Women and Tradition in Turkish Television Culture
The Modern day representations of Rape and Pre-marital sexuality

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Abstract
In this thesis, Women and Tradition in Turkish Television culture-The modern day representation of rape and pre-marital sexuality looks into how rape and pre-marital sexuality is represented under traditional gender roles. This is a cultural study that tries to understand the sexual identity of women trying to be represented on television series in Turkey. Two television serials “Fatmagülün Suçu Ne?” and “Hayat Devam Ediyor” are selected as case studies. The two main characters “Fatmagül” and “Hayat” are analyzed in both television serials. The main research question presented in the thesis, “With a particular focus on gender representation, how are the issues of rape and extra-marital sex addressed in the Turkish television serials “Hayat Devam diyor” and “Fatmagül’ün suçu ne?” The particular of representation of gender sexuality is in the traditional and social sphere. The theoretical framework is mainly based on theories based on “Feminism” with a focus on “Radical Feminism” and “Patriarchy”. The main methodological framework used is “critical discourse analysis”. The findings in the thesis through the analysis of episodes dealing with rape and pre-marital sexuality the representations of the main female characters are more negatively in their social spheres. They are excluded from society and represented as the second-class citizen. With this study my aim is to look into the relationship of representations of gender, which will bring more attention to the sensitive topics of oppression of gender sexuality and the representation through gendered realities in the television serials.
# Table of Contents

1-Introduction.............................................................................................................1

1.1-Research Question...............................................................................................3

1.2-The structure of the Thesis..................................................................................3

1.3-The Significance of the Study..............................................................................4

2-Background.............................................................................................................5

2.1-Broadcasting in National Television..................................................................5

2.2-Broadcasting in Turkish Television....................................................................5

2.3-Development of Turkish Television serials.......................................................8

2.3.1-The Emergence of Television serials in Turkey..............................................8

2.3.2-Attributes of Television Serials Today..........................................................13

2.4-The Images of Women in Turkish Television Serials.......................................16

2.4.1-An Outline on Female Characters of Today’s Prominent Turkish Television Serials..................................................................................................................23

2.4.1.1-Plot Summeries for “Fatamugüülün Suçu Ne?”........................................24

2.4.1.2-Plot Summeries for “Hayat Devam Ediyor”..............................................25

3-Theory....................................................................................................................27

3.1-Description of the Main Assumptions and Relevant Theories..........................27

3.1.1-Gender Roles..................................................................................................29

3.1.2-Understanding the basis of Feminism...........................................................30

3.1.2.1-Defining Feminism as a term.................................................................30

3.2-Definition of Radical Feminism..........................................................................34

3.2.1-The Public and Private Divide........................................................................37

3.2.2- The Theory of Patriarchy..............................................................................38

3.2.3 -Gender System Theory..................................................................................39

3.2.3.1-The Pattern of Segregation ....................................................................40

3.2.4-Theories regarding Equality/Difference.......................................................41

3.3- Gender Representation in the Media.................................................................44

3.3.1-Gender and Sexuality in the Media..............................................................46

3.4-Patriarchy in Feminism.....................................................................................47

3.4.1-Radical Feminism in Patriarchy....................................................................48

3.5-Muted Group Theory.........................................................................................49

3.6-Conclusion.........................................................................................................52

4-Methodology.........................................................................................................55
4.1-The Focus of the study........................................................................................................55
4.2-Content Analysis...........................................................................................................56
4.2.1-Critical Discourse Analysis.......................................................................................57
4.3-The Description of the Data Collection Process.........................................................58
4.3.1-The analytical methodology: Content Analysis and Critical Discourse Analysis..........................................................................................................................59
4.3.1.1-First level of Analysis..........................................................................................60
4.3.1.2-Second Step Analysis.........................................................................................60
4.3.1.3-Third level of Analysis(In-Depth Analysis).........................................................61
4.3.2-The Presentation of the Data....................................................................................62
4.4-The Limitations of the methodology...........................................................................62
4.5-The justification of Research Methodology.................................................................63
5-Analysis and Results.......................................................................................................65
5.1-General Information about the Television Serials.......................................................65
5.1.1-The List of Characters in the television serials.........................................................66
5.1.2-General Attributes of the two main female characters: Fatmagül and Hayat..........................................................69
5.2-Presentation of Critical Discourse Analysis.................................................................71
5.2.1-Analysis of Fatmagülün Suçu Ne?.............................................................................71
5.2.2-Analysis of Hayat Devam Ediyor ...........................................................................93
5.3-In-depth Analysis.........................................................................................................97
5.3.1-The Representation of Rape....................................................................................97
5.3.2-Representation of Sexual Promiscuity...................................................................106
5.3.3-Issues brought up in “Hayat Devam Ediyor”.........................................................108
5.4-Results of the Analysis...............................................................................................109
5.4.1-Results for “Fatmagül’ün Suçu Ne?”...........................................................110
5.4.2-Results for “Hayat Devam Ediyor”......................................................................111
6-Conclusion..................................................................................................................112
7-Discussion..................................................................................................................121
List of References.............................................................................................................122
List of Tables
5.1-General Information about the Television Serials (Table 1).................................65
5.1.1-The List of Characters in the television serials:
-Fatmagülün Suçu Ne (Table 2)..................................................................................67
- Hayat Devam Ediyor (Table 3) ................................................................. 68
5.1.2-General Attributes of the two main female characters: Fatmagül and Hayat (Table 4) ............................................................................................................. 70

Appendix:
Appendix 1.1-Full dialogues from the television serial “Fatmagülün Suçu Ne?” (What is Fatmagül’s Crime?) ........................................................................................................... 126

Appendix 1.2: Full dialogues of the television serial “Hayat Devam Ediyor” (Life Goes On) ....................................................................................................................... 188

List of figures:
Figure 1.1 ................................................................................................. 99
Figure 1.2 ................................................................................................. 102
Figure 1.3 ................................................................................................. 102
Figure 1.4 ................................................................................................. 103
Figure 1.5 ................................................................................................. 103
Figure 1.6 ................................................................................................. 104
Figure 1.7 ................................................................................................. 105
Figure 1.8 ................................................................................................. 107
Figure 1.9 ................................................................................................. 118
“In this society many young girls and women go through tough situations. The things that she is going through are hurting her, battering her. In this painful story, the death of the old man that you are married too, may give you hope about marrying the young man that you love. Just when you say that you are happy, what you have been through is really strenuous” – Hayat Bakirci’s opening scene quote from the 33rd Episode, the first episode of the second season of “Hayat Devam Ediyor”
1. Introduction

The main focus of media research in Turkey is based on the assumptions that are formed through tools of mass media in relation to the portrayal of women (Pişkin, 2007). Researchers like Hülya Uğur Tanrıöver (2008) have focused on the format of women’s representation in mass media in Turkey. In this research Tanrıöver along with Özlem Danacı Yüce, Barış Kara, Ceren Sözeri, Ece Vitrinel and Melda Soner have pointed out that in most Turkish television serials there is still the problem of gender stereotypes (Tanrıöver et al. 2008, 113). With the ongoing research, the change in production values and the role of mass media tool plays an important role by emphasizing on the patriarchal values that is still prevalent in societies with strong traditional values like in Turkey where patriarchy is predominant (Pişkin, 2007). Gail Tuchman (1978) points out that in most societies the social heritage is passed on from one generation to another. The need “for continuity and transmission of dominate values may be particularly acute in times of rapid social change, such as our own. Then individuals need some familiarity with the past, if the society is to survive, but they must also prepare to meet changing conditions. Nowhere is that need as readily identifiable as in the area of gender roles” (Tuchman 1978, 3). Media is the transmitter of gender specified roles that is in accordance with the traditional patriarchal views even if there are changes in the circumstances of the society. These changes are the change in views and ideologies of a society also the development of technology but eventhough there are these changes there are some things like lifestyles that are kept intact that really seem out of context with the present.

Television is a mass medium that has a role in creating images, signs, and myths. The most profitable television programming with the most viewers in commercial television broadcasting is domestic serials in Turkey. ¹Domestic serials, which have re-shaped the television viewing cultural support “the dominant gender ideology” by emphasizing on certain codes that reflect patriarchal values while portraying women in certain types and this structure continues to be presented in an endless cycle. With the effects of domestic serials taken into account, we come across with a style of wording,

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where a women question their place in society is prevented. The place of television in our lives and effects on society are quite broad and a complex issue. 

In Turkey especially in the modernization process women’s case in social life is often taken into consideration and the differences in the financial situation of women varies, as there is a difference between the ones that live in the urban and the rural areas. Especially in the in rural area of eastern parts of Turkey, problems of women are quite different. In these areas problems, which stem from traditions and customs are imprisoned in a special kind of social-economic way of life. Even these kinds of traditions and customs catch the women who are living in big cities and who are originally from those rural areas. There are reports in the media reflecting upon women and their problems but mostly they are about murders, adultery, rage and honour killings in which women are the victims. In a great variety of popular discourses one can see there are distorted women’s images, which present women only as sexual beings. Though there are some exceptions, in movies and in TV series, women’s problems aren’t reflected genuinely; furthermore these have been disappearing gradually because of the characteristics of television serials. In popular discourses one can see the changing social roles of women, particularly who work and are involved in an economical process in big cities or in villages. But generally television serials and especially the serials which are related to the lives in the rural parts of Turkey, women and their problems are not taken as a main theme; in a patriarchal society traditional roles of women are to be supported even though they have small revolts against these traditions and customs. These traditional roles can be the ones that are part of the Turkish household in the rural areas. I will give a description of what these roles in the background.

