents an almost perfect strength of agreement for topics in this study. Moreover, since  $p = 0.000$  (which actually means  $p < 0.0005$ ), the kappa coefficient is statistically significantly different from zero for the topics. The difference between observer 1 and observer 2 is 12 while entering the topics into the SPSS 22.0 software. The observer 1 interpreting the topics of 12 messages as information giving, whereas observer 2 interprets topics of these 12 messages as customs, beliefs and attitudes and occupation.

Table 4.10 illustrates the value of Kappa,  $p$  value and strength of agreement for the characters that are obtained from the symmetric measures table in SPSS 22.0 software.

Table 4.10: Kappa Statistics for Characters

<b>Valid Cases</b>	<b>Kappa Value</b>	<b>Asymp. Std. Error<sup>a</sup></b>	<b>Approx. T<sup>b</sup></b>	<b>Approx. Sig.</b>	<b>Strength of Agreement</b>
406	1.000	0.000	81.369	0.000	Almost Perfect

Since the value of kappa is equal to 1, it represents an almost perfect strength of agreement for characters in Table 4.10. Furthermore, since  $p = 0.000$  (which actually means  $p < 0.0005$ ), the kappa coefficient is statistically significantly different from zero for the characters. There is no difference between observer 1 and observer 2 while entering the characters into the SPSS 22.0 software.

Lastly, Table 4.11 illustrates the value of Kappa,  $p$  value and strength of agreement for the gender of characters obtained from the symmetric measures table after running Kappa test in SPSS 22.0 software.

Table 4.11: Kappa Statistics for Gender

<b>Valid Cases</b>	<b>Kappa Value</b>	<b>Asymp. Std. Error<sup>a</sup></b>	<b>Approx. T<sup>b</sup></b>	<b>Approx. Sig.</b>	<b>Strength of Agreement</b>
406	1.000	0.000	20.149	0.000	Almost Perfect

When the kappa statistic in Table 4.11 is taken into consideration, kappa value is equal to 1. Thus, there is an almost perfect strength of agreement for the gender of characters. Since  $p = 0.000$  (which actually means  $p < 0.0005$ ), the kappa coefficient is statistically significantly different from zero for the gender of characters. In addition, there is no difference between observer 1 and observer 2 while entering the gender of the characters into the SPSS 22.0 software. As a result, the Cohen's kappa statistics confirm that Teo observations are valid and reliable.

#### **4.1.4 Examination of Conflict Resolution Strategies in The Covert/Indirect Messages**

When the conflict resolution strategies in the covert/indirect messages are realized in Çocuklar Duymasın under the influence of Turkish governments' laws and regulations, the critical discourse analysis proposed by Van Dijk (1988) was applied



to assess the selected speeches of characters in this section. The main purpose is to demonstrate how conflict resolution strategies in the covert/indirect messages are used within different family types such as nuclear family, blended family and patriarchal extended family. This analysis is done for 20 episodes of *Çocuklar Duymasın* broadcasted in both 2010 and 2013. While examining this soap opera, two components of critical discourse analysis, which are macrostructures and microstructures are presented for 20 episodes in both 2010 and 2013 in this study separately. There are 18 conflicts in the covert/indirect messages in 2010 whereas there are 13 conflicts in the covert/indirect messages in 2013.

#### **4.1.4.1 Macrostructures of *Çocuklar Duymasın* in 2010**

The analysis of macrostructures for *Çocuklar Duymasın* broadcasted in 2010 involves themes and schemata (superstructures) for 18 conflicts in the covert/indirect messages. Themes include main topics which are globally constructed in this serial. Another part which is called schemata (superstructures) provides the essence of summary, setting, complication, resolution, and evaluation for conflicts in the covert/indirect messages which are indicated in *Çocuklar Duymasın*.

#### **Themes**

*Çocuklar Duymasın* portrays a variety of characters according to their political, social and cultural codes, gender roles and family types in modern times. Therefore, there are conflict resolution strategies in the covert/indirect messages of this soap opera. These strategies are categorized as four responses to conflict as: voice, loyalty, neglect and exit; and, three orientations to conflict: as win-win, win-lose and lose-lose. The conflict resolution strategies in the covert/indirect messages are promoted through the depiction of both modern and traditional characters in *Çocuklar Duymasın*. Since the modern characters like Meltem, Tuna, etc. have

similar characteristics in this soap opera, they are able to convince traditional characters such as Haluk, Hüseyin, etc. to resolve the conflicts.

The Turkish government aims to promote development in the society. Çocuklar Duymasın provides conflict resolution strategies in the covert/indirect messages in order to raise awareness about different issues: protection of family, women, and children, and different activities: dance classes, Internet banking, Social Networking Sites, doing sports, visiting art galleries and museums, etc. In sum, the main principle of the Development Media Theory proposed by McQuail (1987) works well when conflict resolution strategies in the covert/indirect messages are examined. The conflict resolution strategies in the covert/indirect messages that characters use are examined according to their gender roles, political, social, and cultural codes by using principles of the Feminist Theory (Hooks, 2000). The study also demonstrates the conflicts in the plot structure according to the dramatic structure (Kars, 2010).

### **Schemata (Superstructures)**

**Summary:** Çocuklar Duymasın depicts lives of different families living in Istanbul in 2010. The story of this soap opera is family-oriented. All characters, events and lifestyles are portrayed according to conditions and standards in terms of political, social, cultural and economical forces of Turkey in 2010. In this regard, this soap opera, which causes sensuality and laughter, reflects characters, events, conflicts, and lifestyles of families that are all belonging to real life according to different gender roles. The story of Çocuklar Duymasın mainly revolves around a nuclear family formed by Meltem and Haluk who are parents, and Emre and Duygu who are children of them. In this regard, the marriage of Meltem and Haluk, interesting events in their professional lives, their changing conditions both in their private and

occupational lives due to modernism, and their relations with best friends and other characters determine characteristics of *Çocuklar Duymasın*. As a result, there is an interesting story of a family living in Turkey.

### **Setting (or Orientation)**

*Çocuklar Duymasın* in 2010 involves three nuclear families, a blended family, and a patriarchal extended family living in Istanbul. The first nuclear family consists of Meltem, Haluk, Duygu and Emre. Due to their children's wants, needs, and expectations and their personal preferences, this soap opera presents interrelated sequences for specific events in this nuclear family. There are efforts and struggles for a happy marriage. Meltem is aware of her duties like taking care of children, serving her husband at home, dealing with his father, being interested in her friends' expectations, performing tasks in the office, etc. She mainly devotes herself to her family in her life. Haluk does not make great efforts like Meltem while taking care of children and performing duties within the house. These conditions, which are presented through the character of Haluk, show existence of male dominance and impositions on a woman in this nuclear family. The second nuclear family consists of Emine and Hüseyin. Emine has a trouble with his unemployed husband called Hüseyin. There are responsibilities, duties, and restrictions which are imposed on Emine by Hüseyin because he has patriarchal values. The third nuclear family consists of Menderes, Nurten, and Berke. Menderes and Nurten who are Berke's parents live in a small rural area in Denizli. They sometimes visit their son Berke Istanbul. They adhere to patriarchy in their lives. There is only one blended family, which is formed by Gönül and Tuna, and a child from Gönül's previous marriage called Orçun. This blended family portrays the familial issues like looking after a child, resolving conflicts between children, etc. in a favorable way in *Çocuklar*

Duymasin. In case of a patriarchal extended family, Tayyar, Hatice, and Şükrü form a family, which is under the influence of conservatism and patriarchy. This family supports socially and culturally constructed gender roles determined for women. Thus, characters behave according to the impositions of patriarchy.

### **Complication**

When the main themes coming from modernism and patriarchy in Çocuklar Duymasin are taken into consideration, Haluk is the main character has conflicts with others. Haluk has conflicts with Meltem, Duygu, Emre, Emine, Gönül, and Tuna due to distinctive ideas, political, cultural and social codes and gender roles, traditional and patriarchal values in modern times. Thus, Haluk's traditional and patriarchal behaviors are sometimes deviant while talking to others. His manners lead to annoyance, tension and anger while characters are dealing with the conflicts in the covert/indirect messages. In this regard, Meltem, Emre, Duygu Gönül, and Tuna sometimes form a union against Haluk in order to change Haluk's views on thoughts in modernism, and gender equality and women's liberation.

### **Resolution**

Conflict resolution strategies, which are four responses and three orientations to conflict in the covert/indirect messages, are given through the Turkish government's laws and regulations implicitly in the scenario of Çocuklar Duymasin.

### **Evaluation**

Çocuklar Duymasin includes four responses and three orientations to conflict in the covert/indirect messages to raise public's awareness on certain issues such as

women's rights, respect for women, family protection, family protection, etc. that the Turkish government emphasizes in the laws and regulations.

#### **4.1.4.2 Microstructures of Çocuklar Duymasın in 2010**

The analysis of microstructures based on the selected episodes in 2010 presents important features of semantic, syntax, stylistic and rhetoric used by the characters. While doing the analysis of microstructures, dialogues of the characters are examined according to the elements of microstructures. The aim is to demonstrate how conflict resolution strategies in the covert/indirect messages are presented through representation of meaning, sentence structure, word choice and the art of influential speaking in the conversations of characters.

##### **Text 1**

##### **Microstructure:**

Meltem: My lovely daughter, I'm thinking of you, Duygu!  
How will you be successful in a marriage?  
You're too young. It is not easy.

Duygu: When love exists, nothing else matters, Mummy!

Meltem: Being responsible at young age damages your life completely.  
When a family grows, it necessitates an economic power,  
my sweet daughter.  
It's logical to marry after you graduate.

Duygu: Ok. I promise, I'll graduate but I want to get engaged with Berke  
before graduation.

Meltem: Ok. You can get engaged with him. You can marry after you graduate.

Duygu: I understand you Mummy. I know, I need to have a job to satisfy our needs  
and wants. I'll try to do my best.

**Semantic:** The conversation between Meltem and Duygu demonstrates the existence of inter-family conflict between a mother and daughter. The conflict in the covert/indirect message takes place when both characters start talking about Duygu's desire to marry Berke. Since these characters mostly have similar characteristics,

Meltem easily convinces Duygu in the end of conflict in the covert/indirect messages.

As it is seen in the conversation, they favorably resolve the conflict in the covert/indirect message between them because the conflict resolution strategies for this case are associated with the voice response and win-win orientation. When Duygu asserts that she wants to marry her fiancé, Berke, Meltem is aware of her role while rearing a daughter as a mother. On the other hand, Duygu includes her reasons and preferences explicitly in her speech as a girlfriend of Berke while she is responding to her mother. Therefore, the plot structure indicates the importance of family ties. In the end of the conversation, both characters win because Meltem agrees for engagement before graduation. Duygu also wins due to the engagement before graduation.

**Syntax:** The characters clearly set their assertions in order to provide their personal views on modern thoughts and patriarchal values. In case of the conjunctive cohesion, Meltem uses a temporal conjunctive cohesion, which is “after” to specify an argument during the period of time following a specific event, which is Duygu’s graduation. Duygu sets a sentence by using a temporal conjunctive cohesion which is “before”. Her aim is to assert the important condition according to the period of time. The sentences are active because they all start with a subject. The sentences are generally simple. However, there are complex sentences due to the use of “before”, “after” and “when” in sentence structures.

**Stylistic:** Meltem uses positive words such as “my sweetie” and “my lovely daughter” when she talks to Duygu. While expressing her thoughts, Meltem also

articulates that “thinking of you, Duygu” as a caring mother in their nuclear family. These words are used to change Duygu’s view on getting married after graduation. When Duygu’s words are taken into consideration, they are based on her decision her aim is to change Meltem’s point of view. These words are “love”, “mummy”, “need”, “want”, “try”, “understand”, etc.

**Rhetoric:** In this conversation, the ethos is provided through Meltem’s ethical behavior because she is depicted as an honest and trustworthy mother. When the pathos is considered, Meltem effectively uses her tone of voice effectively because she resolves the conflict through her articulations. Her politeness also plays a key role while resolving the conflict in the covert/indirect message. Lastly, the logos takes place when Meltem’s logical and reasonable articulations based on the necessity of education in the society.

**Macrostructure:** The Development Media Theory works well because the conversation between Meltem and Duygu offers a useful awareness on the necessity of education because the Turkish government also aims to promote education in the society. Thus, *Çocuklar Duymasın* raises public’s awareness on the importance of education in order to increase the well-being of society. Furthermore, this conversation is presented to imply the strength of personal autonomous and self-esteem for women, importance of equality for all women, and necessity of women’s preferences in every aspect of life, the Feminist Theory is consistent with articulations of Meltem and Duygu.

## **Text 2**

### **Microstructure:**

Haluk: I don't want to meet Duygu's boyfriend.

Meltem: No, Haluk! We need to know him.

Haluk: What will happen when I meet him? I won't let them marry.

Meltem: Haluk, making generalization is bad.

Let's give a chance to Berke in order to introduce himself to us.

If we don't take into consideration their thoughts, ideas and feelings, they will make a mistake in the future.

Haluk: She is my lovely and young daughter.

I'm confused.

Meltem: The time is passing. We need to be more conscious.

Haluk: Ok. I will try it for my daughter.

**Semantic:** It is obvious that there is an inter-family conflict. While discussing about Duygu's boyfriend, Haluk does not accept to meet Duygu's boyfriend. On the other hand, Meltem is in an attempt to change her husband Haluk's decision about this issue; as a mother because she devotes herself to her daughter for her happiness. As it is seen in the conversation, the conflict in the covert/indirect message is resolved through the use of voice response and win-win orientation after these characters discuss with each other about modern thoughts and patriarchal values in an implicit way. For Meltem, they should meet Berke in order to avoid mistakes and failures in the future because she believes that women do not deserve the impositions put over them. However, Haluk rejects this idea because it is unusual and inconsistent in the traditional culture to have a close relationship with Duygu's boyfriend. Due to Meltem's logical and far-sighted expressions based on Duygu's private life, she makes Haluk meet Berke. In this respect, the plot structure is based on the importance of family ties. The conflict resolution strategies are based on the voice response and win-win orientation for their daughter's happiness. Meltem implicitly indicates that women's ideas on specific issues should be taken into consideration for their happiness.



**Syntax:** Meltem provides a conditional relation by using “if” as a conjunction as a mother of Duygu for her happiness in one of her sentences. Meltem uses this conjunction to introduce a conditional clause while convincing Haluk to meet Berke. The sentences are active. They are mostly simple. However, there are also three complex sentences, which are used by characters. Meltem creates two complex sentences by using “in order to” and “if” to combine two sentences. Haluk also creates a complex sentence by using “when” which is a relative adverb.

**Stylistic:** Meltem uses positive words to convince Haluk in order to make him meet Duygu’s boyfriend. Thus, Meltem’s words which are “know”, “chance”, “introduce”, “consider” encourage Haluk to be involved in this particular situation. On the other hand, Haluk’s words are not as positive as Meltem’s words because Haluk mostly reflects a resistance to accept modern lifestyles. For example, his words show that he has doubts. Thus, he says that “I’m confused” and “I’ll try”.

**Rhetoric:** Meltem’s speech is associated with ethos because she deals with the conflict in a calm manner. Meltem is knowledgeable. Thus, she is enough to persuade Duygu. When the pathos is taken into consideration in this conversation, Meltem successfully convinces Haluk through her intonation. Meltem’s sincere, simple, logical and consistent expressions show that there is logos because Haluk accepts to meet Duygu’s boyfriend.

**Macrostructures:** The conversation between Meltem and Haluk is suitable for the Development Media Theory because this conversation includes public’s awareness on the importance of being responsible for children within the family as the Turkish government heeds the responsibilities of parents for development in the society. The

Feminist Theory is consistent with the conversation between Meltem and Haluk because Meltem asserts the importance of Duygu's choices in her private life to maintain gender equality in spite of Haluk's patriarchal restriction on Duygu.

### **Text 3**

#### **Microstructure:**

Meltem: I'm shocked Haluk.

What is that cock?

Haluk: Don't worry Meltem!

I will eat that cock.

It's a gift from our son-in-law's (Berke) father and mother.

They're from Denizli. Sending a cock is a custom in that city before a wedding.

Meltem: I'm not used to have this type of customs, beliefs and traditions.

Do you think we will be able to negotiate with them?

They're different from us. Don't you see?

Haluk: No, they're generous. They think of us.

Meltem: Are you serious Haluk?

Look at them. They're totally different.

Haluk: Meltem, you should understand their tradition.

I love them.

You need to do it for your daughter.

Meltem: Ok. I will change my views on this issue for Duygu's happiness.

**Semantic:** There is an inter-family conflict between Meltem and Haluk. While discussing about customs of Berke's parents, Meltem implies that they would have problems while communicating with Berke's traditional and conservative parents. Meltem feels uncomfortable when she encounters an unexpected fact because Berke's parents send a cock to them as a gift. Thus, Meltem worries about future her daughter's marriage. She supposes that they would not easily negotiate with Berke's parents because of their patriarchal and traditional values, and their resistance to modern thoughts, life standards and techniques. On the other hand, Haluk who is Duygu's father is not as anxious as Meltem because he never neglects traditional values. Thus, Haluk implies that traditional values and customs of Nurten and

Menderes are valuable. Although there are opposing ideas of Meltem and Haluk, the inter-family conflict is resolved through the use of voice response and win-win orientation after they exchange their opposing ideas on this issue. Meltem and Haluk take this issue seriously because of Duygu's happiness. Thus, the plot structure is based on the family ties in this conversation according to the dramatic structure. In the end, they resolve this conflict when Meltem ensures that she is going to try to do her best for their daughter's happiness.

**Syntax:** The sentence structures of Meltem and Haluk demonstrate that there is a quality of being logical and consistent through their sentences. There is also a referential relation when Meltem says to Haluk "they're different from us". This sentence is used by Meltem to imply that different worldviews lead to disputes among individuals in the future. The sentences are active. They all start with a subject pronoun. The sentences are simple.

**Stylistic:** In this conversation, Meltem is depicted as an anxious mother who worries about her daughter's marriage in the future. Thus, her words are mostly negative while she is criticizing the custom of Berke's parents. These words are: "different" "shocked", etc. On the other hand, Haluk uses positive words because he holds traditional values. Thus, these words are "gift", "custom", "generous" and "love".

**Rhetoric:** Haluk's words are associated with ethos because he successfully persuades Meltem for happiness of their daughter. When the pathos is considered, both Meltem and Haluk use clear expressions to assert their views through their intonation. Lastly, logical expressions reveal that logos takes place in this

conversation because Meltem accepts Haluk's articulations about the distinctions between different two cultures.

**Macrostructure:** Since the conversation between Haluk and Meltem addresses the elimination of pressures on Duygu's private life in the scenario of *Çocuklar Duymasın*, the Development Media Theory takes place properly because this soap opera supports the existing government's idea on family protection in Turkey. In this regard, this conversation raises awareness of public about child development. The Feminist Theory defends that oppressions preventing women from exercising their individual preferences should be eliminated. Thus, Meltem's articulations imply that any woman should not be restricted by patriarchal oppressions and traditionally and culturally constructed gender roles.

#### **Text 4**

##### **Microstructure:**

Duygu: Mummy, I want to go on holiday with my girl friends.  
Would my father let me go?  
Meltem: We'll ask, my sweet daughter.  
Duygu: I really want to go! I hope he'll accept.  
Meltem: Welcome Haluk. Duygu wants to go on holiday with her girlfriends.  
Duygu: Please daddy, let me go.  
Haluk: I do not agree with you!  
Duygu: You have given Emre permission to live alone. He lives in his house alone.  
Haluk: I didn't want. They've made me accept.  
Duygu: Please daddy, so you can let me go on holiday with my friends.  
Haluk: No, I don't want it.  
Meltem: We should trust them Haluk.  
We should let her go.  
Haluk: I should accept that they're growing but it is very hard...  
It is really hard when I want to understand their expectations from me.  
Duygu: Thank you, daddy.