In this thesis, I will discuss the gender aspect of domestic television serials with a particular focus on rape and pre-marital sex, which are addressed in two Turkish television serials, which are still being broadcasted on two major television networks. “Fatmagülün Suçu ne?” (What is Fatmagül’s Crime) airs on Kanal D and “Hayat Devam Ediyor” (Life Goes On) airs on ATV. There have been a couple of studies

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2 Television is an important mas medium where we still access our information from eventhough there is the internet television is there to show the news and then we access from another means of mass media.
done on the topic from different angles as analysis of the Turkish Soap Operas (Serials e.g. Gümüş³). The reason why I chose this topic is to see how “Fatmagül’ün suçu ne?” (What’s Fatmagül’s Crime) dealing with rape and making the protagonist a victim and let her be a scapegoat and take all the blame and slip through the system as another rape victim. I wanted to do a critical approach on the representation of rape and pre-marital sexuality portrayed in these two series since both shows have had an impact in the media with their graphic display of women's sexuality and vulnerability. In this research in order to look into how the images of these women are displayed through the dialogue I will first use qualitative content analysis and secondly use qualitative discourse analysis to answer the following research question, which I will present in the next section.

1.1 Research Question
In this work I will analyse the behaviors like rape and sexual promiscuity in the modern Turkish society through popular representations depicted in the TV series “Fatmagül’ün Suçu Ne?” and “Hayat Devam Ediyor” With a particular focus on gender representation, how are the issues of rape and extra-marital sex addressed in the Turkish television serials “Hayat Devam diyor” and “Fatmagül’ün suçu ne”?

1.2 The structure of the thesis
In the the second chapter the background I will talk about Television in the world and Turkey and how did it begin to develop with a particular focus on the political-economy of Turkish television and its transformation from a state run institution to a commercialized broadcasting corporations. In the second part of the background I will talk about Turkish television serials production and development and emergence of a new understanding of broadcasting which emphasized on the traditional patriarchal values of the Turkish society. In the third chapter I will present the theories. In the fourth chapter I will give detail about the methodology. In the fifth chapter I will focus on the analysis of the discourse of the two television serials. In the sixth chapter I will present the discussion and conclusion.

³ Gümüş (Silver) was melodrama that was broadcasted between the years 2005 and 2007 on Kanal D. The show became popular outside of Turkey as it started to broadcast on the Middle East Broadcasting Network (MBC). Gümüş is the story of a woman who was married to man that didn’t love her in the end as time went by her character developed from being the subordinate character she was into the strong business women she became in the family firm and later on winning her husband’s heart.
1.3 The significance of the study

What makes this research topic significant is the women that were presented in the traditional roles through the dialogue between the women of the household and the male members are becoming more independent in terms of open relations. “Fatmagül’s Suçu Ne?” (What is Fatmagül’s Crime) and “Hayat Devam Ediyor” (Life Goes On) was chosen on the basis of these open criteria. These transitions in the role of women in the television series are complex due to their surroundings in male-dominated small rural areas where traditions are still prevalent. Especially in “Hayat Devam Ediyor”, the dominant values are reconstructed according to the ideological location of the media (Lisbet Van Zoonen 2009, 42). These shows display the events of rape and child brides in the most graphic way as possible which has been done on Turkish television before but not at the level of stepping over the taboos and openly talking about these subject matters. This thesis will try to explain how women will be situated within the traditional gender role while being portrayed as a rape victim and in the act of having sexual intercourse before marriage as sexual promiscuity. Nowadays sexual content has become more open in Turkish television but women who are rape victims were not portrayed in a 78 episode television series or pre-marital intercourse leading to the topic of child brides wasn’t on the agenda of Turkish media. Rape and child sexuality have now begun to be more and more a national case as these shows have begun to air on prime time television.  

The reason why I chose gender as my research topic is due to the fact that women’s representation in media have always been an important matter. Media has always showed gender representations and these representations have changed overtime alongside with the society. In these serials women’s struggle represented through their characters is always addressed. In the case studies of “Fatmagül” and “Hayat” the main female characters are victims of sexual violence. Fatmagül being a rape victim and Hayat a victim of the honor code is accused of having pre-marital sex. Their stories are more to get the attention of the mainstream viewer and attract their attention to the cases of both women.

4 “Hayat” böyle devam edemez: Dedesi yaşında adamla evlendirildi ama…-
2. Background
In the background I will be presenting the structure of Turkish television and how it has developed to its current state. I will also give a description of the development of Turkish television serials and how women have been represented in the history of TV series in Turkey.

2.1-Broadcasting in National Television
In our world, television is made up of different layers within a complex system of “global, transnational, trans-local, national, regional, metropolitan, and local spaces, dynamics, players, and flows” (Straubhaar 2007, 1). What emerges in the multiple levels of television production has a flow that corresponds to the multiple layers of culture and identity. (Straubhaar 2007, 1)

One of the key arguments that Joseph Straubhaar makes is that national television channels play a central role in people’s lives with news, cultural, and discussion broadcasts. Television also means very different things to people in various cultures and countries (Straubhaar 2007, 2). With the emergence of television, a certain broadcasting and administration policy had to be established. While in Europe broadcasting was done under state monopoly and regulatory institutions, in the United States a different policy was followed when broadcasts started to be done regularly. The market economy depending on the limited role of private ownership and the government, affects the television broadcasts which are established and governed by private institutions. With this system continuing its function, televisions commercial importance rose also. Thus, the development of commercial broadcasting model that is being run by the private sector and used as a commercial activity and the European public service broadcasting model developing under the state monopoly, set the two fundamental models for the broadcasting policies (Pekman 1997, 5-6)

2.2 Broadcasting in Turkish Television
To understand the current cultural diversity in Turkish television broadcasting and the representation of women in this television environment we have to look into the different stages of development in Turkish television. The spread of television around the world in the 1960s has had an effect on the public interest in television also in
Turkey (Çankaya 1997, 30). Before 1960, Istanbul Technical University had made the first television broadcast. In the coming years people that bought television sets begun watching television from the neighboring countries. In 1963, with an agreement made with the Federal German Government, a television educational center opened in Ankara to educate the technical and program staff for the future (Çankaya 1997, 30-31).

In 1961 the constitutional provisions that were included for the state radio and television was for it to serve as public legal entity and as an organization that was governed by laws. As a result, in 1964, with the article 359 of the Turkish Radio and Television act, the Turkish Radio and Television (TRT) were established as an autonomous institution. This development meant that all the broadcasting services which were seen as a link to several establishments and ministries until that date would be run by persons who had taken up broadcasting as a career within different areas of interests and occupations. (Gökçe 1997, 33)

Ankara Television, with the first decision of the administrative body of TRT had conducted its first broadcast, on January 31st 1968 at 19.30 and also it had decided to carry out trial broadcasts three times a week. The first day of the broadcasts began with an opening announcement made by presenter Nuran Ermen and then a speech from the director of the Ankara Television Mahmut T. Öngören and the broadcast continued with the program the “Turkish Revolution History”, then a program which included films about the War of Liberation, a news documentary about the president Cevdet Sunay, cartoons for children and ended with two documentaries (Çankaya 1997, 32-33)

In 1968 the Ankara Television, had done a total of 453 hours and 56 minutes of broadcasting largely made up of domestic productions. Mainly programs like “Television Folklore”, “Art Events”, “Saturday Evening”, “Head of Prince 1918”, “The youth wants to know”, “From the window of television” were seen among the domestic productions. In television serials and educational programs there were some productions like “Theatre program consisting of Armenian women that were allowed to act on stage and later on Turkish women were allowed also. It was an evening program that the contemporary popular music genre Canto (Kanto) was performed.”

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5 Cevdet Sunay was the 5th president of the Republic of Turkey serving between the years 1966-1973.
6 Theatre program consisting of Armenian women that were allowed to act on stage and later on Turkish women were allowed also. It was an evening program that the contemporary popular music genre Canto (Kanto) was performed.
technical assistance from the German Federal Republic. Most of the music programs were French productions (Çankaya 1997, 32-33). After the memorandum on March 12th 1971, TRT’s autonomy was lifted with the change of article 121 in the constitution; the provision of just being “neutral” was brought instead. The development put forth that TRT would not give broadcasting services in accordance to the contemporary requirements (Çankaya 1997, 37).