**Semantic:** When the conversation above is taken into consideration, Meltem, Haluk and Duygu have an inter-family conflict in the covert/indirect message. The conflict

takes place when Haluk does not want to let his daughter go on holiday with her friends because he believes in and follows the practices of traditional lifestyles emerging from patriarchy. For example, Haluk defines himself as “a stone oven man” to point out his conformity to superiority of man under the influence of traditional and patriarchal values. On the other hand, Meltem supports her daughter as a mother because she is responsive to changing standards. Meltem also defends women’s freedom and women’s liberation. As it is seen in the conversation, there exists a union between Meltem and Duygu against Haluk. They form this union to maximize their outcome through the formation of coalition in the end. In this regard, the union of Meltem and Duygu makes Haluk negotiate with his wife and daughter after all characters articulate their thoughts. Therefore, the conflict is resolved through the voice response and win-win orientation. This conversation shows that the plot structure is based on family ties according to the dramatic structure.

**Syntax:** Haluk provides an adversative conjunctive cohesion which is “but” in one of his sentences. Three characters use distinctive sentences to convey sequences of propositions. The sentences are active because they all start with the subject. The sentences are mostly simple. However, there is also one compound sentence which is formed by Haluk. This compound sentence involves “but” as conjunction in its structure. When Haluk benefits from this conjunction, his aim is to assert his own views on the issue even though there are inconsistent situations in his sentence. Haluk also provides a complex sentence by using “when” as a relative adverb in one of his sentences. He uses this relative adverb to state his different propositions in a logical way.

**Stylistic:** Meltem mostly utters positive words such as “sweet”, “want”, “trust” and “let”. The purpose of Meltem is to convince Haluk to accept Duygu’s request. Duygu also includes positive words in her sentences because she wants go on holiday with her girlfriends. These words are “want”, “let”, “hope”, “accept”, “please”, “permission”, “thank you”. On the other hand, Haluk’s words are not as constructive as their words while dealing with the inter-family conflict before they form a union.

**Rhetoric:** The decision of Meltem and Haluk shows that there is a respect for Duygu. Thus, ethos takes place through the character of Meltem because she behaves in a trustworthy manner in this conversation. Pathos is observed through Meltem and Duygu’s tone of voice when they express and imply their thoughts and feelings in their speeches. Logos is provided through Meltem’s logical articulations because she makes Haluk accept Duygu’s request.

**Macrostructure:** This conversation relies on the Development Media Theory because it addresses the elimination of restrictions on children, as the Turkish government also defends family protection in Turkey. Thus, this conversation raises public’s awareness on child development. Furthermore, the Feminist Theory is consistent with the ideas of Meltem on patriarchy and interpretations of characters’ codes and gender roles because she achieves to change Haluk’s idea about Duygu’s request.

## **Text 5**

### **Microstructure:**

Meltem: I have seen a sofa set.

I want to buy it.

It is very comfortable.

Gönül: Meltem, what is the color of it?

Meltem: It is claret red. Very trendy...  
Gönül: Great! I also want to purchase a new one for our living room.  
I've said to Tuna. He accepted it.  
Haluk: He accepted to buy because he is a zero man.  
Meltem: Haluk... Won't you buy my lovely sofa set?  
Haluk: No, I won't. I like my sofa set. I have memories.  
I like past. I don't like trendy things.  
Meltem: Haluk, we need it.  
We need a good and new sense of style to be happy.  
Gönül: Yes, Haluk! You need to accept it. You should make her feel better.  
Haluk: Meltem doesn't accept my idea. I understand, she'll buy.  
Let's see...How trendy it is.  
Meltem: Thanks Haluk.

**Semantic:** The conversation above shows the conflict in the covert/indirect message takes place when Meltem openly talks about her desire to change the sofa set in the living room. Two women Meltem and Gönül show different views from Haluk. At the beginning of the conversation, Haluk rejects Meltem because he does not like trendy designs for furniture if they are decorated according to the modern styles. Haluk's dislike for the modern design comes from his adherence to traditional lifestyle and his patriarchal values. On the other hand, Meltem and Gönül attempt to convince Haluk to purchase the new and trendy sofa set. These women do not accept Haluk's articulations because they refuse all forms of oppressions and restrictions for women, which make them inferior in the society. Gönül and Meltem imply that preferences of women within the family should be taken into consideration for the well-being of all family members. The disagreement comes from the conflict in the covert/indirect message due to existence of modern thoughts, patriarchal values, and traditional values because Haluk declares that he likes the past and traditional way of living. His devotion to the past shows how he pays attention to tradition values. There is a union between Gönül and Meltem to resolve the conflict in the covert/indirect message. The formation of union between Meltem and Gönül shows

the importance of group ties in the plot structure. In this respect, the conflict resolution strategies are associated with the voice response and win-win orientation because Meltem and Gönül are effective in convincing Haluk for Meltem's request.

**Syntax:** The sentences are active because they all start with the subject. The sentences are also simple. There is neither a complex sentence nor a compound sentence in the conversation.

**Stylistic:** Meltem and Gönül use positive words to convince Haluk because Meltem's aim is to purchase the sofa set. For example, Meltem uses the words such as "comfortable", "trendy", "lovely", "style" while describing the seating group that she wants to buy. Since Meltem's bestfriend, Gönül agrees with her, her words are "accept", "better", and "great". On the other hand, Haluk's words are not as positive as their words. He does not want to buy this furniture because he likes what they already have which is inconsistent with Meltem's desire. Thus, he says to them things like "have memories", "like past", "don't like trendy things". However, the union between Gönül and Meltem against Haluk results in the Haluk's acceptance of buying the new seating group for Meltem in the end. Since Meltem and Gönül successfully change Haluk's mind, the word choices are also very influential while convincing others to do something.

**Rhetoric:** Ethos is observed in Meltem's speech because she is credible enough to persuade Haluk. Meltem's sentences evoke admiration for the new sofa set. Thus, her explicit articulations are supported by Gönül and then affect Haluk's decision in a positive way. In this regard, Meltem provides an effective speaking. Since intonation of Meltem result in resolving the conflict, there is pathos in this



conversation. Logos is provided through Meltem's logical articulations about modern styles. Haluk uses a metaphor called "a zero man" in order to criticize the liberal man, Tuna for his acceptance of Gönül's wants, needs and expectations. When he uses this metaphor, he is in an attempt to criticize new trends emerging from modernism.

**Macrostructures:** Since the Turkish government defends the family for the development in the society, the Development Media Theory works well in this conversation which points out the importance of respect between a wife and husband for happiness within the family. Thus, this soap opera raises public's awareness on the elimination of dispute between couples. The Feminist Theory is also consistent with the conversation because this theory holds that women should not be prevented from having their preferences. There should be gender equality within the family.

### **Text 6**

#### **Microstructure:**

Tayyar: You should find a job.  
          You should bring money to this home.  
Şükrü: I'm looking for a job.  
          I'll find.  
Hatice: I trust him, Daddy. He'll be employed.  
Tayyar: When? He is lazy.  
Şükrü: They are asking for competences, abilities and skills.  
          It takes time to find a job.  
Tayyar: I said to you many times, it is your responsibility.  
          You need to find it.  
          Otherwise, I don't want to have a lazy son-in-law.  
Şükrü: Hatice, your father does not trust me but I'll find.  
Tayyar: We'll see.

**Semantic:** The conversation above shows an inter-family conflict in the covert/indirect message. Tayyar has a conflict with his unemployed son-in-law

because he pays for every expense alone in this family. Hatice, who is Şükrü's wife and Tayyar's daughter always support her husband even though Şükrü is criticized for being lazy and unemployed by Tayyar. This support is normal for Hatice because she obeys the rules of patriarchy. As it is understood in the conversation, there is a conflict between Tayyar and Şükrü because Şükrü's lacks the necessary responsibilities and skills are to be employed. In other words, conflict in the covert/indirect message firstly comes from changes in an occupational life of a modern world because they are not sufficient to be unemployed in modern times. The second reason for the dispute relies on Tayyar's patriarchal values. Since Şükrü is her daughter's husband, Tayyar implicitly states that Şükrü should be employed to be a powerful man. Due to Hatice's contribution, the conflict resolution strategy is associated with the loyalty response. Thus, the plot structure is based on the importance of family ties according to the dramatic structure.

**Syntax:** In case of the conjunctive cohesion, Şükrü uses an adversative conjunctive cohesion by using "but" in his sentence. His sentence includes "but" to talk about the issue, which is not compatible with another one. The sentences are active in this conversation. There is only one passive sentence, which is set by Hatice. The sentences are mostly simple. However, there is only one compound sentence that Şükrü uses in this conversation. This sentence is "Hatice, your father does not trust me but I'll try!".

**Stylistic:** Tayyar's words are not positive but they are persuasive and encouraging when he speaks to Şükrü. These words provide impressive meanings about the importance of employment. Since Hatice plays the key role in this conversation, she uses positive words to influence Tayyar. The sets of words that Hatice uses are "I

trust him” and “he will be employed”. Lastly, Şükrü uses neutral words while he is talking about his situation. These words are “competences”, “skills” and “abilities”.

**Rhetoric:** The ethos is associated with Hatice’s articulation because she makes her father believe in Şükrü. The pathos is provided Hatice’s speech with her voice and intonation. Lastly, Hatice’s articulations are associated with logos because she convinces her father to give a chance to Şükrü.

**Macrostructure:** Since the Turkish government advocates the importance employment for the development in the society, the conversation is consistent with the principles of Development Media Theory because it raises awareness of public about the necessity of being employed. When the Feminist Theory is taken into consideration, this conversation is appropriate because the adverse effects of patriarchal societies are presented through the depiction of traditional man Tayyar who puts impositions on family members in this conversation.

### **Text 7**

#### **Microstructure:**

Meltem: Haluk, could you stop making noise in your mouth while having your breakfast.

Haluk: It is my style. Don’t listen to me. Just have your breakfast.

Meltem: Your style is annoying me. You should be polite.

We shouldn’t disturb each other.

Haluk: The egg with sausage is delicious. I appreciate Emine.

You cannot understand this my vegetarian wife.

Meltem: Have a nice breakfast but please consider what I have said.

Haluk: It’s very delicious.

**Semantic:** This conversation is another example of an inter-family conflict in the covert/indirect message. The conflict in the covert/indirect message takes place when

Meltem begins to complain about Haluk's way of eating/making noise while having his breakfast. After Meltem wants Haluk to be polite, he does not agree with his wife because Haluk disregards Meltem's expectation. Since Meltem does not stop complaining of his noise, Meltem's complaint adversely affects Haluk's mood. Meltem expects a polite manner when people eat their food. On the other hand, Haluk who is Meltem's husband generally presents relaxed behaviors because of his traditional lifestyle at home. The dispute emerging from Meltem's expectation is not resolved in a favorable way because of Haluk's traditional and patriarchal values. At first, both characters freely articulate whatever they want to state according to their thoughts, feelings and ideas. Then, they do not continue to discuss this issue. They prefer to have their breakfast in the same place because they do not let this conflicting issue affect their relation adversely. In this regard, the plot structure is based on the importance of family ties. Thus, there is a loyalty response, which is a conflict resolution strategy. In this conversation, characters assume that they would be more beneficial when they stay loyal to each other.

**Syntax:** In case of the conjunctive cohesion, Meltem provides an adversative conjunctive cohesion by using "but" in her sentence. Meltem's aim is to state her specific argument based on the complaint of Haluk's style. The sentences which are active are mostly simple. However, there is only one compound sentence that Meltem sets by using "but" as a conjunction. There is also a complex sentence which is created by Meltem. She uses "while" as a conjunction to combine the sentences.

**Stylistic:** The words that Meltem uses are encouraging and explicit while she is complaining of Haluk's noise. For example, she uses the word "polite". On the other hand, Haluk states "it's my style". This shows how he adheres to his own beliefs,

attitudes and customs. Thus, both characters' word choices are consistent with their articulations while they are dealing with the conflict in the covert/indirect message.

**Rhetoric:** The pathos takes place through Meltem's intonation when they discuss their diverging views.

**Macrostructures:** The Turkish government emphasizes respect for women within the family. This conversation raises public's awareness on respect for women within the family. Thus, this conversation relies on the Development Media Theory. The Feminist Theory defends that there should be gender equality. Haluk's style while having his breakfast shows that he is prone to do whatever he wants. His behavior comes from male domination in a patriarchal society. Thus, this conversation implies that the importance of gender equality within the family.

## **Text 8**

### **Microstructure:**

Meltem: I'm planning to organize a wedding ceremony in hotel with a pool.  
for our children.

Nurten: We're crowded. It'll be too expensive.

Meltem: We'll decide on the guests later.

Nurten: We live in a village. We'll invite everybody. If we don't invite them,  
it'll adversely affect our relations.

Meltem: I understand but it's our children's special day.

Nurten: No, we're experienced. We should decide.

Menderes: Nurten is right. The customs are important.

Meltem: We need to discuss this issue with Duygu and Berke. Their expectations  
are also important.

Nurten: They're younger than us. We'll see.

**Semantic:** The conversation among Meltem, Nurten and Menderes shows that there is a disagreement among these characters about their children's wedding ceremony.

The conflict between Meltem and Nurten emerges from modernism and patriarchy

because the political and cultural codes are different for Meltem and Berke's parents. When Meltem talks about her plan about the wedding ceremony for Duygu and Berke, Nurten does not agree with her because Nurten wants to organize a traditional wedding ceremony according to her long-established customs and beliefs which have been passed from one generation to another for many years in Denizli. Menderes also supports his traditional wife's ideas on the wedding ceremony. For Meltem, their traditional thoughts are impositions over the children coming from patriarchal values. Although there are opposing ideas between Meltem and Berke's parents in this conversation, the conflict resolution strategy is associated with the loyalty response because they think of their children's happiness. Thus, they prefer to be loyal to each other while they are dealing with the conflict in the covert/indirect message. In this regard, the plot structure is based on the importance of family ties according to the dramatic structure.

**Syntax:** Nurten provides the conditional relation. While Nurten is talking about her custom, she uses the conjunction "if" to assert the necessity of inviting all people in their village to their wedding ceremony. In case of the conjunctive cohesion, Meltem provides an adversative conjunctive cohesion by using "but" in her sentence in order to state the necessity of their children's ideas on the wedding ceremony. The sentences are active because they all start with a subject. There is not any passive sentence. The sentences are mostly simple. However, there are also examples of compound sentences and complex sentences. For example, Meltem provides a compound sentence when she uses the conjunction "but" in her sentence. Nurten provides a complex sentence when she uses "if" as a conjunction to combine two sentences with each other for the specification of conditional relation.

**Stylistic:** The words that Meltem uses are mostly positive because she articulates them for happiness of Duygu and Berke. Nurten's words are not as positive as Meltem's words while expressing her plan about the wedding ceremony. However, Menderes's words are positive when he supports his wife. When words are positive, they are associated with the presence rather than the absence of distinguishing features. For example, Meltem's words are "organize", "wedding", "ceremony", "expectation", "our children", "special", etc. Nurten's words are "expensive", "experienced", "crowded", "should decide", etc. Lastly, Menderes' words are "right", "custom" and "important".

**Rhetoric:** Meltem's articulations are associated with ethos because she achieves to persuade Nurten and Meltem. Meltem's attitude towards them is very calm. Pathos is observed when Meltem's intonation is taken into consideration while she is talking to Berke's parents. Logos is associated with Meltem's logical explanations about happiness of Duygu and Berke in the future.

**Macrostructure:** This conversation included in *Çocuklar Duymasın* holds the principles of Development Media Theory because family members of different family types implicitly state that happiness of children is very important in the family, as the Turkish government states the importance of children in its laws and regulations. Thus, the scenario of *Çocuklar Duymasın* raises public's awareness on child development. The Feminist Theory is used to demonstrate how patriarchal values result in the disputes and disagreements between Meltem and Berke's parents. Thus, restrictions and limitations should be eliminated for the child development.

## **Text 9**

### **Microstructure:**

Meltem: Haluk, you put on weight. Let's consume more vegetables such as broccoli, lettuce, spinach, and perform physical activities like running.

Haluk: I don't eat broccoli. It is like little trees in a jungle.  
I don't need to run.

Meltem: According to World Health Organization (WHO), they are healthy vegetables.

We also need to run.

They are necessary to live better.

Haluk: Don't waste your time to convince me.

I don't care about new standards.

A stone oven man is more charismatic with his fat.

I eat what I want to consume.

Emine, where are my eggs with sausage?

Meltem:.....

(Conversation ends)

**Semantic:** Meltem and Haluk have an inter-family conflict based on the disagreement about eating style. The conflict between Meltem and Haluk comes from their ideas on the modern eating style and traditional eating style. Meltem is not able to resolve the conflict in the covert/indirect message even though she provides information about eating style obtained from World Health Organization. Thus, the conflict resolution strategies are based on the neglect response and win-lose orientation. Since there are distinctive preferences between Meltem and Haluk, Meltem loses but Haluk wins because the conversation ends when he orders eggs with sausage. Their conversation shows that there is not an advantageous return for Meltem when they exchange their views in this conversation. When the plot structure in this conversation is examined, it is based on the importance of research-investigation according to the dramatic structure because Meltem gives brief information about healthy vegetables announced by the World Health Organization. Although Meltem provides information about healthy food to raise awareness on being healthy, the conflict in the covert/indirect message is not resolved favorably.



**Syntax:** Meltem and Haluk provide sequence of expressions systematically. The sentences are active. They all start with a subject. The sentences are mostly simple because there is no conjunction. However, there is a complex sentence including “what” as a relative clause in its structure. When Haluk says “I eat what I want to consume”, this sentence shows how he determines what to eat.

**Stylistic:** When Haluk says that “they are like little trees”, he implies that broccoli resembles a tree in a jungle. Thus, Haluk asserts that he does not prefer to eat this vegetable. On the other hand, Meltem always uses words to present the necessity of healthy vegetables. Her words generally praise the new trend in eating style, whereas Haluk provides negative words. The positive words Meltem uses are “healthy” and “necessary”. On the other hand, the negative set of words that Haluk utters are “don’t eat”, “don’t waste your time” and “don’t care new standards” etc., while denying modernism.

**Rhetoric:** The ethos takes place when Meltem talks about names of healthy foods that she obtains from the WHO. Her articulations show that there is credibility. The pathos is also presented through Meltem’s speech because she tries to convince Haluk to eat broccoli. Furthermore, Meltem provides logical reasons for eating healthy foods. Lastly, Haluk uses the metaphor which is “like little trees in a jungle” in order to strengthen the use of rhetoric in this conversation when he talks about the broccoli.

**Macrostructure:** The Development Media Theory works well because this conversation raises public’s awareness on being healthy by consuming broccoli, as the Turkish government heeds the importance of being healthy individuals in the

society. According to the principles of Feminist Theory, there should be gender equality, women's freedom and women's liberation in every aspect of life by denying male supremacy. However, Haluk does not obey what Meltem wants.

### **Text 10**

#### **Microstructure:**

Meltem: Haluk, I find a cure obtained from quantum physics.

We'll be healthier!

Let me teach you.

Haluk: How do you find this abnormal innovation?

I can be healthy without it.

Meltem: Haluk, let's try it. If you control your thoughts, you can obtain happiness.

You can possess everything easily like money, power, status, hope, health, etc.

Haluk: Meltem, I can control everything in my life.

I don't want to talk about these techniques.

Meltem: .....

(Silence).

**Semantic:** The dispute between Meltem and Haluk leads to an inter-family conflict in the covert/indirect message. Meltem and Haluk's responses to the conflict in the covert/indirect message cause an unfavorable result when their ideas on the quantum physics. Haluk's disregard for Meltem's suggestion comes from his traditional and patriarchal values. Thus, the conflict resolution strategy is based on the neglect response and win-lose orientation to conflict in the covert/indirect message. When the plot structure in this conflict is examined, it is based on the research and investigation because Meltem provides characteristics of quantum physics to be healthy. When Meltem articulates that she wants to benefit from quantum physics to be healthy, Haluk starts providing his contradictory views on this issue. Meltem provides the characteristics of quantum physics to stress the advantages of a new technique for a healthy life. However, there is not a beneficial return at the end of

their conversation because of Haluk's adherence to traditional lifestyle. Thus, Meltem loses, but Haluk wins.

**Syntax:** There is a conditional relation which is provided by Meltem. When Meltem uses the conjunction "if", she asserts that the essential condition of obtaining happiness is associated with controlling thoughts through quantum thought-experiments. The sentences are active. The sentences are mostly simple. However, there is also a complex sentence when "if" is used as a conjunction to show the importance of conditionality.

**Stylistic:** Meltem always uses positive words to show the beneficial advantageous of quantum physics by saying "healthy", "happiness", etc. However, Haluk's words are based on showing this technique as worthless. For example, he uses an adjective construction which is "an abnormal innovation" for the quantum physics in one of his sentences. As a result, both characters have their own way while selecting the words for their articulations.

**Rhetoric:** When Meltem praises characteristics of the quantum physics, her aim is to persuade Haluk to be healthy. These articulations refer to ethos in this conversation. The pathos is also provided through Meltem's speech because she presents sincerity through her intonation. Lastly, Meltem is successful in using the logos because she offers consistent expressions when she implies the necessity of being healthy by using quantum physics.

**Macrostructure:** Since the Turkish government indicates the importance of being healthy individuals in the society, this conversation raises awareness of public about

the importance of quantum physics to be healthy. Thus, this conversation is appropriate for the Development Media Theory. According to the principles of Feminist Theory, there should be equal rights and opportunities for women. However, Haluk does not consider Meltem's suggestion for a healthy life within the family due to the patronizing behaviors.

### **Text 11**

#### **Microstructure:**

Meltem: Haluk, I'm very happy.

I have found my friends from high school on Facebook.  
Social Networking Sites are beneficial.

Haluk: What are the benefits of them?

Meltem: We communicate easily.

We see our pictures.

We learn about our lives.

We share information...

Haluk: It does not make sense to share everything.

The private life shouldn't be presented on World Wide Web.

Meltem: No Haluk, it is enjoyable.

You can try it.

Haluk: There is no need for Social Networking Sites.

People have communicated for

many years. I don't prefer to use these sites. Where is my remote control?

**Semantic:** The conversation above shows another inter-family conflict in the covert/indirect message between Meltem and Haluk. These characters have a disagreement because they have opposing views on Social Networking Sites. Meltem and Haluk's responses to the conflict in the covert/indirect message cause an unfavorable result when their ideas on the Social Networking Sites are examined. Haluk's disregard for Meltem's suggestion comes from his traditional and patriarchal values. When Meltem supports the use of Social Networking Sites due to their advantages, Haluk contends that they are not beneficial. For a traditional man, Haluk, they all destroy privacy. The plot structure is based on the research and investigation

because Meltem clearly defines the features of Facebook for people. The conflict resolution strategies in the covert/indirect message are based on the neglect response and lose-lose orientation to conflict. In this regard, both characters lose. Their conversation demonstrates that there is a strong resistance on Haluk's behalf to use Social Networking Sites even though Meltem praises the development coming from the modern world. This conflict is not resolved because of Haluk's resistance to use Facebook. This conflict is not resolved favorably due to the different features of characters.

**Syntax:** The sentences are mostly active because they all start with a subject. There is only one passive sentence, which is used by Haluk. In order to denote the voice of verb, Haluk states that "the private life shouldn't presented on the world wide web". The sentences are also simple because they don't include a conjunction.

**Stylistic:** Meltem mostly uses positive words "beneficial", "easily", and "enjoyable" when she expresses her admiration of Social Networking Sites. On the other hand, Haluk's words are selected to show how these sites are worthless. Through Haluk's negative words, it is understood that he totally rejects what is produced, introduced, discovered and used recently because he says to Meltem that "There is no need for Social Networking Sites. People have communicated for many years." In this respect, the word choices of characters are very important.

**Rhetoric:** Since Meltem is a knowledgeable and trustworthy character, she achieves to persuade Haluk. There are pathos and logos when characteristics of Meltem's speech are taken into consideration. Meltem's intonation is associated with pathos.

Lastly, her consistent and reliable articulations refer to the use of logos in this conversation.

**Macrostructure:** This conversation included in *Çocuklar Duymasın* holds the principles of Development Media Theory because it raises public's awareness on personal development through Social Networking Sites, as the Turkish government emphasizes the importance of personal development. According to the principles of Feminist Theory, there should be gender equality. However, Haluk, who supports male dominance, does not consider Meltem's ideas on Facebook in this conversation.

#### **Text 12**

##### **Microstructure:**

Meltem: Haluk you can do something special for our marriage.

Haluk: We have been married for many years.

Meltem: We can have a romantic dinner.

We can go out to spend time near Bosphorus.

We can go to a restaurant in which there exists a cozy ambiance.

Haluk: We can have a dinner in our living room at the moment.

Our children are not at home.

Meltem: Haluk, it is not the issue.

Haluk: I understand. You want to spend money.

Meltem: Haluk, you should be a romantic husband.

Haluk: Meltem, I sometimes don't understand you.

I've said to you. We would have a dinner at home.

Meltem:....

(Meltem continues to watch a program on TV).

**Semantic:** The conversation above shows another inter-family conflict in the covert/indirect message. The conflict in the covert/indirect message takes place when Meltem wants Haluk to be a romantic husband. Meltem's expectation makes Haluk to state opposing views on this issue because he is expected to demonstrate feelings of love openly. As it is seen in the conversation, Haluk disregards Meltem because his traditional and patriarchal values do not let him satisfy Meltem's expectation.

The plot structure is based on fantasy according to the dramatic structure because Meltem wants Haluk to do things that he never prefers to do them in terms of romanticism. Thus, the conflict resolution strategies in the covert/indirect message are based on the neglect response and lose-lose orientation. Differences come from modern thoughts and patriarchal values. Therefore, the conflict resolution strategies do not promote satisfaction and pleasure. This conflict in the covert/indirect message is not resolved beneficially.

**Syntax:** The sentences are active because they all position the subject at the beginning of the sentences. The sentences are also simple because they do not involve a conjunction while expressing a particular meaning.

**Stylistic:** The words that Meltem uses are positive terms while she is articulating her expectation from Haluk. These words are “special”, “cozy” and “romantic”. However, Haluk’s words are not positive. These words are also not constructive while criticizing Meltem’s expectation from him. For example, a set of words that Haluk utters in this conversation is “ we have married for many years”. He implies that there is no need to be a romantic husband through these words.

**Rhetoric:** Meltem mostly knows how to behave and speak in this conversation. Her tone of voice is associated with pathos when she speaks to Haluk. Meltem also expresses what she would like to say in a logical way. Thus, logos takes place in her speech.

**Macrostructure:** Since the Turkish government defends the protection of family in the society, this conversation raises public’s awareness on the importance of being

romantic for happiness of parents within the family. In this regard, the Development Media Theory is consistent with the conversation. According to the principles of Feminist Theory, there should be gender equality. However, Haluk's disregard for romanticism in their relationship violates Meltem's happiness in their relationship due to patriarchy. In order to foster happiness within the family, women's preferences should be taken into consideration.

### **Text 13**

#### **Microstructure**

(While Emine is vacuum cleaning the floor in the living room)

Haluk: Emine I am watching TV.

Emine: What are you saying? I don't hear you.

Haluk : Stop vacuum cleaning the floor.

Emine: This is my job. Who will clean? I need to perform my duty Mr. Haluk.

Haluk: Ok. Do it later! Your job is to clean the house. Why didn't you finish it before? It was your responsibility.

Emine: I'm working regularly Mr. Haluk.

Haluk: I also work. You couldn't finish it early.

Emine: I need a few minutes to complete it.

Haluk: Turn it off. I am saying it again to you. Don't do it.

Emine: I did not understand you Mr. Haluk....

(Haluk starts watching television)

**Semantic:** There is a conflict in the covert/indirect message between Haluk and Emine. The conflict in the covert/indirect message between them is not resolved in a favorable way because of Haluk's patriarchal and traditional values. For Haluk, Emine is responsible for completing her work before he comes home. Thus, he does not consider Emine's condition why she is vacuum cleaning throughout their conversation. On the other hand, Emine is in an attempt to explain her reason for using the vacuum cleaner. In this regard, the conflict resolution strategies are associated with the neglect response and win-lose orientation. In this conversation,



Haluk wins; Emine loses because of Haluk does not take into consideration Emine's articulation. The plot structure is based on the achievement because Haluk does not leave the living room and continuous to watch TV. Haluk's oppression over Emine results in the dispute for this conversation.

**Syntax:** The sentences are active because they all position the subject at the beginning of the sentences. The sentences are also simple because they do not involve a conjunction while characters are talking about their thoughts for particular meaning.

**Stylistic:** Haluk's words imply negative interpretations for Emine. For example, he uses a set of words like "it was your responsibility" in one of his sentences. Haluk is in an attempt to imply his superiority as an employer in this conversation. His words also do not support equality for Emine. When Emine's words are considered, Haluk restricts her while they are talking to each other. Thus, the conflict in the covert/indirect message is not resolved in a favorable way.

**Rhetoric:** Emine provides the logical explanations about her duty. In this regard, the logos takes place in this conversation.

**Macrostructure:** The Turkish government emphasizes that respect is important on society. This conversation included in *Çocuklar Duymasın* raises the awareness of public about the necessity of showing respect. Thus, this conversation holds the principles of Development Media Theory. When this conversation is examined according to the Feminist Theory, Haluk's attitudes towards Emine cannot be accepted because Haluk is a traditional man who prevents Emine from exercising

individual preference. In other words, she is depicted as a worker who needs to obey whatever she is told. However, feminism defends gender equality, women's rights and liberation in every aspect of life.

#### **Text 14**

##### **Microstructure:**

Tuna : Haluk, our wedding anniversary is coming.

Haluk : Zero man!

Tuna : Haluk, I should do something special for Gönül.  
She is my dearest wife. There will be a surprise.  
I love her. She deserves everything.

Haluk : I reject celebrations.  
What do you mean to me?  
I'm a stone oven man.

Tuna : No, Haluk...It's a special day.

Haluk : Where is my remote control?  
Beşiktaş has a match on TV tonight.

(Silence)

**Semantic:** The conversation above shows a conflict in the covert/indirect message between two friends. The conflict in the covert/indirect message takes place when Tuna says to Haluk that he would do something special for his wife. Haluk disregards Tuna because of his traditional and patriarchal values. The plot structure is based on the importance of group ties because they are best friends. The conflict resolution strategies in the covert/indirect message are associated with the neglect response and lose-lose orientation because Haluk and Tuna have totally different ideas about the celebrations of wedding anniversary in a relation. Differences come from modern thoughts and patriarchal values. Haluk neglects Tuna because there is a difference between him and his friend Tuna while interpreting the meaning of wedding anniversary to them. Therefore, the conflict resolution strategies do not promote satisfaction and pleasure. This conflict in the covert/indirect message is not

resolved beneficially because Haluk does not take into account Tuna's ideas on wedding anniversary. This conversation between Haluk and Tuna is an example of conflicts, which are not sometimes resolved favorably in this soap opera. Haluk implicitly states that a traditional man does not celebrate this date because he defines himself a stone oven man.

**Syntax:** The sentences are active because they all position the subject at the beginning of the sentences. The sentences are also simple because they do not involve a conjunction while expressing a particular meaning.

**Stylistic:** Tuna uses positive words to indicate the necessity of celebrating the wedding anniversary. These words are "dearest", "love", and "special". On the other hand, Haluk's words are "reject", "a stone oven man", and "zero" man.

**Rhetoric:** When Tuna's articulations are taken into consideration according to his intonation, there is pathos. He uses his voice effectively. Tuna's speech also includes ethos because she states that her wife deserves everything in her life. His words show that Gönül takes an important place in his life. Lastly, there are two metaphors used by Haluk. One of them is "zero", another one is "stone oven man". Haluk uses the word zero in order criticize Tuna's modern thoughts and behaviors. "The stone oven man" is used to specify his traditional and patriarchal values.

**Macrostructure:** The Turkish government defends the necessity of giving importance to women in the society. This conversation raises awareness of public about the respect for women through Tuna's articulations. In this regard, this conversation is consistent with the Development Media Theory. According to the

principles of Feminist Theory, there should be gender equality, women's rights and women's liberation. However, Haluk does not consider Tuna's articulations about Gönül in this conversation because he prefers to act according to traditional and patriarchal values.

### **Text 15**

#### **Microstructure:**

Meltem: Haluk, there is an American epic romance movie playing in cinemas.

Let's go!

Haluk: I don't want to go to the cinema.

I never want to watch an American epic romance movie.

Meltem: Please, Haluk!

Won't you accept it?

Haluk: No. If I go to the cinema, I prefer to watch Turkish films on cinemas.

There are also movies on TV. You can stay at home and watch them.

Meltem: Haluk, you're right but there are new productions playing on cinemas.

Haluk: What do you mean to me?

In our productions, you can find everything.

Meltem: Won't you accept?

Haluk: I want to watch a football match tonight.

Meltem: .....

(Meltem starts writing a text message on mobile phone, and then conversation ends).

**Semantic:** There is an inter-family conflict between Meltem and Haluk because their ideas diverge from each other for the issue of going to the cinema for an American epic romance movie. Meltem and Haluk's responses to the conflict in the covert/indirect message cause chaos when their ideas on modern thoughts and patriarchal values are examined. Thus, the conflict resolution strategy is based on the exit response and win-lose orientation to the conflict in the covert/indirect message. When the plot structure in this conflict is examined, it is based on love and romance according to the dramatic structure because the feeling of excitement and passion for love is important for Meltem. On the other hand, Haluk does not prefer to satisfy his wife's expectations. Thus, Meltem loses, but Haluk wins because he continuously

does whatever he wants to do. In this regard, this conflict in the covert/indirect message is implicitly provided in this conversation. The conflict in the covert/indirect message is not resolved because Haluk does not prefer to watch a foreign film.

**Syntax:** Meltem uses adversative conjunctive cohesion, which is “but” to make Haluk understand the existence of newness. Haluk uses a conditional relation by using “if” as a conjunction. For him, the essential condition of going to the cinema is associated with watching a Turkish film. The sentences are active in which the subject is positioned at the beginning of the sentences. The sentences are mostly simple but there are also one compound and one complex sentence in this conversation. When he uses “if” as a conjunction in his one of sentences, this sentence becomes complex. On the other hand, Meltem provides a compound sentence because she uses “but” as a conjunction in order to explain her main purpose.

**Stylistic:** Meltem always uses words intentionally to imply her support for modernism and equality for everyone. On the other hand, Haluk’s words imply negative interpretations for modernism. For example, he uses words like “our productions” in one of his sentence. Haluk attempts to articulate that domestic films are superior to foreign films because he supports Turkish government’s ideas for supporting Turkish films.

**Rhetoric:** Meltem’s speech includes sincerity and clarity. Thus, there is a pathos in her speech. The logos is also observed in Meltem’s speech because she praises foreign productions in a logical way.

**Macrostructure:** The Turkish government supports domestic productions to promote development in cinema. According to the Development Media Theory, there should be a support for existing government. Thus, this conversation raises public's awareness on watching domestic films because Haluk prefers to watch Turkish films and TV. According to the principles of Feminist Theory, there should be gender equality, women's freedom and liberation, and elimination of oppressions, etc. When the conversation between Haluk and Meltem is considered, Haluk's attitudes towards Meltem do not promote women's freedom and liberation for Meltem.

### **Text 16**

#### **Microstructure:**

Meltem: Haluk, have you ever heard of Internet banking?

We've started using it in our company.

Haluk: No, I do not care!

Meltem: I want to benefit from it. It's an innovation.

It facilitates to pay and receive payments online.

It is efficient and effective.

Haluk: I don't agree with you.

How come?

How will you trust this system?

Meltem: Come on Haluk! The world is changing.

We should follow innovations.

There is a control in this system.

Haluk: No, there have been victims of Internet banking.

I prefer to make my payment like my ancestors.

I don't want to talk about this issue.

Stop discussing.

Emineeeeeee...I'm hungry.

**Semantic:** This conversation is another example of an inter-family conflict. They had a disagreement about Internet banking. Meltem and Haluk's responses to the conflict in the covert/indirect message cause disagreement when their ideas on modern thoughts and patriarchal values are examined. Thus, the conflict resolution strategies in the covert/indirect message are associated with exit response and lose-

lose orientation. Haluk's expressions contend that he adheres to traditional way of making and receiving payments because he is prone to act in accordance with his ancestors. On the other hand, Meltem points out at her admiration for Internet banking. However, Haluk is not willing to accept Meltem's views on Internet banking. The plot structure is based on the research and investigation because Meltem gives details about Internet banking even though his husband, Haluk does not consider her ideas on Internet banking. However, this conflict in the covert/indirect message ends up with unfavorable outcome because of Haluk's denial of modern way of making the payments.

**Syntax:** Each sentence provides the quality of being logical and consistent according to the characters' arguments. Since there are different sentences, they all articulate sequences of expressions in these characters' sentences while they are dealing with the inter-family conflict. The sentences are active because they all position the subject at the beginning of the sentences. The sentences are also simple because characters do not use conjunctions to connect clauses or sentences while coordinating words in the same clause.

**Stylistic:** The words that Meltem uses such as "innovation", "efficient" and "effective" are positive adjectives while she is expressing warm admiration of Internet banking. On the other hand, Haluk's word which is "ancestor" is used to state how he believes in and follows the long-lasting customs and traditions from older generations. Both characters' word choices are consistent with their thoughts.

**Rhetoric:** Ethos takes place when Meltem talks about characteristics of Internet banking because she states that Internet banking promotes efficiency and

effectiveness for online payments. Since Meltem is a knowledgeable person, she attempts to convince Haluk. Meltem also uses her voice politely. Thus, there is pathos in this conversation. Lastly, she provides logical reasons for using Internet Banking in order to convince Haluk. For example, she defends that there is a system which controls the facilities of Internet Banking. These articulations refer to logos in this conversation.

**Macrostructure:** Since the Turkish government defends the importance of paying and receiving payments online, this conversation raises public's awareness on Internet banking for efficiency and effectiveness. Therefore, the Development Media Theory works well in this conversation. According to the principles of Feminist Theory, there should be gender equality in every aspect of life for women's freedom, selection and empowerment. However, Haluk's attitudes towards Meltem cannot be accepted because he puts the restriction on her for the use of Internet banking.

### **Text 17**

#### **Microstructure:**

Meltem: Let's attend dance classes to perform a different activity in our life.

We're a couple.

We can do it.

Haluk: The stone oven man never goes to the dance classes in his free time.

That man either plays a football game or watches a program on TV to enjoy himself.

Meltem: Haluk, could you please attend the classes with me?

Haluk: No, Meltem. I don't want to learn new dance techniques.

I have been dancing in wedding ceremonies for many years.

Meltem: You never understand me!

Haluk: Somebody is knocking at the door.

(Tuna and Gönül come. Conversation ends.)

**Semantic:** The conversation above shows that Meltem and Haluk have an inter-family conflict. Their conflict is based on a disagreement about going to dance



classes. Thus, the conflict in the covert/indirect message comes from modern thoughts of Meltem and patriarchal values of Haluk. The plot structure is based on the group ties because Meltem talks about the dance classes that she has already collected information about dance classes. Since Haluk's traditional and patriarchal values are not consistent with Meltem's expectations, the conflict between them results in the exit response and win-lose orientation in the covert/indirect message.

**Syntax:** The sentences are active because they position the subject at the beginning of the sentences. The sentences are also simple because there is no conjunction in the sentence structures of conversation.

**Stylistic:** Meltem uses impressive words why she and her husband need to go to the dance classes. For Meltem, "an different activity" which is associated with attending dance classes would make their life enjoyable. Meltem likes following trends. Thus, she uses the adjective construction which is "an different activity" in order to describe the necessity of dance classes in their lives. Haluk also provides explicit articulations. However, there is only one implicit expression that Haluk uses in one of his sentences. The sentence starts with "the stone oven man". He means that a man does not change easily because a stone oven man is tough and hard.

**Rhetoric:** Meltem provides pathos through her sincere and polite intonations. Her words also refer to logos because she aims to convince Haluk by asserting logical reasons. She explicitly states that they are couples who can easily get involved into an activity. Lastly, Haluk uses a metaphor "stone oven man" to define his characteristics and individual preferences.

**Macrostructure:** The conversation holds the Development Media Theory because it raises public's awareness on different activities such as dance classes, as the Turkish government encourages the public to attend social activities. According to the principles of Feminist Theory, there should be gender equality, women's freedom and liberation, and elimination of oppressions, etc. However, Haluk refuses to go to the dance class with Meltem due to his patriarchal and traditional values.

### **Text 18**

#### **Microstructure:**

Gönül: Let's be new golfers.

We'll play it in an open field.