1972 was a year that had brought a lot of new innovations from the point television programming with the start of broadcasting of television commercials a new source of messaging had appeared to the audience (Çankaya 1990, 26). Examples of women happier with whiter laundry and a group of teenagers enjoying a refreshing drink were among the stereotypes of the commercial films. After the 1980’s in Europe, with the break of the state monopoly over television and radio broadcasting, the increase of radio stations with private entrepreneurship and the changes in the area of broadcasting had settled in the Turkish agenda (Çankaya 1997, 76). After the 1980s, with Turkey signing the “European Cross-boarder Television” treaty there was the introduction of new communication technologies in Turkey which brought new developments in the area of broadcasting. These developments and changes had shifted the Turkish broadcasting system towards a more democratic system compared to the one in the past (Vural 1994, 51).

The first television channel that did private broadcasting was “Star” television in 1990, which was administered from Istanbul and its broadcasts were done from Istanbul to Germany, and back from Germany to Turkey. With these broadcasts it literally broke the broadcasting monopoly in Turkey. Later on televisions like, “Kanal 6”, “Tele On”, “Show TV” started to broadcast. But this situation was against the provision of TRT having all the broadcasting franchise. With this reason, from time to time there was interference to the broadcasts and some of the radio stations were shut down. On July 10th 1993, the statement in article 133 in the constitution was changed stating: “Establishing and operating Radio and television stations was free under the condition of being regulated by the law. The radio and television agency set up as the public legal entity of the state and the autonomy of the new agencies that receive help from public legal entities and the neutrality of the broadcasts are essential” (Vural 1994, 52).
In 1993, with the change of the law that relaxed the restriction the number of private televisions had increased and begun broadcasting within the borders. However, on April 20th 1994, Article 3984 of the Radio and Television establishment law had led to independent radio and televisions to set up in a single framework. According to this law, TRT was to continue its public broadcasting service, independent radio and television according to the understanding of public service, which gathered under the roof of the Radio and Television Supreme Council (Vural 1994, 52). Today, TRT television and other private channels continue their broadcasts according to the rules set up by the Radio and Television Supreme Council (RTÜK). According to Ayşe Öncü, RTÜK “empowered to allocate frequencies and licenses, and authorized to monitor broadcasting content, the composition and powers of this council were a source of public controversy from day one. Its practices have since been condemned as political favoritism as well as heavy-handed censorship. Although a variety of amendments to the existing law been proposed by journalists’ associations, media interests as well as various political parties, and while there seems to be consensus that RTÜK must change reconciling the demands of divergent interest groups has so far proved impossible” (Öncü 2004, 16).

In Turkey, digital, encrypted and cable television is widely watched. The variety of programming can affect the society deeply as the television is where the public gets their information (Şenyurt 2008, 40).

### 2.3 Development of Turkish Television Serials

In order to understand the television serials in Turkish television culture we must look at the development of television serials in Turkey. From foreign imported serials until domestic productions. Also the background will set the understanding that will give more insight on the development of female characters in the domestic productions to give a broader understanding of women’s images in television serials in Turkey.

#### 2.3.1 The Emergence of Television Serials in Turkey

Television broadcasts were five days a week before 1974 after May 15th 1974 the weekly broadcasts were increased to seven days week. Television broadcasts on Saturdays started at 15.00, and on Sundays at 14.00 (Çankaya 1990, 32). When we
look at the programming in Turkish television after the period from 1973, the main focus was especially on foreign productions.

For a long time Turkey has watched foreign productions like: The fugitive (Kaçak), Stingray, Star Trek (Uzay Yolu), Mission Impossible (Görevimiz Tehlike), The Persuaders (Kaygısızlar), Bonanza, The Avengers (Tatlı Sert), Columbo (Komiser Columbo), Space: 1999 (Uzay: 1999), Six Million Dollar Man (Altı Milyon Dolarlık Adam), Charlie’s Angels (Charlie’nin Melekleri), Kung Fu, Lassie. With Ismail Cem\(^7\) becoming the general director of TRT in 1974, domestic productions started to be included in the broadcasts along with the foreign productions and it was proposed to important film directors to make shows based on classic Turkish literary works. Directors like Halit Refiğ\(^8\) did Aşk-ı Memnu (Forbidden Love) in 1975, Metin Erksan\(^9\) did Hanede Melek (Angel in the Household), Sazlık (reeds), Müthiş Bir Tren (An Magnificent Train), Eski Zaman Elbiseleri (Dresses from old times), Ömer Lütfi Akad\(^10\) had directed Ömer Seyfettin’s: Pembe incili Kaftan (Robe with Pink Pearls), Diyet (Ransom), Ferman (Mandate) (Güngör 2007, 36-37).

The longest running television program of that time was Kaynanalar (Mother-in-Laws), which was a family comedy that aired from 1974 until 1988 (Mutlu 1991, 274). Kaynanalar combined both the traditional and the modern. The series was a comedic tale about two families, the first one being the Kantar family from Kayseri\(^11\) and the second one the Hakman family which are the modern family from Istanbul and both families live as in-laws under the same roof (Sekmeç 2011, 13).

Foreign productions still maintained their importance until the end of the 1970s among television serials, which made up the majority of television broadcasts in Turkey. Especially Dallas, an American production, was watched with great interest around the world as well in Turkey, it became more important than the daily matters in real life.

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\(^7\) Ismail Cem, after his journalism career was appointed the minister of culture and served as the minister of foreign affairs between the years 1997 to 2002.

\(^8\) Halit Refiğ, he is one of the pioneering directors in the National Cinema Movement, and the initiator of the production of television serials in Turkey.

\(^9\) Metin Erksan, is known for his film’s that deal with the problems of the people living in the rural parts of Turkey.

\(^10\) Ömer Lütfi Akad, was one of the pioneers of the “Directors Generation”. He started our directing movies later on moving on to directing adaptations to television serials.

\(^11\) Kayseri is a province in the Central-Anatolian region in Turkey with a predominately conservative population.
As a saying developed in the Turkish culture when matters got complicated, “Dallas gibi” (the situation is like “Dallas”), referring to the show’s conspiring plot. Dallas and Falcon’s Crest had the same plot for money, power and conspiracy (Akyürek & Orhon 2006, 37). J.R Ewing was used to define the “bad guy” in Turkish popular culture.

Kuruntu Ailesi (Delusional Family), which was on air between the years 1985-1988, in every episode there were problems that rose from the comical situations that the father of the house got into and at the end of every episode the situations were resolved (Sekmeç 2011, 53). Another foreign production that got attention in 1985 was, Slave Isaura, a Brazilian Telenovela that was about a slave girl named Isaura. This show was a hit amongst housewives in Turkey as they associated themselves with “Slave Isaura” when the housework got tougher (Şenyurt 2008, 56).

Çalışkuşu (The Wren), Yakprak Dökümü (The Fall of the Leaves /Leaf log), Üç İstanbul (Three Istanbul’s), Kartallar Yüksek Uçar (Eagle’s Fly Higher), Bugünün Saraylısı (Today’s Courtier), Samanyolu (Milkyway), Geçmiş Bahar Mimozaları (Mimosas from the past Spring), Cahide, İz Peşinde (In Search of Clues), Hanımlın Çiftliği (The Lady’s Farm), Başka Olur Ağların Düğünü (The wedding of Aga

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12 Çalışkuşu is novel written by Reşat Nuri Güntekin in 1922 about the destiny of a young female Turkish teacher named Feride in Anatolia. A film adaptation was made in 1966 and later adapted as television serial in 1986.

13 Yakprak Dökümü is a novel written by Reşat Nuri Güntekin in 1939, there were two television adaptations that were made the first one, which was broadcasted on TRT in 1988. The second television adaptation, which aired on Kanal D 2006-2010 for four seasons as it, became one of the most successful television adaptations of the novel.

14 Bugünün Saraylısı was a novel written by Mithat Cemal Kuntay in 1938 and a television adaptation was made in 1983 for TRT. The Novel talks about the three different periods Istanbul has undergone (The Occupational Period, The Party Union and armistice period).

15 Kartallar Yüksek Uçar was a television series that aired on TRT in 1983. The story was about two different families. The story is set in the beginning of the Turkish Republic as one family is wealthy and they are from the city and the other family has accumulated their wealth in a small town and transition into the city life.

16 Bugünün Saraylısı, was a television series that aired on TRT in 1985, that was about a middle class family which has distant relatives daughter who has a nuovo riche family background, move in with them and begin to challenge their values. The story is set in the beginning of the Turkish Republic.

17 Samanyolu, was a television series that aired on TRT between the years 1989-1990, was about two step cousins that grow up together and they always had feelings for each other but never had the courage to confess it and in the end life brings them to different places.

18 Geçmiş Bahar Mimozaları, was television series that aired on TRT in 1989. It was a psychodrama.

19 İz Peşinde, was a television detective series which aired on TRT in 1989.