We'll enjoy together.

Haluk: I don't want to play it.

I like wrestling.

Gönül: Something bad happened to me.

Haluk: The dominant aunt, you always have a new suggestion that I don't like.

Gönül: If you accept my suggestion one day, I will not believe in my eyes.

Haluk: Wrestling is our ancestors' sport.

Gönül: I would say to you something....Anyway!

**Semantic:** The conflict between Gönül and Haluk takes place when Gönül presents a suggestion. Her suggestion irritates Haluk because he is prone to reject new sport activities emerging from modernism. The conflicting issue is based on being new golfers. Therefore, there are opposing ideas between Gönül and Haluk because they provide distinctive statements, ideas and features about a sports activity. The plot structure is based on the importance of group ties because Gönül's family and Haluk's family are members of a group interacting for many years. However, the conflict resolution strategies are based on the use of exit response and win-lose orientation for both parties. There is no gain which refers to an increase in benefit while exchanging views for conflict resolution in the covert/indirect message in this

conversation. Although Gönül's suggestion for being a new golfer is given to be healthy for all people in Turkey, Haluk's disregard for Gönül's suggestion results in the unfavorable outcome in the end. He criticizes Gönül for being a dominant woman in modern times by using a stereotype in his speech because he is a traditional and conservative man supporting traditional customs, attitudes, and beliefs.

**Syntax:** There is only one conjunction which is "if" in this conversation. There is a conditional relation which is articulated by Gönül. She says that "if you accept my suggestion one day". This sentence shows that she describes a specific condition explicitly. The sentences are mostly active and simple. However, there is only one complex sentence that Gönül sets by using "if" as a conjunction.

**Stylistic:** In one of the sentences, Gönül uses an idiom "won't believe in my eyes". This idiom is used to assert the state and fact of being impossible. When Gönül benefits from this idiom, she implies that there is an impossibility of being accepted by Haluk. When Haluk's words are considered, he generally provides explicit articulations to state his arguments. There is an adjective construction called "the dominant aunt" as a stereotype that he uses while speaking to Gönül. When he uses this typical construction, he implies that Gönül is a woman having power and influence over others. Haluk also uses a set of words which is "our ancestors' sport" to show how important this tradition is to him.

**Rhetoric:** Gönül's articulation shows that they refer to logos when she talks about characteristics of golf. She gives reasons for being new golfers logically. In this conversation, there is only one metaphor that Haluk uses in one of his sentences.

When he utters “the dominant aunt”, he implies Gönül is a dominant character. By saying “the dominant aunt”, he points out that Haluk criticizes Gönül’s desire to control everything which surrounds her.

**Macrostructures:** The Development Media Theory works well because this conversation raises public’s awareness on doing a sports activity, as the Turkish government emphasizes importance of activities in the society. According to the principles of Feminist Theory, there should be promotion of gender equality and elimination of women’s oppression. However, a traditional and conservative man, Haluk does not consider Gönül’s suggestion by denying the sport called golf.

#### **4.1.4.3 Macrostructures of Çocuklar Duymasın in 2013**

The analysis of macrostructures for 20 episodes of Çocuklar Duymasın broadcasted in 2013, as it is examined in 2010. There are 13 conflict in the covert/indirect messages which are examined in 2013.

#### **Themes**

Çocuklar Duymasın in 2013 is also a soap opera in which conflicts in the covert/indirect messages inevitably take place according to characters’ political, cultural and social codes, and gender roles, and family types. These conflict resolution strategies in the covert/indirect messages are four responses to conflict such as voice, loyalty, neglect and exit, and three orientations to conflict like win-win, win-lose and lose-lose. The conflicts in the covert/indirect messages mostly take place when they come from modern thoughts and patriarchal values. While examining the themes stated above, the study involves both the Development Media Theory and Feminist Theory. It also includes the conflicts in the plot structure according to the dramatic structure.

### **Schemata (Superstructures)**

**Summary:** The main story of *Çocuklar Duymasın* broadcasted in 2013 revolves around the family consisting of Meltem, Haluk, and Emre in Istanbul. Their daughter, Duygu has married Berke and also formed their own nuclear family in Qatar. This young couple also has a daughter called Buse. The family consisting of Meltem, Haluk and Emre is used to show their relationships with their best friends, neighbors and people who perform duties either in their houses or in their restaurant.

### **Setting (or Orientation)**

*Çocuklar Duymasın* broadcasted in 2013 includes three different family types. The family types are mostly same in *Çocuklar Duymasın* broadcasted in 2010. At the beginning of the first episode, Meltem, Haluk, Emre and Duygu moved to from their flat to a house. Meltem becomes the chief executive officer in the firm, mother-in-law within the family, and the neighbor of Idil and Tansel. Haluk is an entrepreneur establishing a business to sell products of Turkish traditional cuisine with her partner Gönül, and a neighbor of Idil and Tansel. He also becomes a father-in-law. When Duygu is considered, she has graduated from the Faculty of Law and becomes a mother. Emre becomes friends with Melis and Ece who are his new neighbors. Gönül is an entrepreneur because she runs a restaurant with her partner Haluk. Hüseyin is an employee in the restaurant of Gönül and Haluk. He is responsible for delivery. Hatice is employed in Idil's house to perform house chores for Idil's nuclear family. Şükrü becomes an employee in the restaurant of Gönül and Haluk. There is a new nuclear family which consists of Idil, Tansel, Ece, and Melis. They are neighbors of Meltem, Haluk, Duygu and Emre. Idil, who is depicted as a psychologist marries Tansel and have daughters called Melis and Ece. Tansel is a

columnist and gourmet. Melis and Ece are students at a university. They are modern characters. They easily adapt new standards. Lastly, Adem is portrayed as a well-informed man who talks about famous people's sayings, idioms and gives suggestions for resolving the problems.

### **Complication**

Haluk is the character who mostly creates conflicts in the covert/indirect messages in 2013, too. In 2013, the characters who are Meltem, Duygu, Emre, Emine, Gönül and Tuna continue to have disputes with Haluk in the covert/indirect messages as it is discussed before. Tansel is the additional character who has disagreements with Haluk in the covert/indirect messages. Haluk's attitude towards conflicts in the covert/indirect messages generally diverges from other characters. His responses are sometimes unexpected. Thus, annoyance and tension take place while characters are dealing with the conflicts in the covert/indirect messages. In this regard, Meltem, Gönül, Tuna, Idil, and Tansel form a union against Haluk in order to convince him to accept their own thoughts and ideas.

### **Resolution**

In 2013, conflict resolution strategies such as four responses and three orientations to conflict in the covert/indirect messages are provided through the Turkish government's laws and regulations in an implicit way in the scenario of *Çocuklar Duymasın* in order to raise public's awareness on family protection, child development, women's rights, etc.

## **Evaluation**

Çocuklar Duymasın is a successful media product which provides uses of conflict resolution strategies in the covert/indirect messages based on four responses to conflict and three orientations to conflict.

### **4.1.4.4 Microstructures of Çocuklar Duymasın in 2013**

The analysis of microstructures are based on 20 episodes of Çocuklar Duymasın broadcasted in 2013 by taking into account conflicts in the covert/indirect messages. While doing the analysis of microstructures for the selected episodes of Çocuklar Duymasın broadcasted in 2013, the conversations of characters are examined according to the elements of microstructures, which are semantic, syntax, stylistic and rhetoric according to the conversations of characters.

#### **Text 1**

##### **Microstructures:**

Tuna: Have you heard of the latest art exhibition in Istanbul? Tansel?

Tansel: Yes, I'll go with Idil.

Tuna: It sounds good. I also want to see these masterpieces. Gönül, shall we go to the art gallery?

Gönül: Yes, we can go.

Idil: Let's go together.

Meltem would you like to join us?

Meltem: Thank you Idil, You're vey kind.

Haluk, what do you think about the exhibition?

Haluk: No, I don't want to go!

Tuna: Ooh...Haluk! Please, come with us!

Haluk: I don't care.

Tansel: Haluk, you will regret, if you don't come.

Artists from different countries will exhibit their invaluable pieces.

Gönül: It is an international exhibition. You should come Haluk.

Idil: We're all lucky.

Tuna: Yes, Haluk. Won't you change your mind?

Haluk: Why do I need to go? I don't understand you.

Meltem: Haluk, Let's go together to witness novelty. We can learn art techniques, movements and characteristics. I'll join them.

Tansel: Haluk, art is a purification of soul.

Tuna: Yes, Haluk! Please accept! You'll enjoy.

Haluk: Ok. I'll come.

**Semantic:** There is a union among Tuna, Tansel, Idil, Gönül and Meltem against Haluk because he rejects every detail about going to art exhibition at the beginning of the conversation. However, other characters appreciate creative activities resulting in paintings, sculpture, etc. Since they are modern characters, they follow the novelty. The union is formed as an alliance for a combined and specific action to obtain a beneficial reward. In this regard the conflict among these characters is successfully resolved. The plot structure is based on the importance of group ties because characters mostly act together while they are dealing with the conflict in the covert/indirect message. As a result, the conflict resolution strategies, which are used for this particular situation, are the voice response and win-win orientation.

**Syntax:** There is a conditional relation which is provided by Tansel. He provides the conditional relation by using “if” as a conjunction in his sentence. Tansel’s aim is to convince Haluk to attend the exhibition through the conditional clause. The sentences are active because they position the subject at the beginning of the sentence. The sentences are mostly simple. However, there is only one complex sentence which is set by Tansel. Since his sentence involves “if” as a conjunction, it becomes a complex sentence.

**Stylistic:** The word choices of Tuna, Tansel, and Meltem are positive and impressive while expressing the favorable outcomes of art. For example, the words that Tuna uses are “good” and “masterpiece” while talking about the exhibition. Tansel’s words are influential while resolving the conflict among characters. For example, these words are “invaluable” and “purification”. Lastly, Meltem selects her words to indicate the advantageous of modernism. Thus, her positive words are “newness”, “techniques”, “movements” and “characteristics”. Other modern characters’



speeches are also influential because Haluk accepts to go to the art gallery in the end. When Haluk's words are taken into consideration, his words are mostly negative because of his conservative lifestyle.

**Rhetoric:** Since Meltem, Gönül and Tansel are knowledgeable characters, their articulations are based on specific information about the international exhibition. Thus, ethos takes place to persuade Haluk. Modern characters like Meltem, Tuna, and Tansel use their voices politely. They also offer sincerity. The union, which is formed by five characters, works properly for pathos. Both Meltem and Tansel provide the influence of art galleries on personal development by providing logical reasons in their speeches. Thus, there is logos which takes place in this conversation.

**Macrostructure:** This conversation holds the principles of Development Media Theory because it raises public's awareness on visiting the art gallery, as the Turkish government emphasizes the importance of attending social activities for development in the society. Since this conversation among these characters is presented to imply necessity of being knowledgeable, they are compatible with the principles of Feminist Theory. The feminist characters such as Meltem, Gönül, and Idil in the conversation can change Haluk's traditional and patriarchal values while they are providing their own ideas on this issue.

## **Text 2**

### **Microstructure:**

Haluk: What do the gardeners do in my garden? Meltem?  
I haven't called them.

Meltem: Haluk. Keep calm. They're doing their job.

Haluk: In my garden? It is our area. It's private.

Meltem: Haluk, we're living in housing estate. The housing estate management employs the gardeners. They're responsible for organizing

gardens of each household.  
Haluk: I don't want them Meltem. I don't want to see them regularly.  
Meltem: Haluk, we need to conform to the rules which are determined by the housing estate management. It's our new lifestyle. All people who live on this housing estate accept these rules. We should obey them, too.  
Haluk: Ok. Meltem. I accept.

**Semantic:** There is an inter-family conflict between Meltem and Haluk. The conflict in the covert/indirect message comes from a modern lifestyle and a traditional lifestyle. When Haluk starts criticizing the gardeners for organizing their garden according to the rules set by the site management, Meltem does not agree with him. Thus, she is in an attempt to change Haluk's view. The plot structure is based on the importance of family ties and achievement at the same time because Meltem is successful in convincing Haluk for accepting of gardeners in the end for a better atmosphere within the family. Thus, the conflict in the covert/indirect message between Meltem and Haluk is resolved through the use of voice response and win-win orientation. According to Meltem, they should conform to the rules of site in which they live with their neighbors. Meltem implies that it is necessary for a peaceful atmosphere. Due to Meltem's logical and consistent expressions about this issue, Haluk accepts to negotiate with Meltem. Since Meltem achieves to convince Haluk to accept the conformity to the rules of site management, the conversation between these characters implies that people need to obey the rules in a site in order to live in a peaceful atmosphere.

**Syntax:** The sentences are active because the subject is positioned at the beginning of the sentences. There is only one passive sentence set by Meltem in order to articulate the rules of the site management. The sentences are mostly simple. However, there are two complex sentences that Meltem provides by using "which"

and “who” as relative pronouns. Her aim is to convince Haluk to agree with her through the inclusion of important clauses in her sentences’ structure.

**Stylistic:** Meltem uses positive words not only to provide impressive meanings, but also convince Haluk to agree with her about the rules set by the housing estate management. Thus, her words are “conform”, “rule”, “new”, “lifestyle” and “housing estate management”. On the other hand, Haluk’s words are not as positive as Meltem’s words. His words reflect that he is uncomfortable because of the gardeners in his garden. Thus, he says to Meltem “our area”, “private”, “I don’t want”, “I don’t want to see”. In this regard, the words that Meltem and Haluk use in their sentences show their responses to the conflict.

**Rhetoric:** When Meltem emphasizes the rules set by the housing estate management, her articulations are associated with ethos. Meltem’s intonation changes Haluk’s idea because she speaks politely. Thus, there is pathos in this conversation. Furthermore, Meltem provides logical reasons to change Haluk’s decision about gardeners when she talks about the responsibilities of gardeners in their garden. Her statements are associated with logos. Meltem’s speech is associated with the art of speaking due to her expressive, simple, and clear statements. In this respect, she successfully achieves to convince Haluk.

**Macrostructure:** Since the Turkish government has promoted housing estates for development in living standards of people in Turkey, the conversation raises public’s awareness on living in housing estates. Thus, the Development Media Theory works well in the scenario of Çocuklar Duymasın. Additionally, Haluk changes his behaviors in the end while talking to Meltem who supports gender equality in every

aspect of life according to the Feminist Theory. Thus, they maximize their benefits for the greatest satisfaction in their lives due to Meltem's effort.

### **Text 3**

#### **Microstructure:**

Gönül: I need to find a qualified interior architect to design the restaurant.  
Meltem: Ohh...It's very nice Gönül.  
Haluk: The dominant aunt wants to spend money.  
I don't agree with you. We can buy tables and chairs.  
We don't need him. It's our restaurant. It should reflect our culture,  
Gönül: Haluk, we'll find an interior designer who provides a modern design  
in his decoration.  
Meltem: Yes, Haluk. Gönül is right. How would you attract your customers?  
Haluk: The customers will ask for pitas. They won't consider tables and chairs.  
Gönül: You don't understand us.  
How do you achieve to be totally different from us?  
Haluk: The dominant aunt....  
Meltem: Haluk, listen to us. Gönül is your partner.  
You and Gönül decide to do everything together.  
You need to take into consideration her preference.  
Haluk: Ok. I accept.

**Semantic:** The conversation above reveals that Meltem, Haluk and Gönül uses covert/indirect message in this conflict. The conflict in the covert/indirect message firstly takes place when Gönül openly states that they need an interior designer while designing their restaurant. As the partner of Gönül, Haluk rejects this because he does not like modern designs for the decoration. There is a distinction between modernism and patriarchy because Haluk states that the restaurant that he owns should reflect his own values, beliefs and customs. Therefore, he addresses Gönül as "the dominant aunt". His articulation is associated with stereotyping because he has a fixed idea about Gönül's resistance to oppression. Haluk also articulates that the decoration offered by the interior designer would be costly. Due to the disagreement about a decoration between them, Meltem also comes into conflict with Haluk.

Consequently, there is a union between Gönül and Meltem against Haluk in order to resolve the dispute. The plot structure is based on the importance of group ties because this conversation implies that the collaboration is very important in real life. In this respect, the conflict resolution strategies are associated with the voice response and win-win orientation.

**Syntax:** There are two referential relations in Gönül's sentences. When Gönül says to Haluk "you don't understand us" and "how do you achieve to be totally different from us?", her aim is to indicate that there are distinctive differences between Haluk and them. In other words, "you" is associated with a traditional and conservative man whereas "us" is associated with modern women. The sentences are active because they all start with the subject. The sentences are mostly simple. However, there is only one complex sentence that Gönül sets by using "who" as a relative pronoun. Her aim is to specify the expected feature of the interior designer.

**Stylistic:** Based on the union of modern women, Meltem and Gönül, both characters use positive words. Their aim is to provide impressive meanings. For example, the words that Meltem uses are "nice", "right", "attract" and "consideration" while she is convincing Haluk to accept Gönül's request. Gönül's words are "modern", "designed" and "qualified". She also provides an adjective construction, which is "a qualified interior designer". Her purpose is to assert the necessity of this expert. On the other hand, Haluk's words are not as positive as Gönül and Meltem's words. Haluk's words show that he mostly disregards them. Thus, the set of Haluk's words are "wants to spend money" and "don't need him". Haluk also uses an adjective clause which is "the dominant aunt" while talking to Gönül. His aim is to criticize

Gönül for her dominance. Although Haluk's words are negative, Meltem and Gönül resolve the conflict in the covert/indirect message due to the existence of union.

**Rhetoric:** Meltem and Gönül are knowledgeable and trustworthy characters about the duties of interior designer. Thus, their articulations are associated with ethos. Meltem uses her voice politely. Thus, her intonation is associated with pathos. Both Meltem and Gönül provide their reasons for hiring an interior designer. In the end, they achieve to convince Haluk. Thus, their articulations refer to logos. Haluk uses a metaphor called "the dominant aunt" because he implies that Gönül always want to have an influence over others' decisions in her life.

**Macrostructure:** This conversation automatically implies that there should be respect for women's ideas on certain issues which are also heeded by the Turkish government. In this regard, the Development Media Theory works properly due to the inclusion of respect for women in the scenario of Çocuklar Duymasın. Additionally, the Feminist Theory is also beneficial while examining this conversation because Meltem and Gönül's feminist ideas of on equality and freedom result in a favorable outcome while affecting Haluk's idea on the decoration.

#### **Text 4**

##### **Microstructure:**

Haluk: I don't understand why Emre always comes to house everyday.  
We've rented a flat for him.

Meltem: Haluk? What do you mean? He's our son.  
Of course, he'll come whenever he wants.

Haluk: If he prefers to stay here, it does not make sense to pay for another house.  
It's costly.

Meltem: Haluk, your daughter comes whenever she wants.

Haluk: She is married to Berke. She comes here to visit us. Emre is always here.

Meltem: Haluk, we're parents of them. We need to take into consideration their needs, wants and expectations in their new lifestyles. They're equal.

Haluk: Ok. Meltem, I'll be careful.

**Semantic:** There is an inter-family conflict between Meltem and Haluk in the covert/indirect message. The conflict in the covert/indirect message takes place when Haluk starts complaining about Emre. Since Haluk rents a house for Emre, he criticizes his son for coming to their house regularly. Meltem comes into conflict with Haluk to support Emre. On the other hand, Haluk states that renting a flat is costly so there is no need to pay for it, if Emre prefers to stay in their house. Thus, he neglects the modern thoughts and standards that Meltem supports. While they are discussing about Emre, Meltem also says to Haluk that Emre has a right to come to their house like Duygu. After Meltem's specific articulation based on their children's needs, wants and expectations Haluk changes his mind. In this regard, the plot structure is based on the importance of family ties. Then, the conflict between them is resolved by using the voice response and win-win orientation. In their dialogue, Meltem warns Haluk to be fair while he is treating their children. She raises Haluk's awareness on being impartial. Haluk realizes that he should treat their children equally without the unjust or prejudicial treatment. In this respect, fairness is necessary while resolving the conflict in the covert/indirect message.

**Syntax:** There is a conditional relation used by Haluk. He uses "if" as a conjunction in one of his sentences. His aim is to assert that renting a house is very costly. The sentences are active because they all position the subject at the beginning. The sentences are mostly simple. However, there are two complex sentences, which are set by Meltem. She creates these complex sentences by including "whenever" as a conjunction to emphasize the lack of restriction.

**Stylistic:** In order to convince Haluk, Meltem benefits from the positive, encouraging and simple words. The word choice enables Meltem to express herself well. Meltem's words which influence Haluk in a positive way are: "our son", "parents of them", "equal", "consider", "their needs", "their wants" and "their expectations", while she is talking about the relations between them and their children. On the other hand, Haluk's words are not as positive as Meltem's words. While criticizing his son, Haluk uses the words such as "pay for" and "costly". His purpose is to state that it is not logical to rent a flat, if Emre prefers to stay with them. Thus, the word choices reflect the characteristics of responses throughout the conflict resolutions.

**Rhetoric:** Meltem's tone of voice and choice of words are associated with pathos. Her reasons for treating their children equally refer to logos because she provides logical explanations.

**Macrostructure:** The conversation between Meltem and Haluk is appropriate for the Development Media Theory because this conversation raises public's awareness on treating children equally as the Turkish government heeds the importance of child development in Turkey. It is also important to note that the Feminist Theory works well because Meltem's support for fairness and equality makes Haluk understand the necessity of equal treatment for children within the family.

## **Text 5**

### **Microstructure:**

Haluk: I don't want Berke and Duygu to live in Iraq.

Meltem: Haluk...Berke finds a job there. They need to go to Iraq.

Haluk: Meltem, what are you talking about? The family is important.  
I don't want my daughter to live in a foreign country.



Everything is different there.  
Meltem: Haluk, I know that family is important. New lifestyles have emerged.  
Life is easy with novelty.  
We can go there by a plane anymore.  
They can come to Istanbul easily.  
We can keep in touch with them efficiently.  
Haluk: Meltem, I'll miss them.  
Meltem: They're adults. They should take their responsibilities because  
they have constituted their own nuclear family.  
Haluk: Yes, Meltem, you're right.

**Semantic:** The inter-family conflict in the covert/indirect message between Haluk and Meltem emerges from modernism and patriarchy. Meltem feels uncomfortable when Haluk starts complaining about her son-in-law's career move. She does not agree with Haluk because she is a modern woman with her willingness to accept new thoughts, ideas, movements and lifestyles. On the other hand, Haluk is very anxious. Haluk states that he would miss her daughter, grandchild and son-in-law. For Haluk, the family is very important. Thus, the plot structure is based on the family ties according to the dramatic structure. The conflict in the covert/indirect message emerges from distinct ideas between Meltem and Haluk because Meltem expresses warm approval and admiration of modern values which are inconsistent with Haluk's traditional values. Although there are opposing ideas of Meltem and Haluk, the conflict between them is resolved by using the voice response and win-win orientation. For Meltem, Haluk's desire to live with her daughter is associated with a restriction, which prevents Duygu from exercising her individual preferences. In this regard, this conversation implicitly states that children's ideas on certain issues should be taken into consideration.

**Syntax:** The characters provide different sentences in order to express the sequences of sentences effectively. The sentences are active because they all start with the

subject. The sentences are mostly simple. However, Meltem presents two complex sentences. She uses “that” as a conjunction in the first complex sentence. Meltem’s aim is to assert that family is also important to her. Meltem creates the second complex sentence by using “because” as a conjunction. Her aim is to express why she approves Berke’s career move.

**Stylistic:** In this conversation, Haluk is depicted as a father who worries about his daughter’s family. Thus, his words are mostly negative while he is dealing with the inter-family conflict. In this respect, he uses the words such as “don’t want”, “foreign country” and “miss” while he is describing his feeling of longing. He also uses an adjective phrase which is “a foreign country” in one of his sentences. His aim is to imply that Berke’s career move makes him unhappy because of social, economic, cultural differences in a foreign country. On the other hand, Meltem uses positive words to convince Haluk. Her words are “need”, “easy”, “easily”, “efficiently” and “novelty” when she introduces a modern lifestyle.

**Rhetoric:** Meltem’s articulations are associated with ethos when she persuades Haluk with her knowledge in a calm manner. For example, she states that transportation is easy to visit a country in the world. Her intonation refers to pathos because it reflects her sincerity when she talks to Haluk.

**Macrostructure:** The Development Media Theory works properly because this conversation includes the necessity of promoting development for children in the society. This issue has been also taken into account by the Turkish government for many years. Therefore, there is a support for existing government’s perspective when this conflict is examined. Lastly, this conversation provides principles of Feminist

Theory in an implicit way because Meltem indicates the importance equality, freedom, and liberation for women while talking about her daughter Duygu.

### **Text 6**

#### **Microstructure:**

- Idil: Emine, you generally complain about your husband. If you come to my office for a marriage therapy, I can help you.
- Emine: What is it Mrs. Idil?
- Idil: It's a marriage counselling. Couples go to the therapist in order to resolve the conflict and improve their relationship. It is a new technique in the modern world.
- Emine: I cannot come because Hüseyin won't come.  
He won't prefer it.
- Idil: You need this therapy.
- Emine: Hüseyin will not accept, Mrs. Idil.  
I won't say to him.
- Idil: No, you should convince him to come. You're his wife.
- Emine: If I give him money, he may come to you, Mrs. Idil.
- Idil: Emine. Please take it seriously! You should be a volunteer to overcome the problem in your marriage. Don't forget! Every good beginning starts with an intention.
- Emine: Yes, Mrs. Idil. You're right! I'll take it seriously.  
We'll come.

**Semantic:** There is a conflict between Idil and Emine who are members of nuclear families from different socio-economic statuses. When Idil meets Emine in Meltem's house, she realizes that Emine complains about her husband. Thus, Idil wants to help Emine as a psychologist. However, Emine does not accept Idil's help because she thinks that Hüseyin would not attend the marriage therapy with her. The conflict in the covert/indirect message between Idil and Emine emerges from distinctive thought of Idil and Emine about a marriage therapy. Idil asserts that it is a new technique to resolve the dispute and improve the relationship. However, Emine, who is under the influence of traditional and patriarchal values, does not understand truly what Idil says to her. When Idil starts talking about the conflicting issue in a reasonable way,

Emine agrees with Idil. Thus, Idil is influential while dealing with the conflict in the covert/indirect message as a psychologist. The plot structure is based on the necessity of achievement in life according to the dramatic structure. Since the conflict in the covert/indirect message is resolved by using the voice response and win-win orientation, there is a favorable outcome for both parties.

**Syntax:** There are two conditional relations. Idil provides one of them. She provides the conditional relation by using “if” as a conjunction. Idil’s aim is to convince Emine to have the marriage therapy in order to resolve the problems in her marriage. The second conditional relation takes place in one of Emine’s sentence. She uses “if” as a conjunction to assert the required proposition for a specific purpose. For example, Emine says to Idil that “If I give him money, he may come to you”. The sentences are active because they all start with the subject. They are mostly simple. There is only one complex sentence, which is created by Idil. She uses “in order to” as a conjunction because her purpose is to demonstrate the advantages of marriage therapy.

**Stylistic:** Idil mostly articulates positive words in order to provide beneficial meanings. The words that she uses are “improve”, “resolve”, “counseling”, “volunteer”, “good”, “modern”, and “intention” while she is listing main facilities of a marriage therapy. She also benefits from the adjective construction, which is “a new technique”. Idil uses this construction when she wants to define the importance of marriage counseling. On the other hand, Emine’s words are not as positive as Idil’s words. The words that Emine uses are based on obtaining information about a marriage therapy from Idil. Emine also provides clear meanings when she promises to attend the therapy. For example, she says to Idil that “take it seriously”, “will

come”, “right”. In this regard, the word choices are very important while dealing with the conflict in the covert/indirect message.

**Rhetoric:** Idil’s knowledge leads to ethos in this conversation because she deals with the conflict in a calm manner. She provides reliable information to persuade Emine. Her soft tone of voice provides pathos in this conversation. Lastly, her logical explanations result in logos because she articulates reasons for benefiting from counselling.

**Macrostructure:** The Development Media Theory works properly because this conversation raises public’s awareness on the importance of respect for women which has been also considered by the Turkish government for many years. When this conversation is examined according to the Feminist Theory, it implicitly states that there should not be any woman who does not have equality, freedom, liberation, and rights in the society.

### **Text 7**

#### **Microstructure:**

Emre: Daddy, you gain weight. What are you doing?  
You should stop eating eggs with sausage. You’re getting older.  
Haluk: What are you talking about?  
Emre: Look at my mother...She is like a young girl.  
I don’t know what will happen to you!  
Haluk: I cannot live without eggs with sausage.  
Emre: My mother does not eat everything. She cares about herself.  
You can walk. You can make a diet. You can perform a sports activity  
like my mother.  
Haluk: Are you comparing me with your mother?  
Am I getting older?  
Emre: These are serious issues, daddy. Please, take my opinions seriously  
for your marriage...  
Haluk: Have I gained weight too much?  
(Haluk starts thinking of this fact, while Emre is watching TV)

**Semantic:** There is an inter-family conflict in the covert/indirect message between Haluk and Emre. The conflict in the covert/indirect message takes place when Emre starts saying to his father that he gains weight. Since Emre does not stop talking about this issue, his articulations adversely affect Haluk's mood. Haluk feels bad because his son claims that he is getting older. As it is discussed before, Emre is Haluk's son, and he expects from his father to be like her modern mother, Meltem in terms of physical appearance. On the other hand, Haluk who is Emre's father is not generally willing to consider new ideas, thoughts, and methods like Meltem. In this regard, the dispute takes place due to modernism and patriarchy. The conflict in the covert/indirect message coming from Emre's articulation is resolved in a favorable way for both parties. At first, both characters explicitly speak out whatever they want to state according to their thoughts and feelings. Second, they stop discussing. Consequently, they continue to be in the same place because they do not want to let their opposing ideas affect their relation badly. Thus, the plot structure in this conversation is based on the importance of family ties. There are voice response and win-win orientation to conflict as conflict resolution strategies.

**Syntax:** The sentences that characters form for their arguments are active because they all start with the subject. The sentences are mostly simple. However, there is only one complex sentence, which is created by Emre. In his complex sentence, he uses "what" as a relative clause conjunction.

**Stylistic:** Emre's words are encouraging when he talks about his father's physical appearance. For example, Emre uses different sets of words such as "walk", "make a diet" and "perform a sport activity". He also provides an adjective construction in his speech which is "serious issues". His aim is to influence his father in a positive way.

Lastly, he compares his father with her mother by saying that “she is like a young girl”. On the other hand, Haluk’s sets of words such as “I cannot live without eggs without sausage” demonstrate that he prefers to live according to his preference in his traditional life style.

**Rhetoric:** Emre’s articulations are associated with ethos when he talks about how a person takes care about herself/himself. He also provides pathos through his intonation and choice of words. Furthermore, his logical reasons for losing weight refer to logos in this conversation. Lastly, there is only one metaphor used by Emre. This metaphor, which is “like a young girl”, is used to compare Haluk with Meltem because Emre is in an attempt to encourage his father to live healthy according to the new standards.

**Macrostructure:** When Emre starts talking about the importance being healthy, the conversation between characters implies the necessity of being healthy. Thus, this conversation holds the main principle of Development Media Theory because this conversation raises awareness on making citizens healthy as the Turkish government heeds. The Feminist Theory is appropriate while examining this conversation because the adverse effects of patriarchal values are presented through the portrayal of Haluk in this conversation.

## **Text 8**

### **Microstructure:**

Tayyar: I don’t want you to spend your time with your idle friend, Hüseyin.

Şükrü: He is my best friend. I trust him. I can do everything for him.

Tayyar: You have a job and a wife. You don’t need him. Life is hard.

Be careful!

Şükrü: Hüseyin is not only my friend.

He is also the husband of Hatice’s aunt, Emine.

We're relatives.

Tayyar: I don't care. You should be responsible for  
your private and occupational life.

Şükrü: Hüseyin will stay in my life but I'll also think about your idea.

**Semantic:** The conversation above shows that there is a disagreement between Şükrü and Tayyar about Şükrü's best friend called Hüseyin. When Tayyar wants Şükrü not to spend his time with his friend Hüseyin, Şükrü comes into conflict with Tayyar. The blood relationship and social ties are important for Şükrü who is depicted as a traditional character in this serial. On the other hand, Tayyar implies the impositions of modernism on individuals in his speech. When he says to Şükrü "Life is hard. Be careful!", he asserts that Şükrü should be aware of a potential danger and an unexpected event coming from a specific fact in modern times even though he also defends patriarchal values. Although there are opposing ideas of Tayyar and Şükrü in this conversation, the conflict resolution strategy in the covert/indirect message is associated with the loyalty response. They prefer to be loyal to each other while they are dealing with the conflict in the covert/indirect message. Thus, the plot structure is based on the importance of family ties according to the dramatic structure of this conversation.

**Syntax:** In case of a conjunctive cohesion, Şükrü includes an adversative conjunctive cohesion which is "but" in one of his sentences. His aim is to present opposing views in the same sentence. The conversation consists of different sentences, which express sequences of propositions. The sentences are active because they all start with the subject. The sentences are mostly simple. However, there is one compound sentence and one complex sentence which are provided by Şükrü. He provides the compound sentence by using "but" as a conjunction in one of his sentences. His aim is to state



the opposing arguments. The complex sentence is also created by Şükrü by using “who” as a relative pronoun in order to define Emine’s position in the blood relationship.

**Stylistic:** The words that Tayyar uses are negative while talking about Hüseyin. These words are “your idle friend” which includes an adjective phrase in the set of words. On the other hand, Şükrü’s words are positive, while he is talking about Hüseyin. These words are “my best friend” and “relative”.

**Rhetoric:** There is a tone of voice without breaking each other’s hearts. Thus, there is pathos in this conversation.

**Macrostructure:** The conversation between Tayyar and Şükrü is suitable for the Development Media Theory because this conversation raises public’s awareness on the necessity of being successful in both private and professional lives through this conversation as the Turkish government heeds the importance of being successful in every aspect of life. The Feminist Theory is appropriate while examining this conversation because Tayyar’s impositions on family members in this patriarchal extended family prevent them from exercising individual preferences. Thus, it is important to note that effects of patriarchal values on individuals should be eliminated to possess better resolutions.

## **Text 9**

### **Microstructure:**

Emine: What is this costume?

You become a little bunny.

Hüseyin: Don’t make the man sick, Emine.

I need to do it for my job.

Emine: Why?  
Hüseyin: Mr. Haluk said that there would be a birthday party for a child in the restaurant. I'm required to be a bunny mascot. It's our technique.  
Emine: How did you accept it? I never wear such a costume like it.  
Hüseyin: Emine, it is my job. I will entertain kids. Don't say anything anymore.  
Emine: I'm lucky that Mr. Haluk does not want me to wear such a funny mascot costume in their house.  
Hüseyin: You make me crazy Emine. Stop talking.

**Semantic:** The discourse between Emine and Hüseyin reveals a covert/indirect message of an inter-family conflict. This conflict was an animosity between the couples because Hüseyin choose to wear a comic costume in order to entertain the children in the restaurant. Since both characters mostly care about traditional values in Çocuklar Duymasın hence, Emine fails to understand her husband's choice of dressing even after he articulates the need to save his job by entertaining children in that outfit. Therefore, the plot structure is based on the importance of achievement according to the dramatic structure. Futhermore, the conflict resolution strategies as revealed by the covert/indirect messages are neglected response and lose-lose orientation. Lastly, the conflict highlighted is not resolved favorably because Hüseyin's holds patriarchal and traditional values in high esteem, which adversely affects Emine.

**Syntax:** The use of active sentence is predominant in the discourse above. There is the use of one passive sentence, which is set by Hüseyin when he says "I'm required to be a bunny mascot". Similarly, the discourse favors the use of simple sentence. One complex sentence however appeared, which is established by Emine, when she expressed how lucky she is not to wear such a funny costume in Haluk's house by using "that" as a conjunction.

**Stylistic:** The use of negative words such as “little”, “funny” and “never” by Emine to articulate her opinion about Hüseyin’s costume leads to a conflict between Emine and her husband, Hüseyin as seen in the covert/indirect message. For example, she used an adjective “a little bunny” while addressing Hüseyin. However, Hüseyin does not engage the use of negative words rather he used words of affirmation such as “my job”, “required”, “need” and “to entertain the kids” to express why he needs to wear the costume to save his job. Similarly, Hüseyin makes a statement “don’t make the man sick” which he used to point out that the man treats woman as the cause of illness.

**Rhetoric:** To achieve rhetoric in the discourse, Hüseyin uses a metaphor. The metaphor “don’t make the man sick” expresses his anger towards Emine.

**Macrostructure:** The Turkish government emphasizes the importance of citizens employment to the development of Turkey. Hence, this discourse raises public awareness on the importance of employment in line with the Development Media Theory. Also, the Feminist media theory is important in the examination of characters’ response to conflicts as seen in the covert/indirect message. This is seen in the discourse as Hüseyin holds patriarchal values such as male domination, superiority of men, gender inequality in high esteem. However, this resulted in neglected response and lose-lose orientation because both characters are not able to resolve the dispute between them. This further emphasizes the need to end male dominance in the society.

## Text 10

### Microstructure:

Meltem: Haluk, Let's go out.

Haluk: For what?

Meltem: We can go out. We need to enjoy.

Haluk: There'll be a football match on TV tonight.  
I'm the supporter of my black eagle.

Meltem: We can go to the cinema; there is an interesting science fiction film.  
We shouldn't miss it.

Haluk: What are you talking about?  
Beşiktaş will be on TV today.

Meltem: Let's go Haluk. We can go!  
It's a good suggestion.

Haluk: It's started. I love Beşiktaşssssssss....I support you forever and ever.

**Semantic:** The covert/indirect message reveals a conflict in the discourse between Meltem and Haluk. Meltem suggested going to the cinema as a present for her husband, who prefers to watch football match on TV. This shows the distinctions between Meltem and Haluk as the conflict stems from a change in preference between a traditional character and a modern character. While Meltem is in support of modernism, Haluk favors patriarchal values. In the end, they provide completely different statements and opinion about how to spend their evening. Hence, the conflict resolution strategies employed is the use of neglect response and win-lose orientation. Although Haluk wins and Meltem loses at the end, the importance of family ties was emphasized in the plot structure.

**Syntax:** The sentences in the discourse are active because they have a subject at the beginning of each sentence. To achieve a conjunctive cohesion, an adversative conjunction "but" was employed by Meltem. She uses this conjunction in order to assert the necessity of watching a science fiction film. This also gives the only complex sentence in the discourse used to articulate the characteristic of the movie while other sentences are simple sentences.

**Stylistic:** In order to convince Haluk about going to the cinema, Meltem employed the use of positive words such as “new” and “good” as well as the use of two adjective constructions “an interesting science fiction film” and “a good suggestion” to achieve her goal. However, Haluk prefers the use of simple word so as to be understood properly and to reaffirm his stance. For example, his sentences are “there will be a football match on TV tonight. I’m the supporter of my black eagle”. The words “my black eagle” refer to Beşiktaş which is a football team in Turkey.

**Rhetoric:** Meltem is successful in using clear expressions. Her intonations and choice of words refer to pathos in this conversation. Lastly, there is a metaphor provided by Haluk, which is “my black eagle”. He uses this metaphor to articulate his love of Beşiktaş.

**Macrostructure:** This conversation relies on the Development Media Theory because it includes the importance of taking into consideration women’s needs and wants, as the Turkish government also defends women’s rights in Turkey. Thus, this conversation raises public’s awareness on women’s rights and liberation. Similarly, according to the principles of Feminist Theory, there should be gender equality, women’s freedom and women’s liberation in every aspect of life by denying male supremacy. Thus, Haluk’s attitudes towards Meltem cannot be accepted because he does not consider Meltem’s request.

## **Text 11**

### **Microstructure:**

Meltem: I want you to do something special for me. I’m your wife, my love.

Haluk: Meltem, you have been my wife for many years.

Meltem: We can take a walk under the rain.

We can hug each other.

We can share our umbrella. We can spend time together.  
Haluk: Meltem, we're sitting in our living room.  
We're sharing the armchair.  
Meltem: Haluk, it is not the thing that I want.  
Haluk: There is a football match tonight.  
In which channel will it start?  
Meltem: .....  
(Silence takes place when Haluk neglects her).