20 Hanımlın Çiftliği was a novel written by Orhan Kemal in the 1950s and two television adaptations of it was made. The first one in 1990 which aired on TRT. The second one was made in 2009 and aired for two seasons ending in 2011. The story is about the daily life of the people living in the rural parts in the Çukurova region (The Cotton Capital of Turkey). The focus of the shows was Güllü, a cotton picker, and Muzaffer Bey who is the owner of the cotton plantation and the cotton factory. Güllü is promised to Muzaffer’s nephew Ramazan, but Güllü is in love with Kemal but one day when Güllü goes to the factory to oppose Muzaffer see’s Güllü by coincidence and falls in love with her and later on she becomes the lady of Muzaffer’s farm.
(Master) is done differently)\textsuperscript{21}, Shows that were among the classic TRT programming based on Turkish literary novels, and also original productions took their place among these productions. “Gençler” (The Youth)\textsuperscript{22} was the first representation of youth shows in Turkey, which had actors that are still well known today Fikret Kuşkan and Oktay Kaynarca  (Sekmeç 2011, 87). Another example of two shows that have set the structure for the basis for Turkish television serials were “Perihan Abla” (Sister Perihan) begun airing in 1986, and a fantastic comedy “Uzaylı Zekiye” (Zekiye from space)\textsuperscript{23} aired in 1988 (Sekmeç 2011, 58 &78).

Perihan Abla which told the tale of incidents in a neighbourhood from a comedic point of view, the show also had anecdotes about helping one another, neighbourliness, sharing, family relations and the story of two lovers Perihan and Şakir (Perihan’s fiancée) that never are able to come together. Where money matters are left behind, in a neighbourhood where everyone is helping each other, Perihan, who has devoted herself to her neighbours and siblings can solve every problem and come over all obstacles, goes against all the individualism brought by the economical and cultural changes at the end of the 1980s. The residents of the neighbourhood, who can be defined in the Turkish idiom “Kendi yağında kavrulan” (Roasted in their own fat)\textsuperscript{24}, for them money is an important factor but they keep themselves away from excessiveness and have very prudent and simple lives. If one of their neighbours are in trouble the neighbours come together during these hard times to help their neighbours out during a wedding, robbery…etc they quickly collect money and the problem is solved in a collective way (Mutlu 1991, 283). Perihan abla, which reflected the values which were unique to the society and its supporting these by preserving these values on the show has communicated with its audience easily and has been watched with great admiration.

\textsuperscript{21} Başak Olur Ağların Düğünü, was a television serial that aired on TRT in 1990. The storyline of the series was, Osman Aga and Hüseyin Aga are the wealthiest people in the village. Huseyin Aga wants Osman Aga’s daughter Menekşe to marry his son Tahir so he can become wealthier by accumulating Osman’s wealth. But Menekşe’s heart is set on the doctor of their village, which is Murat.

\textsuperscript{22} http://alkislarlayasiyorum.com/icerik/71016/gencler-dizisi-trt-1989-90. A trailer showing the shows particular scene of a group a males hanging out in their bachelor pad and living the “typical” student life. Gençler aired on TRT between the years 1989-1990.

\textsuperscript{23} Uzaylı Zekiye aired on TRT between the years 1987-1988. It was about an absent-minded girl who is affected from the rays of the sun and gains super powers.

\textsuperscript{24} To get by on what they got.
Bizimkiler (Ours) a show that begun airing in 1988, was the story of seven different families living in the same apartment, from the building director till the doorman, and their relations with each other, their families, work and relatives. It carried the situations of the daily hassles of every day life to the screen. The show that begun airing during the time when Turkey was going through a socio-cultural change, was important from the point of bringing forward the changes within the society. This Show aired for 14 seasons which made it one of the longest running shows in Turkish television history between 1989-2002. It had begun airing on TRT then later continued on Show TV (Sekmeç 2011, 71).

Later on shows that were under TRT’s monopoly, one by one began to transfer to private networks. Bizimkiler, Kaynanalar and Kuruntu Ailesi, which begun airing on TRT, for many years continued to be broadcasted on private networks. In 1990, with the private networks starting to broadcast, the number of television serials had increased. In 1997, in one week, the number of domestic television serials being broadcasted on the widespread television channels had risen from 22 to 28 by the end of that same year (Tanrıöver 2003, 456-457).

Hülya Uğur Tanrıöver see’s the reasoning behind the occurrence of explosion in domestic television serials, lays in the long public monopoly and on the censorship and regulation policies, which played an important role in the beginning of commercial television broadcasting. According to Tanrıöver, to the contrary of public television which from time to time did broadcasts with excessive morality and in a didactic tone, new commercial channels presented the viewers with a variety of programs as much as possible, at the same time aiming to reach a larger masses as an obligation, they have directed themselves to much more popular products (Tanrıöver 2002, 94).

Research that is done both in the area of economy and in the field of communication in other countries presented that during the times of financial crisis the consumption of cultural products came in first, and the decrease of travelling and going out steered people firstly towards television and secondly to leisure activities at home. At this point, television’s importance in general was related to the lower and the middle class being affected from the economic crisis and as a result of this situation there has
been a rise in the production of domestic television serials since the 1990s (Tanrıöver 2005, 157).

In order to understand the general attributes of Turkish television serials, it might be helpful to understand the Turkish television serial sector and their effect and importance on the daily life.

2.3.2 Attributes of Television Serials Today

After 1990 private networks had already a steady functioning system and had started to enrich their programming genres and contents by 1995. Domestic production television serials, which seemed to be the most profitable as the numbers of productions rose beginning from 1995. Today the number of domestic television serial production is a lot when we take into account the productions done by the private networks.

Domestic television serials have become one of the story telling types, which have evolved through the various trends of the content within the environment of the multi-network television. The relations of the social layers are being continued with the monopolistic idea of domestic television serials that portray certain themes with actors that have certain attributes. This has created an effect that has led to the creation of many number of similar productions with its provided success. Thus, stories which are done with actors with similar attributes take place in familiar settings and are based on social relations that have established dominance in different periods of the narrative (Çelenk 2005, 290-291).

Private networks, function by keeping commercial profits as a priority. The state or the public doesn’t sponsor the networks; they continue to survive on the earnings they make from the amount of time of commercials they can sell. The most important thing is that they are watchable. Hence, it can be seen that, private networks are the most watched in accordance with the increase in the airtime they give to television serials in each passing year. After the year 2000 the television serials that aired on prime time were mostly domestic productions (Güngör 2007, 78).

Television serials have the most airtime on Kanal D, Show TV, Atv and Star TV. A research, which was done at the end of 2006, indicates that Kanal D with the new
serials and the old re-runs together gives around 75-80 hours a week to television serials. One hour for cultural programs, 2.5 hours for debate programs, programs geared towards women are 26-30 hours and paparazzi programs are between 16-20 hours. Star TV, after Kanal D, has become the second most channels airing the most television serials. Audiences which do not find any cultural broadcasts, watched, 12-15 hours of paparazzi shows, two hours of debate, four to ten hours of cinema and nine to 15 hours of programming about women. Atv, which airs domestic television serials for 60-70 hours a week, had a hostile broadcasting policy towards cultural productions. The channel broadcasted, 8-10 hours of movies, 10-15 hours of women’s programs and seven to ten hours of open debate programs, Show TV, which was behind the other major broadcasting networks with its airing of domestic television serials from 55 to 60 hours a week. Show TV, which broadcasted 20 to 25 hours of women’s programs, 8-10 hours of movies and 6-10 hours of entertainment programs (Bülbü, 2006).  

Today television serials carry similarities in their formats as audiences have gotten use to the content. With this way the rate and share of watching television serials increase and they receive more advertisements which are important for the continuation of the channel. Audiences, who have the comfort of viewing television at no expense are exposed to the advertising companies coming into their homes and market their products that lead the viewers into consumption (Güngör 2007, 71).

During “prime-time”, television serials are broadcasted the most. Because of this the production of television serials, have a separate logic of productions. Besides this, a television serial being watchable is important for the channel and has a special place in the television channels budget. According to Hülya Uğur Tanrıöver, one of the most important attributes of Turkish television serials is that they have a much shorter life span compared to their western counterparts. Series that last for years are generally quite low. A television series that is ending to soon does not affect the general climate of the series, because there will always be new replacements (Tanrıöver 2003, 457).

Prime time television airtime is an important time slot for television channels, which is not open to innovations. Television channels try to avoid getting into risk by trying

new program formats and carry on with the same type of productions that have been successful before. As a result many of the productions have similar features; the same material is re-made all over again and becomes an imitation of the previous one. This takes out the quality factor from the television serials and makes them part of a series of similar plots. The focal point of these series are that they took place in more social situations within the familiar context to the audience. Most series try to show social situations in situation comedies or drama categories.

Nurdan Öncel Taşkıran, points out that while television serials are loosing their main function against the social problems by drifting away from the main point; television series like programs like Bizimkiler26, Mahallenin Muhtarları, Ekmek Teknesi27, Ikinci Bahar, Asmalı Konak, Melekler Adası28, Bir İstanbul Masası29, Aliye30, Kurtlar Vadisi31, Hayat Bilgisi32, Deli Yürek33, Çiçek Taksi34, remind the viewers of these social situations and by looking at the titles of the shows there is a pattern as their thematic structure is more of drama and real life situations. Secondly, with some of these shows, not being able to solve the social problems, they hinder social violence and un-recognition of power. Thirdly, some of the television serials that continue in right-governmental societies are produced mostly to entertain the audiences. Lastly, the

26 Bizimkiler (Ours) was a family show, which aired between the years 1987-2002, one of the longest running television series.
27 Ekmek Teknesi (The Bread Boat), as the place where one earns their living. The show aired between the years 2002-2005 both on ATV and Show TV. It was a successful show due to its portrayal of the perfect example of a middle class Turkish family. Especially the care in the use of the Turkish language and the usage of idioms and proverbs that were forgotten has grabbed the attention of the viewers.
28 Melekler Adası (Island of Angels) was a television serial that aired for one season with 76 episodes in the year 2004 on ATV. The show was about two young women that have met by coincidence and a series and their rivalry over the same man to win his heart.
29 Bir İstanbul Masası (An Istanbul Tale), a television serial that aired between the years 2003-2005 on ATV. The story was about two families one the owner of the mansion and the other the servants and there relation to each other as their daughter marries one of the owner’s sons.
30 Aliye, which aired between the years 2004-2006 on ATV, was a series about a women who tries to make it on her own in a new city after she finds out that her husband was cheating on her with a younger women. But she can’t get away from him, as he wants her children from her.
31 Kurtlar Vadisi (The Valley of the Wolves), which began to air on Show TV in 2003 as a Turkish Action Serial, continued to air in its fourth season on Kanal D, later on in 2007 the show took another name as Kurtlar Vadisi Pusu (The Valley of the Wolves Ambush) it continues to air on TNT Türkiye channel. The show talks about the underworld, which involves the deep government and the conspiracies that take place in the underworld.
32 Hayat Bilgisi (Life’s Lesson) was a series about a teacher who lived by certain ideologies and always made her students see what was right from wrong and wanted them to have a brighter future. The series aired from 2003-2006 on Kanal D and Show TV.
33 Deli Yürek (Crazy Heart) is a Turkish action, drama and political serial that begun to air on Show TV in 1998 and continued to air until its fourth season on the same channel until transferred to ATV till the final season in 2002. It is made up of 113 episodes. The main character Yusuf Miroğlu who became a cultural icon among young men with his way of dressing and action packed lifestyle.
34 Çiçek Taksi, begun to air on ATV in 1995 till 2001, later on continuing to air on TRT until its finale in 2003. The story was about the events happening in the lives of the drivers at the Çiçek (Flower) Taksi (Cab) Stand. It was a family show that dealt with the ups and downs of life.
rest of the television serials were made about social issues. In each of their episodes thematically they take into account social problems (Taşkıran 2007, 10-11).

2.4 The Images of Women in Turkish Television Serials

In this section I will give a brief description of representation of women in Turkish television serials. Before I begin this section I would like to give a short description of what traditional is in Turkey and what the traditional roles are. The first word tradition is what is in the family how it is structured. The Turkish family structure is normally a matriarchal society so the mother has importance in the household. Since women have the traditional role of maintaining the order in the household while the husband/father is the one taking care of things outside. The men of the village would prefer seeing their wives/mothers carrying out more domestic tasks for the sake of religion or customs in the society. The women have no financial income and are fully dependent on the male member of the household. The traditional is how the girls and boys are brought, as they have to live by sexist ideologies where women should know their place in society and shouldn’t go over the boundaries of her household. The limitations for women in a village would not be able to go over the domesticated sphere of being a housewife or even if she has a job it’s a continuation of her domestic duties at home.

In 1990 the private networks began to broadcast and the most watched television channels were; Kanal D, ATV, Show TV and Star TV. The broadcasting policies of these establishments demonstrated compliance with the states ideological and political goals. The perspective of women’s representation as they were usually portrayed as belonging to the middle and upper middle class, modern and loyal to the family concept, but open to social change. The dominating image of the women represented on the private networks is much more courageous and demanding along with her being, allegiance to the republic, secular, and the symbol of the nation’s modern side. As an alternative, televisions like; STV, Kanal 7, instead of having the pioneering mission of representing the modern side of the women, they have embraced the idea of programming where the women are much more in the traditional family concept (Imançer 2006, 71-72). Yasemin Yüce Tar, who analyzed the image of the women in the media, states that the pre-conceived images that are taken into account as a basis of

35 The Turkish Republic.
36 Samanyolu TV and Kanal 7 are two of the major conservative networks supporting the right wing government.
how gender roles should be played out in real life. These images created for women lead to a negative behaviour and result in violence. Women’s representations also accepted by other women as Nurten Yoğunali Kurt, expressed her view on serials and relation of women, being presented as desirable objects to the audience but mainly making them more appealing to the women who watch these television serials and take into account the female characters actions in the format that the media presents them. At this point we come across the television serials role in relation to the continuation of the social gender roles, which are a tool of the televisions goals and television itself. The image of women, presented in television serials, and what they define and their purpose, must be analyzed. According to Dilek Imançer, even though Turkish women have won a certain respect and status as representatives of the national values their imagery is defined within the official ideology, (Imançer 2006, 85).

For the dominant patriarchal ideology in Turkey to function, the current ideologies of the patriarchal society towards gender are the key factors for the format to be determined in the television serials. The television serials and their actors, who are watched almost by the whole society, turn into a cultural phenomenon. The phenomenal effects of these shows are tremendous, as it becomes part of the culture without any hesitations. In television serials, which are seen as a cultural product, the society is told in a symbolic form of their own. Domestic television serials that grab the attention of the Turkish audience reflect the cultural elements in the Turkish society (Mutlu 1991, 197). According to Yasemin Inceoğlu, none of the political ideologies bring any alternatives to the hierarchy structure that is the opposite of womanhood and manhood, even more it plays a role in solidifying the continual social hierarchy of the gender system.

Television serials, one of television’s most effective products, play an important role by maintaining the gender stereotypes that we come across so often. Television serials, that put forth the society’s principal values, renew these values together with a patriarchal tone for the audiences to relate to the male characters. Together with this,

37“Yerli dizilere Kadın eleştirisi” http://www.haberturk.com/medya/haber/622274-yerli-dizilere-kadin-elestirisi-2011.04.19 - accessed on 2012.05.02
38 “Yerli dizilere Kadın eleştirisi” http://www.haberturk.com/medya/haber/622274-Verli-dizilere-kadin-elestirisi-2011.04.19 - accessed on 2012.05.02
the patriarchal structure is much more strengthened; women’s roles are restricted through the patriarchal structure and cannot pass further than repeating themselves.

For a woman to be an integral part of society, she must play the role of a ‘good mother’ and ‘good-ideal spouse’ really well, discussing otherwise would lead to being an outcast. The male dominated ideologies, which appear in every aspect of life, appear on television also. Especially, in domestic television serials the images of women are based on these models; ‘woman of the house’, ‘good mother’, ‘virtues woman’…etc, which reminds us the traditional roles, must be continued. In relation to this, the expectation of the males, are much more solidified with these messages and the continuation of the gender roles within the social structure can be continued.

Apart from this in television serials, the settings that are used, to represent the gender roles are already set. We can see that, men are usually in the neighbourhood, at a coffee house, office, tavern and other outdoor settings and women appear in settings that are designated for them like inside the house or the neighbour’s house and the neighbourhood. In past examples in Turkish television serials like Perihan Abla, where men are off to work and the women are usually carrying on with their house work, In Süper Baba where Fikret the father of the house who spends his spare time at the local coffee shop while his daughters help out with the house chores, In Mahalle’nin Muhtarları Behiye’s hairdressing salon is used as a meeting place for the neighbourhood women and in Aliye the main character spends most of her time beside a women’s tailor, these are a couple of examples of women belonging to a more domestic line of work and the male is much more in the public arena.

According to Tanrıöver, in television serials that reflect the structure of a “modern society and unitary nation” within an formal ideology, doesn’t have the appearance of the “haremlik-selamlık” in the form of cutting in front of loading ideological-political meaning. However, when analyzed, places like the “female hairdresser”, “female tailor,” it can be seen that they form the women’s venues. Tanrıöver points out that, in the Mahalle’nin Muhtarları show, Fadime, who is the “real chief” of almost

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40 Where men and women sit separately, Harem is for women, Selamlık is for men.
41 Muhtar is the person that holds the records for the residents of a neighbourhood. Each neighbourhood in Turkey has a Muhtar.
the whole neighbourhood, where everybody has close relations, in order to call her fiancé Temel, she goes to the neighbourhood coffee house but doesn’t enter the venue, she just stands at the threshold when speaking to him (Tanrıöver 2003, 460).

Necla Arat’s approach to TRT’s women issue is through the example of domestic television serials where “women are always presented as the devoted housewife and a mother. These women can’t go beyond the limits of outdated prejudices, traditions, and values. When she exceeds, she gets negative points from an ethical perspective” (Imançer 2006, 74).