**Semantic:** The conversation between Meltem and Haluk presents another inter-family conflict, which occurs when Meltem wants Haluk to do something special for her as revealed in the covert/indirect message. Meltem's expectation is not fulfilled when Haluk does not demonstrate his feelings of love freely because, it does not make sense for a traditional man to do so. However, this is to Meltem's disappointment because she never gives up expecting romanticism. The conflict is therefore as a result of a clash of Meltem's modern thoughts and Haluk's patriarchal values. Hence, the plot structure is based on the fantasy because of Meltem's expectation of romance according to the dramatic structure of the conversation. In the end, the conflict resolution strategies are neglect response and win-lose orientation. Happiness is not promoted since the conflict is not resolved favorably.

**Syntax:** The sentences are active and mostly simple. There is only one complex sentence which is used by Haluk. He uses the conjunction "that" to assert his need in this conversation.

**Stylistic:** Meltem choice of words such as "special", "love", "hug", "share", "spend", and "together" are positive and impressive. However, Haluk's words are not as positive as he clearly articulates what he wants to do. His choice of words in dealing with the conflict is not favorable but very assertive. For example, he says

“you have been my wife for many years”, which implies that there is no need to do something special for her.

**Rhetoric:** Meltem’s voice and choice of words are associated with pathos in this conversation because she is in an attempt to persuade Haluk.

**Macrostructure:** Since the conversation between Haluk and Meltem indicates the importance of respect for women’s request within the family, the conversation holds the principles of Development Media Theory because this soap opera supports the existing government’s idea on elimination of violence against women in Turkey. In this regard, this conversation raises public’s awareness on respect for women. Similarly, according to the principles of the Feminist Theory, there should be gender equality. However, Haluk does not consider Meltem’s expectation.

## **Text 12**

### **Microstructure:**

Haluk: Look at that home...  
Our home is like a museum.  
Why is it too big?

Meltem: Haluk, our home is very beautiful and comfortable.  
I love it.

Haluk: Is it beautiful and comfortable?  
Don’t you see the bills such as electricity, water, etc.?  
We have different expenses. This home is very costly.

Meltem: Haluk, we stay in a housing estate.  
We benefit from many opportunities.  
There are gardens, pools, sports, activity centers, walking tracks, etc.  
Could you please stop complaining about our house?

Haluk: Our payments were not costly when we lived in our old flat.

Meltem: I like our new house. I enjoy a lot.  
Newness is good Haluk.  
We all want to stay here.  
You need to support our new style.

Haluk: I don’t want to hear even one word about this issue.  
(Haluk leaves).

**Semantic:** The covert/indirect message in the discourse above reveals a conflict between Meltem and Haluk. There is serious disagreement between them about the cost of bills in their new house. This conflict stems from a clash of modern thought and patriarchal values. Meltem expresses her warm admiration of newness of the house while Haluk states that he is not happy in their new house. The plot structure is based on the importance of family ties according to the dramatic structure of the conversation even though the conflict in the covert/indirect message are not resolved in a favorable way. The conflict resolution strategies employed is based on the exit response and win-lose orientation. This conflict is not resolved favorably because of Haluk's adherence to patriarchal and traditional values.

**Syntax:** The sentences are active because they all start with the subject and they are mostly simple. There is only one complex sentence created by Haluk. When he uses "when", he articulates that his payments are not costly in their old house.

**Stylistic:** Meltem's words such as "beautiful" and "comfortable" while she is describing the characteristics of their new house are positive and easy to be understood. She also uses the words such as "newness", "good", "new" and "lifestyle" while talking about modern standards. She generally prefers to provide impressive meaning about facts. However, Haluk's words such as "costly", "expense" to describe their new house are negative.

**Rhetoric:** Meltem's articulations show that there is ethos because she deals with the conflict in a calm manner. Since Meltem is a knowledgeable character, her articulations reflect her competence. She also provides pathos through her tone of



voice when she talks to Haluk in this conversation. Similarly, Haluk uses an interesting metaphor which is “our home is like a museum”. Haluk’s statement is associated with an exaggeration. He represents their new house as bigger than it really is in order to emphasize the cost of bills for this house.

**Macrostructure:** This conversation holds the principles of Development Media Theory because it raises public’s awareness on living in a housing estate, as the Turkish government heeds expansion of housing estates for the development in the society. According to the principles of Feminist Theory, women’s freedom and liberation should be maintained in the society. However, Haluk does not consider Meltem’s articulations in this conversation.

### **Text 13**

#### **Microstructure:**

Gönül: Haluk, Let’s talk about our business strategy.

Haluk: Our business strategy is to run a restaurant including a stone oven.

We’ll cook pitas.

Gönül: What are you talking about? As an entrepreneur in the 21<sup>st</sup> century, we need to adopt franchising.

We’ll make money. We’ll satisfy our customers.

Don’t worry! We have adopted it, before I retired from the company.

Haluk: I don’t want to pay 5TL for a tissue that the franchisor determines.

I also cannot accept an authorization granted by a franchisor.

I want to plan, implement and control everything alone.

Gönül: Franchising is the fastest-growing strategy. Why don’t you let us become a franchisee?

Haluk: I have decided. We’ll have a stone oven in our restaurant from now on.

**Semantic:** A conflict between Haluk and Gönül is revealed in the covert/indirect message. The dispute occurs when Haluk disregards her ideas. Haluk’s attitude towards Gönül can be associated with discrimination against women because his patriarchal and traditional views do not let women act independently. However,

Gönül wants to adopt franchising, a strategy that she knows is the fastest-growing strategy from her previous experiences as a business strategy. Haluk asserts that franchising is costly. The conflict is therefore not resolved favorably because the conflict resolution strategies are based on the exit response and win-lose orientation. Haluk's expressions demonstrate that he adheres to adopt a traditional business strategy while establishing a restaurant. On the other hand, Gönül supports the new business strategy called franchising which is widely preferred in a global world. The plot structure is based on the achievement according to the dramatic structure of this conversation.

**Syntax:** The sentences are active and mostly simple. However, there is only one complex sentence which is created by Gönül where she uses “before” as a conjunction in one of her sentences, her aim is to assert the strength of franchising.

**Stylistic:** The words used by Gönül such as “making money”, “satisfying customers”, and “the fastest-growing strategy” are positive while she is describing the characteristics of franchising. However, Haluk's words such as “stone oven” and “pita” reflect traditional values. He also provides an interesting adjective construction which is “a stone oven man” to show his preference for traditional cuisine.

**Rhetoric:** Gönül's articulations are associated with ethos when she talks about characteristics of franchising in this conversation because she is a knowledgeable woman. She also deals with the conflict in a calm manner when she talks to Haluk. In this regard, her choice of words and intonation are associated with pathos.

However, Haluk uses a metaphor called “a stone oven man” in order to indicate his adherence to traditional values.

**Macrostructure:** The conversation between Haluk and Gönül holds the principles of Development Media Theory because it raises public’s awareness on the using franchising as a business strategy, as the Turkish government heeds the importance of business strategies for development in the society. According to the principles of Feminist Theory, there should be gender equality However, Haluk does not take into account Gönül’s ideas in this conversation. He is in an attempt to impose restrictions on Gönül as a man defending superiority of men in the society.

#### 4.1.4.5 Comparison

The study provides analyses of macrostructures and microstructures of 20 episodes of Çocuklar Duymasın broadcasted in 2010 and 2013. A total of 31 conflicts in the covert/indirect messages in the selected episodes of Çocuklar Duymasın broadcasted in 2010 and 2013 were selected. 18 conflicts were chosen from the broadcasted in 2010 and 13 conflicts from the broadcasted in 2013. Table 4.12 presents the frequencies of 18 conflicts according to their responses and orientations to conflict in the broadcast of 2010.

Table 4.12: Conflict Resolution Strategies in 2010

<b>Text</b>	<b>Response To Conflict</b>	<b>Orientation To Conflict</b>
Text 1	Voice	Win-Win
Text 2	Voice	Win-Win
Text 3	Voice	Win-Win
Text 4	Voice	Win-Win
Text 5	Voice	Win-Win
Text 6	Loyalty	-
Text 7	Loyalty	-
Text 8	Loyalty	-
Text 9	Neglect	Win-Lose
Text 10	Neglect	Win-Lose

Text 11	Neglect	Lose-Lose
Text 12	Neglect	Lose-Lose
Text 13	Neglect	Win-Lose
Text 14	Neglect	Lose-Lose
Text 15	Exit	Win-Lose
Text 16	Exit	Lose-Lose
Text 17	Exit	Win-Lose
Text 18	Exit	Win-Lose

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When the responses and orientations to conflict are taken into consideration for 18 conflicts in the covert/indirect messages, there are 5 voice responses which have win-win orientation as an orientation to conflict. The number of loyalty responses is 2. There are 6 neglect responses. Considering the orientations to conflict, there are 3 win-lose orientations and 3 lose-lose orientations in the neglect responses. Lastly, the number of exit responses is 4. There are 3 win-lose orientations and 1 lose-lose orientation to conflict in the exit responses (See Table 4.12). Thus, Çocuklar Duymasın broadcasted in 2010 has four responses to conflict and three orientations to conflict as conflict resolution strategies.

Table 4.13 illustrates frequencies of 13 conflicts in the covert/indirect messages according to their responses to conflict and orientation to conflict in 2013.

Table 4.13: Conflict Resolution Strategies in 2013

<b>Text</b>	<b>Response To Conflict</b>	<b>Orientation To Conflict</b>
Text 1	Voice	Win-Win
Text 2	Voice	Win-Win
Text 3	Voice	Win-Win
Text 4	Voice	Win-Win
Text 5	Voice	Win-Win
Text 6	Voice	Win-Win
Text 7	Voice	Win-Win
Text 8	Loyalty	-
Text 9	Neglect	Lose-Lose
Text 10	Neglect	Win-Lose

Text 11	Neglect	Win-Lose
Text 12	Exit	Win-Lose
Text 13	Exit	Win-Lose

The responses and orientations to conflict are taken into account for 13 conflicts in the covert/indirect messages show that there are 7 voice responses which are based on win-win orientation. The number of loyalty response is 1. When the number of neglect responses is taken into consideration, there are 3 neglect responses. These neglects responses include 2 win-lose orientations and 1 lose-lose orientation. Lastly, there are two exit responses which are associated with win-lose orientation (See Table 4.13). In this regard, four responses and three orientations to conflict take place in *Çocuklar Duymasın* broadcasted in 2013.

When there is a conflict emerging from distinction between modernism and patriarchy, conflict resolution strategies in the covert/indirect messages are used. While dealing with the conflicts coming from modernism and patriarchy, the characters deal with the disputes according to their political, cultural, and social codes and gender roles. The conflict resolution strategies in the covert/indirect messages in this soap opera are under the influence of Turkish governments' laws and regulations for the selected episodes of this opera broadcasted in both 2010 and 2013.

When the analysis of microstructures in both 2010 and 2013 are taken into account, the research findings show that semantic analysis provides particular meanings for conflict and uses of conflict resolution strategies in the covert/indirect messages. The properties of syntax show that characters mostly prefer to use active sentences while

they are dealing with the disputes emerging from distinctions between modernism and patriarchy. Furthermore, characters prefer to use conjunctions in order to combine statements. The stylistics, which refers to the word choice, shows characteristics of words. There are always positive words, which are uttered by characters throughout the conflict resolution. When the rhetorical devices are taken into consideration, ethos, pathos, logos, and metaphor take place in both 2010 and 2013. As a result, *Çocuklar Duymasın* presents conflict resolution strategies in the covert/indirect messages in favorable way because conflicts in the covert/indirect messages raise public's awareness as it is stated in the analyses of macrostructures in both 2010 and 2013.

## Chapter 5

### CONCLUSION

This chapter provides the summary of the study, concluding remarks and suggestion for the further study. While discussing summary of the study, this section highlights the aims, literature review, theoretical framework, methods and research findings in order to provide important statements of the main points in the present study. Then, in the second section, research aims and the research findings are re-visited as guided by Development Media Theory, and Feminist Theory. The final section provides information based on the suggestion for further research.

#### 5.1 Summary of the Study

The study examines the presentation of over/direct and covert/indirect messages/characters, topics, and characters' gender in a soap opera called *Çocuklar Duymasın* produced in Turkey. The Turkish media are guided and controlled by laws and regulation enacted by the Turkish government. The Turkish governments have taken the responsibility for enacting the laws such as the Law No. 3984, the Law No. 6112, and a regulation like the Protocol. These laws and regulation affect messaging in Television series dealing with daily events about the life of the Turkish citizens. The laws and regulation reflect in their media productions such as this soap opera, *Çocuklar Duymasın*.

There are different representations of characters, overt/direct and covert/indirect messages, topics, and conflict resolution strategies in the covert/indirect messages in

this soap opera. Hence, this study is important as it is the first research which provides explanations of the scenarist and producer, Birol Güven about presentation of overt/direct and covert/indirect messages, characters, topics, characters' gender, and uses of conflict resolution strategies in the covert/indirect messages in *Çocuklar Duymasın*. The study is also important because it is the first study which examines the presentation of over/direct and covert/indirect messages/ characters, topics, and characters' gender in a soap opera called *Çocuklar Duymasın*. Furthermore, the study is the first research which examines the uses of conflict resolution strategies in the covert/indirect messages.

To achieve the aim of this study, a semi-structured interview with the scenarist and producer, Güven was conducted on March, 28, 2019, at 11 a.m., at Mint Production, in Istanbul. This will be done to obtain information on how he provides a common thread through overt/direct and covert/indirect messages, portrayal of characters, topics of the messages, and uses of conflict resolution strategies in the covert/indirect messages for 20 episodes of *Çocuklar Duymasın* broadcasted in both 2010 and 2013. Güven states that he has given more overt/direct messages than covert/indirect messages. His aim is not only to educate and inform the society, but also to obtain the financial support promised by the Turkish government. He further states that he mostly provides uses of conflict resolutions strategies for the problems which are resolvable. He contends that he includes daily issues in the scenes in the series. For him, the issues in the series should be consistent with real life. For example, he expresses that gas bill, electricity bill, national days, inflations, weather conditions, trends, social and political changes in Turkey are generally presented in this soap opera to demonstrate how characters cope with the problems in their lives while



they're dealing with the conflict in the society. In the interview, Güven points out that he creates specific characters for different purposes such as an ideal woman Meltem, a traditional and conservative man Haluk, a modern and liberal man Tuna, a dominant and modern woman Gönül, a philosopher Adem, a psychologist Idil, etc. in their different family types. After the semi-structured interview, the study presents that these characters portray the different plot structures of this soap opera while providing overt/direct and covert/indirect messages, and conflict resolution strategies in the covert/indirect messages. Thus, Güven's articulations show that this semi-structured interview provides relevant findings which are consistent with the results of content analysis and critical discourse analysis.

Similarly, to demonstrate how overt/direct and covert/indirect messages, characters, topics, and characters' gender plays out in the selected episodes of *Çocuklar Duymasın* broadcasted in 2010 on ATV and 2013 on Fox TV. The messages, characters, topics and characters' gender are analyzed through content analysis, independent-samples *t* test and interrater-reliability test (Cohen's kappa test). Finally, a critical discourse analysis (CDA) of the selected episodes of *Çocuklar Duymasın* broadcasted in 2010 and 2013 was conducted to examine the uses of conflict resolution strategies in the covert/indirect messages in the soap opera.

A review of literature regarding history of television, history of soap operas in the world was carried out in chapter 2 as well as the review of the dramatic structure of *Çocuklar Duymasın* in. Furthermore, the chapter focused on the importance of watching soap operas, history of television serials broadcasted in Turkey, modernism in Turkey, the laws and regulations enacted by Turkish governments for Turkish

radio and television broadcasting, articles about family, woman, and children in the Law No. 6112, articles about family, woman, and children in the Protocol, evaluation of articles about family, woman, and children in the Law No. 6112, evaluation of articles about family, woman, and children in the Protocol.

The theoretical framework of the study was also explained which is based on the principles of Development Media Theory and Feminist Theory for the purpose of media use, importance of conflict and conflict resolution, studies on resolving inter-family conflicts, family development and family types, and studies on *Çocuklar Duymasın*.

Two checklists were created to enhance the analysis of contents in the series. The first checklist was used to find out not only the frequencies and percentages of variables through crosstabs, but also the influences on messages, characters, topics and characters' gender through independent-samples *t* test. In this respect, this checklist included the variables such as messages, characters, topics, characters' gender, the Law No. 6112, and the Protocol. The second checklist was created for the interrater-reliability analysis. The purpose was to perform Cohen's kappa test for the data set of observer 1 and observer 2 to show whether two observers find reliable and valid results about variables or not.

The results of content analysis confirm that there are 80 overt/direct messages, which are uttered by the characters between August and December for the selected episodes of *Çocuklar Duymasın* in 2010 (See Table 4.1). However, there are 167 covert/indirect messages in total for the 20 episodes of *Çocuklar Duymasın* in 2010

(See Table 4.2). In this respect, the number of overt/direct messages is less than the number covert/indirect messages for the selected episodes of *Çocuklar Duymasın* broadcasted in 2010. In addition, there are 143 overt/direct messages which are uttered by the characters between September and December for the selected episodes of *Çocuklar Duymasın* in 2013 (See Table 4.4). On the other hand, there are only 16 covert/indirect in total for the 20 episodes of *Çocuklar Duymasın* in 2013 (See Table 4.5). The scenarist and producer Güven changes the way of presenting overt/direct and covert/indirect messages, and characters. The messages are given directly and openly as overt/direct messages by different characters for the selected episodes of *Çocuklar Duymasın* in 2013 in this soap opera. The overt/direct messages which are given for these episodes of *Çocuklar Duymasın* in 2010 are generally based on giving information about customs, manners, traditions and values of Turkish culture, beauty, ageing, health, personal development, occupation, idioms, famous people's sayings and specific issues (See Table 4.3). However, the way of presenting the messages changes in 2013. *Çocuklar Duymasın* which is broadcasted in the selected episodes during between September and December in 2013 on Fox TV has given more overt/direct messages directly than the selected episodes broadcasted between August and December in 2010 on ATV. Different characters give these messages directly and openly. Therefore, the topics such as information giving, personal development, etc. are also found out while examining the contents of these messages (See Table 4.6). Furthermore, Meltem, Haluk, Gönül and Tuna are the main characters who give overt/direct messages according to the Turkish government's perspective for the selected episodes of *Çocuklar Duymasın* in 2010. For example, Meltem gives 16.3% of the overt/direct messages, whereas Gönül gives 8.8% of the overt/direct messages (See Table 4.1). When the prominent male characters are taken

into consideration, Haluk speaks out 12.5% of the overt/direct messages whereas Tuna expresses 8.8% overt/direct messages in *Çocuklar Duymasın* broadcasted in 2010 (See Table 4.1). When the covert/indirect messages are taken into consideration, the main characters who give covert/indirect messages are Haluk, Meltem, Gönül, Duygu and Emine for the selected episodes of *Çocuklar Duymasın* broadcasted in 2010 according to the Turkish government's perspective. For example, the biggest percentage of giving covert/indirect messages among the male characters belongs to Haluk: 19.2% of the covert/indirect messages. Meltem gives 13.2% of the covert/indirect messages, whereas Gönül gives 6.6% of the covert/indirect messages in the serial. Emine and Duygu utter 5.4% of the covert/indirect messages (See Table 4.2).