There are plenty of examples of women in strong characters that have been outcasts in television serials, in Şehnaz Tango, the story of a divorced woman making a comeback in life by attaining a secure job and gaining respect from people around her as she is virtuous and she is a divorcée who can make it on her own. But of course the show didn’t last too long as Şehnaz’s character starts living together with the man she loves, a woman and man living together without being married, wasn’t handled well by the viewers; as a result, the show got cancelled. In the 1990s, Turkish television was taking big steps to go out of the traditional family situations comedies. Even though Şehnaz Tango got cancelled, the show remained to be important in Turkish television culture (Şenyurt 2008, 72).

In the year 2000, there was another show which was similar to Şehnaz Tango called İkinci Bahar (Second Spring). The story line was based on the main character Hanım, a woman who is struggling to survive with her two adult children. She is trying to fight for her rights at work and doesn’t want to take the easy way out by getting married for being financially secure. She later on falls in love with her boss Ali Haydar and they decid to get married and weren’t ridiculed by the audience, as the show continued, Hanım’s daughter got pregnant out of wedlock, instead of refusing her or approaching with violence she supports her daughter.

Turkish television serials had given women the traditional role but wanted them to stand out as a character and understand these different characters and their stories.

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42 Colloquial term for being in love in your 50s-60s.
Gender segregated work division is another aspect of domestic television serials. Women, whatever their position is, are always shown inside the home within the “family.” Even, women that are working and have a certain profession have their housewife and motherly qualities brought to the fore. Women who are in shows like “Mahallenin Muhtarları”, “Eltiler”, “Bizimkiler”, live in a world woven within traditional values. The bases for women are unemployment and taking on the task of caring for their homes, continuing the order in the house and taking care of the children. Tanrıöver, points out that, in shows like “Süper Baba”, “Şehnaz Tango”, “Yılan Hikayesi”, there are men that do housework; the reason behind this is that there are no women in the household and in homes that have a higher social-economic status, the housework is passed over to the maid or the cleaning lady (Tanrıöver 2004, 61).

Towards the end of the 1990s, the traditional portrayal of women’s images in television serials was starting to change. Especially, in shows like, “Şehnaz Tango”, “Kara Melek”, “Baba Evi”, the women were the cheaters, they could easily have a relationship with who ever they desired, leave their home, could get an abortion and become a seductress. Dilek Imançer defends the opinion of that all these women’s resistance against patriarchal values always end in being self-destructive, with the fear that it will get a large reaction from the society. Imançer, based on this question, “while, local television serials show the contrary behaviour towards the traditional values, or, does it use the real contradictions by showing that the women approve the existing order by the ‘contradictions’ as a format”? , Comes to the conclusion that, in the endless storytelling dialectic of domestic television serials, the women’s resistance or contradictions doesn’t take place deliberately (Imançer 2006, 76). This shows there is a trend in women’s roles in television serials of new female characters emerging in the next decade.

During the 2000s, television serials become even livelier, as changes start to happen in the profile of women. “Ayrılsak da Beraberiz” (Even if we are separate we are together), is a family sitcom of a divorced couple that live under the same roof, in each

episode their funny situations are told in different stories, in the later episodes it creates the mother-in-law phenomenon with the different characters they will turn into. The show is centred on the divorced couple Teoman and Berna who continue to live in the same house. In the series, the woman’s strong resistance against the man catches the eye. The woman, doesn’t appear in chores that show the maintenance of the house, but is shown as a career woman, strong and in a constant change with resistance against the man. But, on the other side, Berna, who is always fighting for her rights and always defending that she is right, is turned into a women with temperamental and stubborn behaviour, as she is always shown when she doesn’t need a man’s assistance and unbearable to live with (Ilgün 2006, 111). This kind of approach towards women that are more independent than their counterparts in other shows are quite often. Women out of her traditional context is either mocked or made as an unpleasant person to deal with. With the new millennium another women figure was also on the domestic television serials with the start of the “Ağa Dizileri” (Lanlord Serials), where majority of the women in these series came after the men. Examples for these shows where: Berivan, Zerda, Asmalı Konak, Aşka Sürğün, Büyük Yalan, Sıla, where the main components of the women were that they were not fully capable of doing anything by themselves, serving their man, baring his child, denigrated when not giving birth to a son, and looked down upon. A woman without child is worthless, and that idea of marriage to a second wife is normal especially when the first wife doesn’t give birth to a son. But these shows vary as the main women characters shows are divided among themselves. The main female characters in the television serials like “Büyük Yalan’s” Reyhan, “Asmalı Konak’s” Bahar and “Sıla” are women that come from the big city to the village. Zerda is raised in the village but wants to be more like her counterparts in the big city but has the situation of abiding to the rules of the polygamy system (Kumalık Sistemi). Sıla’s character protests against being married off with bridal exchange (Berdel), and she is firstly abused by her father then later in the show she sees violence from the other members of the family. In the end she bowed to her fate and falls in love with the one she is married off to (Boran Ağa). One of the first serials that started the fantasy like lives of these feudal lifestyles was “Asmalı

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44 Ağa means landlord in the villages is the head of the feudal structure and is wealthy as most of the lands belong to him in the village. Being an Ağa is similar to being a lord or master of the household in Western societies. Ağalık system still continues in southeastern parts of Turkey and in some Anatolian villages.

45 Berdel is a bridal exchange system to end a blood feud between by exchanging their daughter in order to get their bride from the other family.
Konak” (2002), Bahar the main female lead in the show, lived with her extended family despite the fact that she was educated in the United States and is raped by her husband Seğmen Ağa who can’t break the taboos of the feudal lifestyle and strong patriarchal ties to his family.

Women’s oppression is legitimatized through these shows, besides the violent actions carried out by men towards women, we also come across, violent behaviour amongst women. By this way women are solidifying the patriarchal system with their actions and hiding behind the social values that legitimize the physical violence in the domestic television serials. Jealousy and honour are the two most important ones. Psychological abuse exists in all the serials. The most psychological abuse types carried out by males towards women are: silence, not sharing, preventing, and mocking\(^{46}\). Women’s suppression is a way of loyalty to the husband’s family and she should serve her husband and her family.

In Turkish television serials, in line with the overall content features, the female characters that remain close to the family are defined through their existence with their roles within the household. The working life is disregarded, even more obvious from the women’s perspective. Women’s occupation is put into second plan; their personality within the family is highlighted more than their public persona. Furthermore, the jobs done by the female characters and their occupations, which are defined as “women’s occupations,” that are an extension of the roles of a housewife in the outside world, these jobs are: hairdresser, tailor, boutique owner, nurse, student, teacher, and secretary (Tanrıöver 2003, 461). In the shows that come in the second half of the 2000s there is a rise in the variety of occupations of the female characters. But even though these women have a high stature profession she is still subjected to the traditional aspects of the society. In “Binbir gece” (1001 nights), “Yaprak Dökümü” (Falling leaves), we see the main female characters as architects, in the show “Doktorlar” which is remake of the American TV series “E.R,” \(^{47}\) we see them as doctors. But these jobs, which use the women to get outside of the house, are usually

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\(^{47}\) Emergency Room, is an American medical drama television series created by novelist Michael Crichton that aired on NBC from September 19, 1994 to April 2, 2009
portrayed as the evil character that messes with other people’s love life and is caught up in the web of events. The bosses are mostly male characters. Most of the uneducated women are seen as either housewives or maids.

In the television serials the main female character is generally portrayed good, charitable, naïve, docile, gifted, feminine, self-sacrificing, unselfish and understanding. She is the reflection of the obedient women in the rural Turkish society. In her love life she is the woman that the two main male characters fight over her. She is always prevented from being with the one she loves. This will be discussed further as I will write in the analysis of Fatmagül and Hayat, the characters that I will analyze in the two ongoing television serial’s “Fatmagülün Suçu Ne?” and “Hayat Devam Ediyor”.

With all the attributes of the domestic serials that were mentioned, they are designed to maintain the status quo, with the action packed scenarios and a fantastical take on traditional matters. In other words, these shows “for the sake of having a structure that is “are realistic” and “doesn’t appal the values”, in these scenarios, the values, remain behind the real life and either already have begun to be affected from the effects of social dynamics or prone to be afflicted, or are kept being reproduced”. (Tanrıöver 2003, 464)

In the following section the characteristics of the main female characters will be presented. This section like the previous section will show women’s place in television serials.

2.4.1 An Outline on Female Characters of Today’s Prominent Turkish Television Serials

Recently, one of the features of television serials in Turkey is the reproduction of traditional and patriarchal discourses made through women. In general when try to create the “traditional” women, they always keep reminding and emphasizing the responsibilities of women. These roles are repeated in the scenarios of the Turkish television serials as the state of their womanly duties are accepted and become the norm. Women are in traditional contexts no matter what their position is, but the latest discourse is in Turkey is much more of picking up sensitive issues on child brides, rape and sexual promiscuity. In “Fatmagül’s suçu ne” (What’s Fatmagül’s Crime) and
“Hayat Devam Ediyor” (Life goes on). Fatmagül is rape victim and Hayat is a child bride. These two shows are chosen because there are still on air and made an impact on the society as both TV series discuss the issue of rape for Fatmagül and Hayat who has pre-marital sex. The female characters are from two different corners of Turkey and their families approach and regard towards their situations have been given as good and bad examples. As I have mentioned with “Asmalı Konak” (2002) was the first example for the “Feudal” shows. Women have been beaten up, abused, harassed, and subjected to out-dated traditions under the “Töre” (Moral Laws) Laws. These shows bring forth some taboo subjects within the moral laws. Sexual promiscuity (a taboo still in Turkish society) and rape have been done before in television serials and movies. “Fatmagül’s Suçu Ne?” (1986) was a film version made before, and many shows the rape victims is to be married off to the rapist as this is the right thing to do for the families. “Hayat Devam Ediyor” (2011- ), which is much more graphic, takes on the “Child Brides” case in South East Anatolia, as girls are being married off before the full legal age of 18. Turkey’s complex cultural background gives these television serials the material to emerge as simultaneously with these shows a lot of news events take place in the media. “Hayat Devam Ediyor” raised the question of the age of marriage of young girls. The advertisements for the aired with the disturbing image of a 15-year-old girl married off to a 70 year old man in her wedding gown and “Fatmagül’ün suçu ne?” raising awareness on the treatment of rape victims.

2.4.1.1 Plot description for “Fatmagül’ün Suçu Ne?” (2010-2012)
Fatmagül lives with her simple-minded brother (Rahmi) and her sister-in-law (Mukkades) who is married to her brother by obligation. She shares her bed with her nephew Murat. Fatmagül is crushed under the oppression from her sister-in-law Mukkades as she wants to take everything out on Fatmagül because of her unhappiness. She is a patient and an obedient girl. Fatmagül is either helping her brother and Mukkades at their own dairy farm, taking up the responsibility of caring for her nephew Murat, herding the sheep, or running errands. Fatmagül is looking
forward to the day that she will marry her fiancée Mustafa. She is putting up with Mukkades with the dream of the coming days where she will have her own house and own bed. Fatmagül has always sacrificed for others until now but no one has done anything for her in return. But Mustafa is building their house when they will live together after they get married. Mustafa is Fatmagül’s childhood sweetheart. Fatmagül has loved Mustafa all her life. Mustafa’s love is the most beautiful thing in her life. The dowry chest that she will take to her house when she becomes a bride is her only possession she has. Every piece that is added to her chest is Fatmagül’s hopes and dreams. She is quiet and patient girl. Fatmagül dresses like the other girls in her town. She is not a villager. She doesn’t wear clothing that brings out her beauty but plain and modest, clothing that can be distinguished by local and foreign tourists. They are not old rags and don’t seem local. Fatmagül’s life takes a turn when one day she wants to see off Mustafa out to the sea, as he has to work to save money in order to build the house and have a wedding, that evening when Fatmagül sneaks out of her house to see off Mustafa, she is caught by four drunk men who tease her and harass her and in the end rape her. Fatmagül’s dreams are gone and her never-ending nightmare begins. Her family especially her sister in law accuses her that she was the one who sneaked out and has to face the consequences and her fiancées family disregard her as she has been stained due to her losing her purity. Mustafa turns her back on her by accusing her and takes his frustration out on burning their house down that he was building for their future. Fatmagül is helpless in a hospital room devastated by the fact that she has lost all her hopes. Fatmagül is forced to marry one of her rapists as she has to face her difficulties while living with one of her enemies⁵¹.

2.4.1.2 Plot description of “Hayat Devam Ediyor” (2011-2012)
Potter Ismail who is forced to marry his first wife Kudret has four children, and has three children from his second wife Cennet. Ismail can’t earn money from his pottery business anymore, and decides to migrate to Istanbul with the support of his son Sıraç and daughter Zeliha. In the meantime, the family’s middle daughter, Hayat, is secretly in love with Kerem who is the son of one of the oldest and wealthiest families in the region and with the excitement and passion of their youth results in Kerem and Hayat

sleeping together before marriage. When her family finds out they ask Hayat if Kerem’s family will to come and ask for their blessing for their hand in marriage. Hayat believes that Kerem will ask his family but his family has made an arranged marriage agreement between Kerem and his cousin (Kerem’s uncle’s daughter). Hayat is devastated by the news and has to retain the family honour and the only way out is to be killed by her older brother. She is willing for her family’s sake. She is 15 years old taken from school and planning to end her life until one of the richest men from their city comes to ask for her hand in marriage, see’s Hayat in the city and falls in love with her and wants to make her his wife, Abbas is 70 years old already has a wife and child. Hayat’s family sees this as an opportunity to clear their shame and decides to marry off Hayat to Abbas. Hayat can’t go to school, as Abbas doesn’t think she needs more education and she needs to learn the womanly duties of a wife, which is taught to her by Abbas’s first wife Kadriye. Because of these events, Hayat’s family run-away to Istanbul and settle down. But the big city doesn’t provide the opportunities they seek for. Ibrahim and his wives are not being able to adapt to the big city. Ibrahim’s children, have chosen the wrong paths as his other daughter Şirin has passion for fame and fortune, Bekir is deviated towards gambling, Malik who has an injured arm is feeling like he is being eroded in the city. Hayat’s life is turned upside down as her youthful body and soul is crushed and she turns out to be merciless and tough, her older brother Sıraç’s struggle to find love and older sister Zeliha struggle to fight for their family’s happiness.

Both Fatmagül and Hayat are caught up in a web of events that revolve around them which become into complex relationships that have sprung from events that have particularly happened to them. I just explained the general outline of the plots of the two shows as in the analysis and discussion part it will be more in depth to gain a better understanding of the gender roles in these show.
3. Theory
The relationship between gender and media is intertwined as gender is embedded in media. Julia T. Wood gives a description of how media has a significant role in the outline of gender. Media is the most “persuasive and most powerful” when it comes to the influence “how we view men and women” (Wood, 1994). The message that media gives us about gender is very much part of our daily lives. Every kind of media produces images of the sexes, which are defined with a limited perception or away from reality. “First, women are underrepresented, which falsely implies that men are the cultural standard and women are unimportant or invisible. Second, men and women are portrayed in stereotypical ways that reflect and sustain socially endorsed views of gender. And last, the depictions of relationships between men and women emphasize traditional roles and normalize violence against women.” (Wood 1994, 231)

In the theory part, Feminist theoretical approaches will be used. But first to understand these theories, an introduction on what feminism is and how did it emerge will be given. Secondly, understanding what gender is and their roles are. Thirdly an explanation of Radical Feminist approach will be given. What is Radical Feminism and why will it be useful for this particular work? Lastly the muted group theory will be used to understand the case of the analysis of the two Turkish programs. Apart from these theories the concept of Patriarchy and Sexuality will be explained within the theoretical framework.

3.1 Description of the Main Assumptions and Relevant Theories
Western feminist views will not fully grasp the situation of the two women that will be the center of the study. Cultural/Societal differences cannot be fully understood in the case of the two television shows. The cultural proximity of Turkish feminists on the traditional gender roles displayed in “Fatmagül’s Suçu Ne?” and “Hayat Devam Ediyor.” can have a better understanding of both these domestic television series.

I will argue that popular rural film genre which has emphasis on traditional values depicted in Turkeys much more conservative communities in the villages of Anatolia. Whether it is east, west, north or south, some regions have kept traditions that have been conflicting with the western parts of the country. These traditions have been
brought up in Turkish television serials since 2002 but now it has evolved from the romanticizing of the events like in Asmalı Konak (2002) a much more toned version of traditional family values in Anatolia in comparison to Child brides (Hayat Devam ediyor-2011) and Rape in (Fatmagül’ün Suçu Ne?-2011), the aim is to understand the similarities between these shows and how they deal with gender conflicts and furthermore how they address issues that are still undisputed on a general platform but by small organizations and how might these programs become a bridge to address families that are part of these traditions (e.g. Child Brides and Rape victims who have ended up being shunned from society). Feminism, which has also played a great role in the influence of “images, narratives, and genre forms produces in the media culture industry” (Watkins and Emerson 2000, 152), is a guiding tool in the research of gender role representations. As Craig Watkins and Rana Emerson (2000) gives the example that feminism “helps to cultivate a society that is more cognizant of the social and political implications of gender role stereotyping in popular media discourse” (Watkins and Emerson 2000, 152).

According to Watkins and Emerson, “Feminist media criticism and practice began” to challenge the media culture industries “misrepresentations of women”. In the 1960s and 1970s, popular media culture came under increasing attack as a particularly dangerous environment for gender equality. Feminists opposed to the idea that gender role stereotyping in television and film “normalized the dominant cultural values and customs that legitimate male domination of women” (Watkins and Emerson 2000, 152). This shows that feminism does play a significant role in gender roles and representations in the media.