When the overt/direct messages are taken into consideration in 2013, İdil, Adem, Meltem, Haluk and Tansel are the main characters who give overt/direct messages. For example, İdil gives 15.4% of the overt/direct messages. The philosopher Adem gives 11.2% of the overt/direct messages. Adem differentiates himself among other characters by expressing more interesting sayings and epigraphs of scientists, wise people, famous people, etc. Meltem gives 9.1% and Haluk gives 7.7% of the overt/direct messages, respectively. Tansel also gives 6.3% of the overt/direct messages for 20 episodes of *Çocuklar Duymasın* in 2013 (See Table 4.4). In addition, the main characters who give covert/indirect messages are İdil, Haluk, Adem and Gönül. For example, İdil utters 31.3% of the covert/indirect messages whereas Haluk gives 25% of the covert/indirect messages; Adem gives 18.8% of the covert/indirect messages, Gönül also gives 12.5% of the covert/indirect messages in *Çocuklar Duymasın* broadcasted in 2013 (See Table 4.5). Moreover, the percentages

of the topics such as information giving (57.5%) and occupation (17.5%) in the overt/direct messages are greater than the topics that are information giving (34.1%) and occupation (13.2%) in the covert/indirect messages for the selected episodes of *Çocuklar Duymasın* in 2010. The percentage of personal development is 8.8% in the overt/direct messages whereas the percentage of this topic is 18.6% in the covert/indirect messages. The percentage of beauty, ageing and health is 5% in the overt/direct messages. However, the percentage of beauty, ageing and health is 9.6% in the covert/indirect messages of *Çocuklar Duymasın* in 2010. The percentage of idioms is 3.8% whereas the percentage of famous people's sayings is 2.5% in the overt/direct messages of *Çocuklar Duymasın* broadcasted in 2010. When the percentage of customs and attitudes is taken into account, it is 5% of the overt/direct messages. On the other hand, the percentage of customs and attitudes in the covert/indirect messages is 24.6% of *Çocuklar Duymasın* broadcasted in 2010 (See Table 4.3).

The highest percentage belongs to the topic called information giving both in the overt/direct and covert/indirect messages. The percentage of this topic in the overt/direct messages is 35.7% whereas the percentage of this topic in the covert/indirect messages is 31.3%. The percentage of the idioms in the overt/direct messages is 15.3%. When the personal development is taken into consideration as a topic, the percentage of this topic in the overt/direct messages is 14%. On the other hand, the percentage of personal development in the covert/indirect messages is 25%. The percentage of beauty, ageing and health in the overt/direct messages is 11.9% whereas the percentage of this topic in the covert/indirect messages is 6.3%. The percentage of the famous people's sayings is 7%. The percentage of occupation

both in the overt/direct and covert/indirect messages is 6.3%. In case of the men's hobbies in the serial for the selected episodes of *Çocuklar Duymasın* broadcasted in 2013, the percentage of this topic in the overt/direct message is 5.6%. On the other hand, the percentage of men's hobbies in the covert/indirect messages is 12.5%. Lastly, the percentage of women's hobbies is 4.2% in the overt/direct messages whereas the percentage of this topic is 18.8% in the covert/indirect messages (See Table 4.6). Thus, for the selected episodes of *Çocuklar Duymasın* in 2013, the percentages of the topics such as beauty, ageing and health, idioms, famous people's sayings and information giving in the overt/direct messages are greater than the percentages of these topics in the covert/indirect messages (See Table 4.6).

Furthermore, when independent-samples *t* test is run for data in SPSS 22.0 software, results of the independent-samples *t* test show that there is a statistically significant relationship between the law and regulation, and messages because *p* value is equal to 0.000 which is lower than 0.005. There is also a statistically significant effect on characters because *p* value of characters is equal to 0.000. However, there is not a statistically significant effect on both characters' gender and topics because of the higher *p* values of these two variables which are 0.174 and 0.926, respectively (See Table 4.7). Lastly, the interrater-reliability test results confirm that the value of kappa is equal to 0.975, which represents an almost perfect strength of agreement for messages when two observers' data set are taken into account (See Table 4.8). The value of kappa is equal to 0.957, which represents an almost perfect strength of agreement for topics determined (See Table 4.9). Since the values of kappa are equal to 1 for characters and gender of characters, there are almost perfect strength of agreements for these variables (See Table 4.10 and 4.11).

The critical discourse analysis is done to examine conflict resolution strategies in the covert/indirect messages for the selected episodes of *Çocuklar Duymasın* broadcasted in both 2010 and 2013. 18 selected conflicts in the covert/indirect messages in 2010 show that there are 5 voice responses. In these voice responses, there are 5 win-win orientations. The number of loyalty response is 3. When the neglect response is considered, there are 6 neglect responses. There are 3 win-lose and 3 lose-lose orientations in these neglect responses. Lastly, the number of exit responses is 4. When the number of orientations to conflict is considered, there are 2 win-lose orientations and 1 lose-lose orientation to conflict take place (See Table 4.12). There are 13 conflicts in the covert/indirect messages in 2013. When the conflict resolution strategies are analyzed, the number of voice response is 7. There are 7 win-win orientations in these voice responses. The number of loyalty response is 1. There are 3 neglect responses. When the number of orientations to conflict is taken into account, there are 2 win-lose orientations and 1 lose-lose orientation to conflict in these neglect responses. The number of exit response is 2. Two orientations to conflict in these exit responses refer to win-lose orientation (See Table 4.13).

The 20 episodes of *Çocuklar Duymasın* broadcasted in 2010 is under the influence of the Law No. 3984 whereas 20 episodes of *Çocuklar Duymasın* broadcasted in 2013 under the influence of the Law No. 6112 and the regulation called the Protocol. The conflict resolution strategies, which are four responses and three orientations to conflict in the covert indirect messages take place due to the modern thoughts and patriarchal values in both 2010 and 2013. Thus, *Çocuklar Duymasın* uses the conflict resolution strategies in its scenario.

When the analysis of microstructures for *Çocuklar Duymasın* for the selected episodes of *Çocuklar Duymasın* broadcasted in both 2010 and 2013 are taken into account, the semantic analysis reveals details about the conflicts and conflict resolution strategies in the covert/indirect messages. When features of syntax are taken into consideration, characters mostly prefer to use active sentences. If these characters deal with the conflicts in the covert/indirect messages, they emerge from modernism and patriarchy. The analyses of microstructures for the selected episodes of *Çocuklar Duymasın* in both 2010 and 2013 also reveal that characters generally use conjunctions to combine propositions in a logical and consistent way. When the word choices of characters are taken into account, they generally use positive words not only for 20 episodes of *Çocuklar Duymasın* in 2010, but also for 20 episodes of *Çocuklar Duymasın* in 2013. Lastly, ethos, pathos, logos, and metaphor are generally preferred as rhetorical devices throughout the conflict resolution in the covert/indirect messages in both 2010 and 2013.

## **5.2 Concluding Remarks**

*Çocuklar Duymasın* is a soap opera which reflects the Turkish government's laws and a regulation in its scenario. The study benefits from the Development Media Theory. In this theory, if there is a media support for an existing government, media generally become supportive rather than critical in order to fulfill particular duties in social, cultural and political lives of people. Thus, media mostly carry out positive development tasks by giving priorities to the issues, which are very important in people's lives (McQuail, 1987). When the scenario of *Çocuklar Duymasın* is considered, the overt/direct and covert/indirect messages, characters, topics, and characters' gender and uses of conflict resolution strategies are under the influence of the Turkish governments laws and a regulation by presenting different plot structures



like family and group ties, achievement, love and romance, etc. in this soap opera. *Çocuklar Duymasın* as a media product supports the existing government through the articulation of more overt/direct messages than the covert/indirect messages. The characters who utter these messages have different knowledge, information, skills, abilities and education level to provide education and information through their messages. Thus, the way of giving messages is very important in this soap opera.

When examining the overt/direct and covert/indirect messages, characters, topics, and characters' gender in *Çocuklar Duymasın*, the Feminist Theory proposed by Hooks (2000) is also used to discuss the political, cultural and social codes, gender roles and characters reactions to the modern thoughts and patriarchal values according to the principles of the theory. When the waves of feminism are taken into account, it is expressed that there are three waves of feminism which are the first-wave of feminism, the second wave of feminism, and the third wave of feminism in the literature. The first wave of feminism, which supports the right of suffrage for political equality, is not directly presented through representations of female characters in *Çocuklar Duymasın*. The principles of the second wave of feminism which are legal and social equality for women's liberty are mostly presented through the depictions of Meltem, Duygu and Idil. These characters usually defend equality and freedom for women in the society. The fundamentals of the third wave of feminism are provided by portraying the characters who are Gönül and Emine in this soap opera. These women show resistances to standards which prevent women from exercising individual choices in a patriarchal society. Thus, female representations in this soap opera are examined according to the principles of three waves of feminism

in this study because female characters reflect principles of waves in their overt/direct and covert/indirect messages.

The Turkish government's laws and a regulation also influence the presentations of conflict resolution strategies in the covert/indirect messages of *Çocuklar Duymasın*. The Development Media Theory proposed by McQuail (1987) works well because the conversations among characters raise public's awareness through the Turkish government's laws and a regulation for development in the society. In this regard, the study shows that *Çocuklar Duymasın* includes four responses and three orientations to conflict as conflict resolution strategies in its scenario in order to demonstrate efforts while resolving the conflicts. When there are conflicts which are not resolved between a traditional character and modern characters, these modern characters form a union by using logical reasons in order to make the traditional character Haluk negotiate with them as soon as possible. Thus, the conflicts between characters are generally resolved in a favorable way due to the existence of their union.

While examining the conflict resolution strategies in the covert/indirect messages, the Feminist Theory is also taken into account to show how the characters are portrayed according to their political, cultural and social codes, and gender roles through the constructions of plot structures in *Çocuklar Duymasın*. For example, different feminist women portrayals show how they respond to the conflicts emerging from modernism and patriarchy. As it is stated earlier, there are different kinds of feminism which are liberal feminism, radical feminism, marxist/socialist feminism, black/womanist feminism, chicana feminism, native American feminism,

Asian-American feminism, existential feminism, multicultural feminism, ecofeminism, and postmodern feminism in the literature. When *Çocuklar Duymasın* is considered, liberal feminism, radical feminism, and postmodern feminism take place through representations of female characters. In this regard, the study benefits from three kinds of feminism while defining the female characters in the plot structure of *Çocuklar Duymasın*. For example, the character of Meltem is depicted not only as a modern character, but also a liberal feminist woman. When Meltem's overt/direct and covert/indirect messages, and conflict resolution strategies are considered, she is depicted as a woman having adherence to freedom and equality for both personal autonomy and development as a liberal feminist. Meltem's daughter, Duygu is a young liberal feminist woman defending principles of liberal feminism because her role model is Meltem in her life.

Another important female character supporting freedom and equality for the well-being of women in the society is a liberal feminist woman, Idil. When Gönül is taken into consideration, she is portrayed as a radical feminist woman because she generally attempts to put an end to a system of society in which men hold the power and women are largely excluded from it. Gönül also addresses three types of oppressions, which are individual, institutional, and societal/cultural. Thus, she defends the necessity of personal feelings, thoughts and opinion for equality and development in the society. Lastly, Emine is depicted as a post-feminist woman in this soap opera. She mostly refuses masculine notions, which prevent her from exercising individual experiences. She is represented as a long-suffering woman who shows patience in spite of oppressions especially caused by male characters in this

soap opera. Thus, depictions of female characters are interpreted according to the kinds of feminism in this study.

When the important issues in feminism are taken into account, the study points out that stereotype, discrimination, and patriarchy are serious concerns. Since the Feminist Theory indicates the faults of these important issues in a disapproving way, the study attempts to show adverse effects of these three important issues on women by focusing on representations of female characters in *Çocuklar Duymasın*. For example, the female character Gönül mostly criticizes stereotypes of the women which consist of fixed and oversimplified ideas in this soap opera. Her refusal comes from principles of radical feminism because she denies male supremacy and superiority. The characters such as Meltem, Duygu, and Idil mostly assert that there should not be discrimination against women in the society because they are liberal feminists supporting equality and freedom for women. When patriarchy is taken into consideration, its dominant values are generally addressed by Gönül and Emine. For a radical feminist woman Gönül, the only way of eliminating patriarchal society is to dispute validity of norms, procedures, institutions and traditional gender roles. Thus, she does not accept oppressions imposed by male characters in *Çocuklar Duymasın*. Emine is depicted to express the unfavourable effects of masculine notions emerging from patriarchal values because she is a post-feminist woman. In this regard, each woman is created intentionally to express the elimination of these three important issues for gender equality.

In conclusion, *Çocuklar Duymasın*, which is offered by the scenarist and producer Güven provides not only overt/direct and covert/indirect messages, but also conflict

resolution strategies in the covert/indirect messages through different characters according to their distinctive codes in different family types in order to raise public's awareness on family protection, women's rights, child development, personal development, education, employment, etc.

### **5.3 Suggestion for Further Research**

Considering that this study examines twenty episodes of *Çocuklar Duymasın* broadcasted in 2010 and in 2013 on two different channels on TV, future studies should adopt content analysis to explore the use of direct and indirect messaging in TV serials shown on on-demand streaming platforms such as Puhu TV, Blu TV, Netflix, etc (Karaduman, 2018). This study should also explore the covert/indirect messages imbedded following the Turkish government's regulations.

Such studies will make important contributions. First, it will provide insights on TV serials in general and secondly, it will contribute to the literature on covert/indirect messaging inbedded in TV serials as a result of government ruling across the world.

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## **APPENDICES**

## **Appendix A: The Protocol**

### **Collaboration Protocol between The Ministry of Family and Social Policies and The Ministry of Culture and Tourism**

#### **CHAPTER 1**

##### **Purpose, Scope, Foundation, Responsibility and Definitions**

###### **Purpose**

**ARTICLE 1 – (1)** In the framework of collaboration between the Ministry and Family and Social Policies and the Ministry of Culture and Tourism, the purpose of this Protocol is to preserve family structure and values; to provide participation of woman, child, young, old, disabled, veteran, martyr and their relatives in social and cultural life in order to hand down to the next generations in a healthy way; to acquire social and cultural values; to prevent discrimination against woman; to protect and develop human rights and social status of woman; to raise public awareness of this issue and to strengthen social support services.

###### **Scope**

**ARTICLE 2 – (1)** This Protocol conveys essences of collaboration for the participation of family, woman, child, young, old, disabled, veteran, martyr and their relatives in social and cultural life, acquisition of social and cultural values and reinforcement of social support services.

###### **Legal Foundation**

**ARTICLE 3 – (1)** The Protocol is prepared on the bases of The Decree Law No. 633 by the Ministry of Family and Social Policies and the Ministry of Family and Social

Policies and the Decree Law No. 4848 made by the Ministry of Culture and Tourism for organizations and duties.

#### Responsibility

ARTICLE 4 – (1) Both parties are equally competent to and responsible for enforcing the Protocol.

#### Definitions

ARTICLE 5 – (1) The term “ministry” is associated with the Ministry of Family and Social Policies and the Ministry of Culture and Tourism in this Protocol.

## **CHAPTER 2**

### **Parties**

#### **Parties**

ARTICLE 6 – (1) The parties, which are involved in this Protocol, are the Ministry of Family and Social Policies and the Ministry of Culture and Tourism.

## **CHAPTER 3**

### **Collaboration Issues, Obligations**

#### **Collaboration Issues**

ARTICLE 7 – (1) The ministries cooperate with each other for the subjects below;

1. To provide courses, concerts and activities to individuals and family members for the improvement of their sociocultural levels; to ensure support of cartoons and animations reflecting cultural values for child and adults,

2. To support production of scenario and movies including issues about family, woman, child, young, old, disabled, veteran, martyr, etc.,
3. To organize a competition for the scenario of plays in theatre and movies which present issues about family, woman, child, young, old, disabled, veteran, martyr and their relatives,
4. To organize a regular festival which is family oriented for the plays, movies, etc. in every year,
5. To prioritize disabled, old, veteran, and harmed citizens while providing public services which are provided by the Ministry of Culture and Tourism in every space; to organize movie houses; theatre halls; art galleries and concert halls according to the conditions of disabled and old citizens for the permanent benefit of them,
6. To provide social support and services to the distinguished artists in branch of culture and art when they have socio-economic difficulties.

#### Obligations

ARTICLE 8 – (1) The obligations of two parties in this Protocol are presented below.

- a) Obligations of the Ministry of Culture and Tourism;
  1. To employ the sufficient and appropriate personnel in the work force in order to provide distinctive courses based on art to individuals specified in the Protocol,
  2. To procure required equipment and materials throughout the courses,
  3. To encourage studies on the participation of individuals to social, cultural and artistic activities for occupational life,

4. To prepare certificates for participants who complete the courses,
5. Ministry is responsible for admitting at least 10 tickets free of charge if they are demanded for each program organized by art institutions at the end of the season,
6. To assign the task to the artists in concert, competition, festival, etc.,
7. To support financially projects including issues such as family, gender equality, violence against women and violence within the family throughout the production and after production in order to promote the well-being of cinema sector in terms of education, investment, entrepreneurship, production, distribution and exhibition controlled by General Directorate of Cinema,
8. To include gender equality as a theme in theatrical productions provided by General Directorate of State Theaters and General Directorate State Opera and Ballet, and in concerts and performances presented by General Directorate of Fine Arts, and to organize specific activities for celebrations of important days and weeks through these productions,
9. To work on studies in order to prevent children and teens from having e-addiction by raising social and cultural activities for social, cultural and inter family communication,
10. To provide participation in museums and other activities controlled by the Ministry without any payment due when individuals benefit from services of units in the Ministry for important dates,
11. To exhibit materials in order to raise the awareness of activities performed by the Ministry of Family and Social Policies such as foster care system, adoption, violence prevention, etc., and introduce employment policy of the



Ministry of Family and Social Policies in theaters, libraries, opera and touristic services promoted by the Ministry,

12. To guide the distinguished artists in branch of culture and art like cinema when they are deprived of being employed and benefiting from social security services due to elderliness and health issues.

b) Obligations of the Ministry of Family and Social Policies

1. To determine relatives of family, woman, child, young, disabled, old, veteran and martyr who either live in the headquarters of the Ministry or benefit from the services of the Ministry in order to ensure continuity and accessibility,
2. To inform personnel about characteristics of individuals for the courses determined in the framework of the Protocol,
3. To provide guidance and counseling, rehabilitation and treatment with the help of cooperation throughout the training,
4. To make a strategic plan including working methods and schedule in order to provide the training calendar to the relevant ministry,
5. To organize rooms and saloons for the course, concert, performance and activities controlled by the Ministry,
6. To support financially projects including issues such as family, gender equality, violence against women and violence within the family throughout the production and after production in order to promote the well-being of cinema sector in terms of education, investment, entrepreneurship, production and exhibition controlled by General Directorate of Cinema, and to provide information utility to the relevant ministry,

7. To include gender equality as a theme in theatrical productions provided by General Directorate of State Theaters and General Directorate State Opera and Ballet, and in concerts and performances presented by General Directorate of Fine Arts, and to organize specific activities for celebrations of important days and weeks through these productions,
8. To sustain coordination with the relevant ministry in order to guide the distinguished artists in the branch of culture and art like cinema when they are deprived of being employed and benefiting from social security services due to the elderliness and health issues.
9. To support and permit researches based on the issues such as family, gender equality and disadvantages of violence in the headquarters and institutions of relevant ministry.

## **CHAPTER 4**

### **Miscellaneous Provisions**

#### **Alteration**

**ARTICLE 9** – (1) When one of the parties makes a change in the Protocol, this party reports the change in a written way. Changes in the Protocol are made jointly.

#### **Duration and Abolishment**

**ARTICLE 10** – (1) There is not a limitation for the duration of the Protocol. When one of the parties informs another party about reasons through a written report or a written agreement, the Protocol is abolished.

#### **Resolution of Incompatibilities**

**ARTICLE 11** – (1) The incompatibilities between parties while applying the Protocol are resolved through mutual negotiations.

**Execution**

**ARTICLE 12** – (1) The Protocol prepared as 2 copies was signed on March 26, 2012 and has been executed since the signature date.

**Appendix B: The semi-structured interview with the scenarist and producer Birol Güven on March 28, 2019 at 11 a.m. at Mint production in Istanbul is presented below:**

**Researcher:** Hello! Dear Mr. Güven. Before starting the interview, I would like to express my deepest gratitude for the interview with you.

**Birol Güven:** Welcome! It's my pleasure.

**Researcher:** How would you like to describe main features of Çocuklar Duymasın?

**Birol Güven:** Firstly, I want to say that there was not an awareness when writing the scenario and producing the serial at the beginning. When we did our job, we performed it without knowing. I can easily say this point to you. The explanations of one, producing this serial may not be true. However, your expectations and audiences' interpretations are more reliable than my explanations. I think in this way.

**Researcher:** Why do you think like that?

**Birol Güven:** I think like that because an artist may not express what she/he does it. In my opinion, I did not know what I was doing when Çocuklar Duymasın was firstly produced. I did not have a detailed proposal. I did not have a plan. Every scenarist writes a scenario without a specific plan and program. Honestly, I can say something special to you when I look back.

**Researcher:** What would you like to articulate Mr. Güven?

**Birol Güven:** If you made the interview with me in the first years of Çocuklar Duymasın, I would say that "we have done it well so it is OK.". Now, I can easily say that Çocuklar Duymasın is a serial portraying an

ordinary Turkish human being who comes into conflict with modernism. All serials written by me even depict conflict emerging from modernism because I grew up in a small town. There were always innovations when I was a child. I was raised in public where people came into conflict with innovations and newness. I was born in 1964. I was a teen in 1980s. In my opinion, Turgut Özal's policies were beneficial and favorable in order to promote newness in those years. He led to a change in society's paradigm. I experienced these changes. The things, which were never in our lives before, suddenly started taking place. I always observed that men were prone to deny newness. The men surrounding my environment always refused to accept innovations. On the other hand, women were more open to accept changes. In this respect, the comfort has begun to exist in our lives. However, men also denied the comfort. For example, men living in those years always stated that newness never took place in the society. I would like to give you one more example. In a small town in which I grew up, people use such a saying "Has it also been available in your mother's house?" when a wife wants a small thing from her husband. I think, it summarizes what I mean to you. I can also say that *Çocuklar Duymasın* is the first serial depicting the exchange of ideas within the family in Turkey. There was not such a serial including such an exchange before *Çocuklar Duymasın*.

**Researcher:** Is it the factor leading to a successful serial?

**Birol Güven:** Since this serial shows the exchange of ideas between children and

their parents at the beginning of 2000s, it is very important because this exchange could not be accepted easily in those years. For example, in my childhood, I was taught that a child had to obey whatever she/he was told by her/his parents without a judgment. I was also taught that a child did not have a right to speak to the parents. However, children speak to their parents in *Çocuklar Duymasın* even though their father is not tolerant. Haluk who is children's father in the serial is not authoritarian and fascist but these characters have a conflict. *Çocuklar Duymasın* always depicts the Turkish family coming into conflict. *Çocuklar Duymasın* also presents the democracy within the family. Furthermore, there is one argument about *Çocuklar Duymasın*. It is not my idea. The academicians state that a Turkish man always desires to marry a woman who is belonging to an upper class than him. For these academicians, this is a dream of a Turkish man. They told me that I have achieved to depict the desire of a Turkish man in *Çocuklar Duymasın* when we consider Meltem and Haluk. I did it unconsciously. In this serial, Haluk is a real Turkish man, whereas Meltem is an ideal woman.

**Researcher:** Why do you prefer to present different family types such as a nuclear family, a blended family, etc. in *Çocuklar Duymasın*?

**Birol Güven:** My aim is to present conflicts among characters rather than family types. I cannot write a scenario without a conflict. Whatever scenario I write, I always include women vs. men in the same content. The more I find out a conflict belonging to different profiles in *Çocuklar Duymasın*, the more I produce conflicts in this soap opera. I can

express it like that. For me, friendship and love are unreasoning. In other words, there is not a reason for them. Friendship and love cannot be expressed by using “because”. Both of them are unique. If you are able to express them by providing a reason, both friendship and love are not real. In this respect, love and friendship of my characters are unreasoning in *Çocuklar Duymasın*. In my opinion, human beings never seek for a reason when they really love and when they have a true friendship. When you have a reason, you can abandon easily. In a true friendship, there is not rationality. You may select your colleague in a rational way but you cannot determine a true friendship by using a reason or logic. I do not have a reason to be a friend of one in my life. Thus, my characters act like me in *Çocuklar Duymasın*. When there is an unreasoning friendship between characters, it is easy to find a conflict. Thus, I worked very hard while portraying the relationship between characters. For example, Meltem and Haluk are individuals who should not come together rationally. All my characters come into conflict with Haluk. Others generally form a union against Haluk. Our serial is mainly depicted through the character of Haluk. Therefore, Haluk is the only person who addresses Gönül as “the dominant aunt”. There is not a person who uses this utterance like Haluk. Gönül is defined as dominant according Haluk’s point of view. Gönül never accepts it. There is also another nickname called “zero”. Haluk uses this nickname for Tuna. These nicknames are associated with accusations which are used by Haluk. Thus, all characters come into conflict with Haluk.

**Researcher:** How are the characters portrayed while resolving conflicts between them in *Çocuklar Duymasın* like İdil who is a psychologist and Adem who is a philosopher?

**Birol Güven:** In the very old Turkish culture, people did not need a psychologist because men used to resolve their problems in a coffee house, whereas women used to resolve their problems in front of their houses. The psychologist begins to exist due to urbanization. There is a need of psychologist in urban areas. People do not need a psychologist in small towns. People resolve their problems alone in rural areas. Since Haluk is a traditional character, there is humor when he and the psychologist, İdil come together in *Çocuklar Duymasın*. There is always a representation of a psychologist in *Çocuklar Duymasın*. The psychologist, İdil is depicted to restore a friendly relation between characters. Additionally, Adem is represented as a wise man to show how my perspectives and ideas are evolved. He reflects my gradual change between 2009 and 2017. In order to indicate the importance of wisdom, I have created this character. I like writing scripts for a wise man. If I produce a new serial, I will only use these wise men.

**Researcher:** Did you give more overt/direct messages than covert/indirect messages in *Çocuklar Duymasın*? I also want to ask how do you give overt/direct and covert/indirect messages, characters, topics, and characters' gender in *Çocuklar Duymasın* according to the Law No. 6112 made by the government in 2011 and the Protocol signed



between the Ministry of Family and Social Policies and Ministry of Culture and Tourism in 2012?

**Birol Güven:** I give information to the audiences. I define television as the greatest school of the world. There should be a public utility in a soap opera.

**Researcher:** Why would you like to include daily issues, trends, social and political changes in Turkey while giving overt/direct messages?

**Birol Güven:** There is a power in my hand as a producer and scenarist. I can quickly influence audiences through a media product. I do it properly. I share the information and economic, political and social changes in Turkey. There is a link between the real life and Çocuklar Duymasın. For example, the gas bill, electricity bill, the laws enacted by the government, issues of women and men, etc., are included in the scenario of this serial. Keeping audiences informed is related to conditions in real life. The Ministry of Justice has given me a call to give a direct message to the audiences in Çocuklar Duymasın. When it takes place, it ruins the nature of work. Thus, I would like to say that if giving greater knowledge is natural, it is associated with cinematography. It is very nice. On the other hand, if there is intervention while informing the audience, it is didactic. This information cannot be chic but the audiences are informed. Some people are not comfortable with this situation because the nature of serial is ruined. However, the utility is not ruined. It is completely provided.

**Researcher:** Did you inform the audiences in order to educate them? Did you give

these messages according to the to the Law No. 6112 in 2011 and the Protocol in 2012 to be financially supported by the state?

**Birol Güven:** Yes, I informed the audiences in order to educate and give information to the about events in their environment because my aim was to obtain the fund as it was stated through the Law No. 6112 in 2011 and the Protocol in 2012. Therefore, it was the main reason why I educated and informed the audiences in Çocuklar Duymasın. I am still waiting for this financial support for Çocuklar Duymasın. I support this fund for Çocuklar Duymasın. Although the Ministry of Family and Social Services has made an attempt to solve this issue, I am still waiting for RTUK's approval to get the fund for Çocuklar Duymasın. I have expected that RTUK would make the final decision. However, it is not resolved. In order to resolve this problem, the criteria in the regulation should be defined properly by the RTUK. I think, academicians may collaborate with the RTUK because there is not any producer who has obtained this fund yet.

**Researcher:** Could you explain uses of conflict resolution strategies in this serial?

**Birol Güven:** While presenting conflict among characters, I consider contradictions among them. I mostly resolve the conflicts in this soap opera because I include conflicts, which are resolvable. In other words, I generally resolve the conflict between characters before I write the scenario. However, there is a conflict which is never resolved. It comes from Meltem's expectation because she always wants her husband Haluk to be romantic. The conflict between them is never resolved, and will be never settled in future. If I resolve this conflict between them, there

can be a problem of maintainability for Çocuklar Duymasın. Television is a product which creates expectation for audiences. If these expectations are not satisfied, the audiences will watch it. Thus, I do not resolve this specific conflict between Meltem and Haluk.

**Researcher:** Why is Meltem mostly represented as a solver of conflict in Çocuklar Duymasın?

**Birol Güven:** I mostly represent Meltem as a solver of conflict because she is ideal. If Haluk resolved the conflict, there would be inconsistency in further episodes. The character of Meltem is not real. She is surreal. When we consider Meltem's physical features and the way she responds to a fact, the population of women like Meltem is very low in the Turkish society.

**Researcher:** What would you like to articulate about Çocuklar Duymasın which will be broadcasted in future?

**Birol Güven:** Çocuklar Duymasın will not be broadcasted after May in 2019. We all get tired. Each episode has consisted of 140 minutes for two seasons. We have produced 140 minutes for an episode in each week for two years. When we compare the duration of episodes produced in two years with the duration of episodes broadcasted in the U.S., it means that our working period is automatically equals to 14 years in Turkey. We need to have a rest because the duration of serials in the U.S. is approximately between 20 and 25 minutes.

**Researcher:** Are you planning to broadcast Çocuklar Duymasın again? When will we see it on TV in future?

**Birol Güven:** Çocuklar Duymasın matures over time. Then, we aim to take action to

broadcast it on TV. Therefore, I really do not know when it will be broadcasted again. I am sure we will produce it in future. As I have said before in media, Çocuklar Duymasın will be broadcasted in 2025. I can say that Çocuklar Duymasın will be on TV again when it is needed. We will suddenly appear on TV at one night again. I like short breaks because these short breaks change stories and characters. For example, my characters will be older. The world will also change. I think, Çocuklar Duymasın which may be broadcasted in 2030 will include a robot having conversations with old characters. We will see how these things will be certainly depicted in future. We will do these things in the exact date of future. I do not prefer to include a flashforward. We will be able to watch how an ordinary Turkish family will live in 2030.

**Researcher:** Thank you very much for your valuable expressions. I am very grateful.

**Biröl Güven:** You're welcome.

## Appendix C: Tables

Table 4.1: Characters of Overt/Direct Messages in 2010

<b>Characters</b>	<b>The Percentages</b>	<b>The Frequencies</b>
Meltem	16.3	13
Haluk	12.5	10
Duygu	6.3	5
Emre	5	4
Teo	2.5	2
Kemal	3.8	3
Emine	5	4
Hüseyin	5	4
Şükrü	3.8	3
Gönül	8.8	7
Tuna	8.8	7
İsmail	3.8	3
Sinan	6.3	5
Tolga	5	4
Selçuk	3.8	3
Orçun	3.8	3
<b>Total</b>	<b>100</b>	<b>80</b>

Table 4.2: Characters of Covert/Indirect Messages in 2010

<b>Characters</b>	<b>The Percentages</b>	<b>The Frequencies</b>
Meltem	13.2	22
Haluk	19.2	32
Duygu	5.4	9
Emre	4.8	8
Teo	1.8	3
Kemal	3	5
Emine	5.4	9
Hüseyin	4.2	7
Şükrü	3	5
Gönül	6.6	11
Tuna	3.6	6
İsmail	3	5
Sinan	1.2	2
Tolga	2.4	4
Selçuk	2.4	4
Orçun	3	5
Engin	1.8	3
Yasemin	1.2	2
Nurten	4.8	8
Menderes	2.4	4
Tayyar	3.6	6
Hatice	1.8	3

Canan	2.4	4
<b>Total</b>	100	167

Table 4.3: Topics of Overt/Direct and Covert/Indirect Messages in 2010

Topics	Per. & Freq. of Overt/Direct M.		Per. & Freq. of Covert/Indirect M.	
	Per.	Freq.	Per.	Freq.
Beauty, Ageing and Health	5	4	9.6	16
Personal Development	8.8	7	18.6	31
Occupation	17.5	14	13.2	22
Idioms	3.8	3	–	
Famous People's Sayings	2.5	2	–	
Customs & Attitudes	5	4	24.6	41
Information Giving	57.5	46	34.1	57
<b>Total</b>	100	80	100	167

Table 4.4: Characters of Overt/Direct Messages in 2013

Characters	The Percentages	The Frequencies
Meltem	9.1	13
Haluk	7.7	11
Duygu	1.4	2
Emre	4.9	7
Teo	2.1	3
Kemal	2.8	4
Emine	3.5	5
Hüseyin	2.1	3
Şükrü	1.4	2
Yakup	1.4	2
Gönül	4.9	7
Tuna	5.6	8
İsmail	2.8	4
İdil	15.4	22
Tansel	6.3	9
Melis	4.2	6
Ece	2.1	3
Adem	11.2	16
Yamaç	2.1	3
İdris	2.1	3
Didem	2.8	4
Tayyar	4.2	6
<b>Total</b>	100	143

Table 4.5: Characters of Covert/Indirect Messages in 2013

<b>Characters</b>	<b>The Percentages</b>	<b>The Frequencies</b>
Meltem	6.3	1
Haluk	25	4
Duygu	6.3	1
Gönül	12.5	2
İdil	31.3	5
Adem	18.6	3
<b>Total</b>	<b>100</b>	<b>16</b>

Table 4.6: Topics of Overt/Direct and Covert/Indirect Messages in 2013

<b>Topics</b>	<b>Per. &amp; Freq. of Overt/Direct M.</b>		<b>Per. &amp; Freq. of Covert/Indirect M.</b>	
Beauty, Ageing and Health	11.9	17	6.3	1
Personal Development	14.0	20	25	4
Occupation	6.3	9	6.3	1
Idioms	15.4	22	–	
Famous People's Sayings	7	10	–	
Women's Hobbies	4.2	6	18.8	3
Men's Hobbies	5.6	8	12.5	2
Information Giving	35.7	51	31.3	5
<b>Total</b>	<b>100</b>	<b>143</b>	<b>100</b>	<b>16</b>

Table 4.7: Results of the Independent-Samples *t* Test

<b>Variables</b>	<b>T Statistics</b>	<b>Sig. (2 Tailed)</b>
Messages	13.847	0.000
Characters	(-9.623)	0.000
Gender	1.363	0.174
Topics	(-0.093)	0.926

Table 4.8: Kappa Statistics for Messages

<b>Valid Cases</b>	<b>Kappa Value</b>	<b>Asymp. Std. Error<sup>a</sup></b>	<b>Approx. T<sup>b</sup></b>	<b>Approx. Sig.</b>	<b>Strength of Agreement</b>
406	0.975	0.011	19.652	0.000	Almost Perfect

Table 4.9: Kappa Statistics for Topics

<b>Valid Cases</b>	<b>Kappa Value</b>	<b>Asymp. Std. Error<sup>a</sup></b>	<b>Approx. T<sup>b</sup></b>	<b>Approx. Sig.</b>	<b>Strength of Agreement</b>
406	0.957	0.011	43.029	0.000	Almost Perfect

Table 4.10: Kappa Statistics for Characters

<b>Valid Cases</b>	<b>Kappa Value</b>	<b>Asymp. Std. Error<sup>a</sup></b>	<b>Approx. T<sup>b</sup></b>	<b>Approx. Sig.</b>	<b>Strength of Agreement</b>
406	1.000	0.000	81.369	0.000	Almost Perfect

Table 4.11: Kappa Statistics for Gender

<b>Valid Cases</b>	<b>Kappa Value</b>	<b>Asymp. Std. Error<sup>a</sup></b>	<b>Approx. T<sup>b</sup></b>	<b>Approx. Sig.</b>	<b>Strength of Agreement</b>
406	1.000	0.000	20.149	0.000	Almost Perfect

Table 4.12: Conflict Resolution Strategies in 2010

<b>Text</b>	<b>Response To Conflict</b>	<b>Orientation To Conflict</b>
Text 1	Voice	Win-Win
Text 2	Voice	Win-Win
Text 3	Voice	Win-Win
Text 4	Voice	Win-Win
Text 5	Voice	Win-Win
Text 6	Loyalty	-
Text 7	Loyalty	-
Text 8	Loyalty	-
Text 9	Neglect	Win-Lose
Text 10	Neglect	Win-Lose
Text 11	Neglect	Lose-Lose
Text 12	Neglect	Lose-Lose
Text 13	Neglect	Win-Lose
Text 14	Neglect	Lose-Lose
Text 15	Exit	Win-Lose
Text 16	Exit	Lose-Lose
Text 17	Exit	Win-Lose
Text 18	Exit	Win-Lose

Table 4.13: Conflict Resolution Strategies in 2013

<b>Text</b>	<b>Response To Conflict</b>	<b>Orientation To Conflict</b>
Text 1	Voice	Win-Win
Text 2	Voice	Win-Win
Text 3	Voice	Win-Win
Text 4	Voice	Win-Win
Text 5	Voice	Win-Win
Text 6	Voice	Win-Win
Text 7	Voice	Win-Win
Text 8	Loyalty	-
Text 9	Neglect	Lose-Lose
Text 10	Neglect	Win-Lose



Text 11	Neglect	Win-Lose
Text 12	Exit	Win-Lose
Text 13	Exit	Win-Lose

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## **Appendix D: Two Coding Sheets**

Observer 2: Evrim Tören, Citizen of Turkey, Phd. Candidate in Economics at EMU.

### **Coding Sheet I**

#### **1) Names of Characters**

Meltem  
Haluk  
Duygu  
Emre  
Teo  
Kemal  
Emine  
Hüseyin  
Şükrü  
Gönül  
Tuna  
İsmail  
Sinan  
Tolga  
Selçuk  
Orçun  
Engin  
Yasemin  
Nurten  
Menderes  
Tayyar  
Hatice  
Canan  
Yakup  
İdil  
Tansel  
Melis  
Ece  
Adem  
Yamaç  
İdris  
Didem

#### **2) Gender**

Female  
Male

#### **3) Messages**

Overt  
Covert

#### **4) Topics**

Beauty, Ageing and Health  
Personal Development  
Occupation  
Idioms  
Famous People's Sayings  
Customs, Beliefs and Attitudes  
Information giving  
Men's Hobbies  
Women's Hobbies

#### **5) Episodes**

Episode 1  
Episode 2  
Episode 3  
Episode 4  
Episode 5  
Episode 6  
Episode 7  
Episode 8  
Episode 9  
Episode 10  
Episode 11  
Episode 12  
Episode 13  
Episode 14  
Episode 15  
Episode 16  
Episode 17  
Episode 18  
Episode 19  
Episode 20

#### **6) Protocol**

Before Protocol  
After Protocol

#### **7) The Law No 6112**

Before The Law No. 6112  
After The Law No. 6112

#### **Coding Sheet II**

##### **1) Observer 1: Messages**

Overt  
Covert

## **2) Observer 2: Messages**

Overt  
Covert

## **3) Observer 1: Topics**

Beauty, Ageing and Health  
Personal Development  
Occupation  
Idioms  
Famous People's Sayings  
Customs, Beliefs and Attitudes  
Information giving  
Men's Hobbies  
Women's Hobbies

## **4) Observer 2: Topics**

Beauty, Ageing and Health  
Personal Development  
Occupation  
Idioms  
Famous People's Sayings  
Customs, Beliefs and Attitudes  
Information giving  
Men's Hobbies  
Women's Hobbies

## **5) Observer 1: Names of Characters**

Meltem  
Haluk  
Duygu  
Emre  
Teo  
Kemal  
Emine  
Hüseyin  
Şükrü  
Gönül  
Tuna  
İsmail

Sinan  
Tolga  
Selçuk  
Orçun  
Engin  
Yasemin  
Nurten  
Menderes  
Tayyar  
Hatice  
Canan  
Yakup  
İdil  
Tansel  
Melis  
Ece  
Adem  
Yamaç  
İdris  
Didem

#### **6) Observer 2: Names of Characters**

Meltem  
Haluk  
Duygu  
Emre  
Teo  
Kemal  
Emine  
Hüseyin  
Şükrü  
Gönül  
Tuna  
İsmail  
Sinan  
Tolga  
Selçuk  
Orçun  
Engin  
Yasemin  
Nurten  
Menderes  
Tayyar  
Hatice  
Canan  
Yakup  
İdil  
Tansel  
Melis

Ece  
Adem  
Yamaç  
İdris  
Didem

**7) Observer 1: Characters' Gender**

Female  
Male

**8) Observer 2: Characters' Gender**

Female  
Male