A significant stance was taken by Radical feminist groups as they “began to employ dramatic forms of protest in order to highlight gender inequality, many media organizations tended to either vilify or trivialize the feminist movement” (Herbert Gans 1979; Todd Gitlin 1980 and Susan Douglas 1994 cited in Watkins and Emerson 2000, 153)
3.1.1 Gender Roles

Before understanding how gender roles are specified, we can look at what gender means in the traditional context. According to the definition given by Andrew Heywood (2007), gender is “a social and cultural distinction between males and females, as opposed to sex, which refers to biological and therefore ineradicable differences between men and women” (Heywood 2007, 232). Gender defines what is already set for males and females. Gender roles specifically in the traditional context were defined in the western world according to Karen Ross (2010) as the following:

Not so long ago, or so we fondly imagine, women were women and men were men everything in the garden was rosy. We knew our place in the social structure-men on top, women below-and although some of us kicked against the established order and campaigned for equality, assumptions about men’s dominance, as head of household, primary breadwinner, and decision maker in both private and public spheres, remained remarkably stable (Ross 2010, 13)

The structure of the traditional authority relations is symbolically gendered. The female symbolizes “the physical, unregenerate aspects of cultural entities - the house, the village, the nation, and the world. The male encloses, represents, and forms the generative relations between them. In this role he stands in line with the divined”. (Delaney 1991, 199) The sexual division of labour according to Carol Delaney is that men and women are just to come together to procreate and the tasks they carry out within the village parameters is much more the symbolic associations of gender. This description of gender roles in society maybe from the distant past but it’s a remaining problem, as it’s disregarded in most societies because it is the norm of the definite role of what a male and what a female should do and know their place. It might be considered that the women living in the rural small towns of Turkey are still confined to these norms. They are not aware of their individuality because the closed up life they have between their family home (Baba Evi) and the home of her husband’s (Koca evi). As the family home is regarded the home of the father and her new home is the home of the husband. The mother is disregarded as she will have no identity no belonging to any place just her place between the two dominant men in her life. She is not a breadwinner she is dependent even if she is eager to contribute or continue her education, she is banned from her basic human rights as a women.
3.1.2 Understanding the basis of Feminism

Feminism as a political term was an invention of the twentieth-century and has been in part of the daily language since the 1960s. (‘Feminist’ was first used in the nineteenth century as a medical term to describe either the feminization of men or the masculinisation of women.) In the modern usage, feminism is consistently linked to the women’s movement as an attempt to advance the social role of women in society (Heywood 2007, 230). According to Heywood the “Feminist ideology” can be defined in two basic beliefs: The first one is the disadvantage women face because of their gender and this understanding has to be eliminated according to this ideology. Feminists have taken this matter in a political aspect as the superiority of males and the inferiority of the females in most societies. Feminists have viewed the male gender as succeeding in their role in keeping women off the political agenda. The second belief is that, Feminism harbours various political views like Liberalism, Socialism that have lead to a whole new feminist concepts that have rejected the conservative political ideas regarding women. (Heywood, 2007):

“The achievement of female suffrage and an increase in the number of women in elite positions in public life, to the legalization of abortion, and the ending of female circumcision. Similarly, feminists have embraced both revolutionary and reformist political strategies, and feminist theory has both drawn on established political traditions and values, notably liberalism and socialism, and, in the form of radical feminism, rejected conventional political ideas and concepts” (Heywood 2007, 230).

Feminism within itself harbors different ideologies. Some feminist values are based on a traditional foundation that is already existent and some disregard it and hence take the unorthodox way, which is taking women’s rights to a new platform where women’s oppression is taken from a new angle. This can be looking into the different aspects of women’s sexuality than being liberal. But how does the woman see herself being treated and what is this sexuality that is in her human nature. To understand what feminism as term the following section will provide the definition of what feminism means in more literal terms.

3.1.2.1 Defining Feminism as a term

Feminism can be defined in different sources as the disadvantage of women and their sub-ordination in society. There are certain definitions made as to what feminism is in
the “Encyclopaedia of Feminism, The Penguin Dictionary of Sociology” but there are different theoretical assumptions given by authors like Chris Beasley (1999), which reflects different feminist views. According to the Encyclopaedia of Feminism there is no plain definition of what feminism is and that the meaning is still under dispute. “Dictionaries usually define it as the advocacy of women’s rights based on a belief in the equality of the sexes, and in its broadest use the word refers to everyone who is aware of and seeking to end women’s subordination in any way and for any reason… Feminism originates in the perception that there is something wrong with society’s treatment of women.” (Encyclopaedia of feminism, 1987). In, The Penguin Dictionary of Sociology, Feminism is defined as a “doctrine suggesting that women are systematically disadvantaged in modern society and advocating equal opportunities for men and women.” (The Penguin Dictionary of Sociology, second edition, 1988)

Chris Beasley gives the clear definition of what Feminism is through the definitions used in Penguin Dictionary of Politics (1993), which is a movement for women to gain equal rights in society politically and socially. The common take of the feminist movement is that women have been deemed inferior by the male gender and thus leading to exploitation of the female gender. (The Penguin Dictionary of Politics, Second edition (1993) cited in Beasley 1999, 27). The Feminist Philosophers definition of Feminism is that there should be a belief of women being under oppression and have been mistreated and an action must be taken against this situation. But there is no specific case as to how this situation should be resolved. (Jean Grimshaw 1986, 20)

According to Elisabeth Porter (1991) feminism is adopted through “a perspective that seeks to eliminate the subordination, oppression, inequalities and injustices women suffer because of their sex” (Elisabeth Porter (1991) quoted in Beasley 1999, 27). Moreover, Rosalind Delmar (1986) defines feminist as the person who defends women’s suffrage in society and that there should be a radical change with the women’s integration in the social, economic and political order (Rosalind Delmar (1986) cited in Beasley 1999, 28). Overall the feminist overview seeks the rights of women that are being subjected to injustice and who try to break the social norms that women have to live by as a person. The social spheres of women narrow as they are
mostly in the background and do not take a definitive role in society. Feminism tries to point out the social injustice that women have to face due to their gender. Women are a critical factor in society as they have more social instability as they do not have a solid ground in society. Their actions are limited to traditional norms within the domestic sphere.

Moreover, the view of what feminism means in various terms end up to the same conclusion that women are facing difficulty due to their gender, which make up the basis of the different feminist ideological views as Chris Beasley states that “Dictionary and other concise definitions of feminism clearly presume that all varieties of feminist thought are perceived to have some common ground - That is, women have had and continue to have a rough deal because of their sex” (Beasley 1999, 28). Despite being defined in a variety of ways, the core idea of feminism is that women have been and are still being challenged in society and have to tackle with a lot of obstacles due to their gender.

Beasley states that: “Certain contemporary feminist writers have argued that these two ideas, oppression and equality (in relation to men), are not so much intrinsic to feminism’s content as characteristic of Western feminism in the 1960s and 1970s” (Beasley 1999, 29). In Chris Beasley’s definition, Feminists assert that “beliefs which constitute all women as victims of oppression and which propose that women should be equal to men (much the same as men) are no longer taken as given by the feminists of the 1980s and 1990s” (Beasley 1999, 30). Women’s positions have been defined differently by the Feminist movement overtime. The Feminists of the 1980s and 1990s as to their counterparts in the 1960s and 1970s have not taken the understanding of equality and oppression into account. Women have become more independent in character overtime and the solid view of women being oppressed and unequal to the opposite sex has been diminished.

According to Beasley feminism can be linked to women from various cultural backgrounds as he states that “feminism as a general doctrine that can speak for all women - such as cultural differences linked to race/ethnicity- and hence any straightforward notion of a shared set of ideas and values is now contentious” (Beasley 1999, 30). Beasley notes that feminism is not just a particular framework,
which is a “set of ideas or social analysis or form of critical questioning around a focus on women and power” but it is also as “representing a specific body of experience. This body of experience is taken to refer to the impact of being female, having a female body in Western society” (Beasley 1999, 33). Because feminism is much more established in the west as it doesn’t take into account the women of other societies but as Corey Beasley explains in the statement “feminism as a general doctrine” can be applicable to women of all walks of life.

According to Beasley, Feminism is not typically perceived to be elusive with critical approach, range of ideas or politics; it would rather seem that; feminism is almost invariably a female discourse. Despite the fact that feminists are increasingly inclined to view womanhood, female identity and female experience as diverse and unstable, notions of an embodied identity and experience are now more than ever placed as necessary to feminism’s content, in the sense of defining who is a feminist (Beasley 1999, 33). In the sense that “sexual difference is inevitably of some importance in feminism given feminists’ inclination to consider the subject of ‘women’-a grouping identified by sex differentiation-yet this issue is approached in “at least” five main ways” as Michele Barret and Anne Phillips (1992) claim that feminism was a united cause of women’s oppression, which was generally assumed to lie at the level of social structure was conceived as capitalism, patriarchy or sexist society (Barret and Phillips (1992) cited in Van Zoonen 2009, 3). The diverse views of the different branches of feminism have a separate take on women’s position in society.

Some feminist views employ the notion of sameness as having equal status with men. These feminist views make more or less the same assumption that focus on changing the mainstream concept of women being defective or second-rate man. These feminists offer an approach in which women are admitted to ‘humanity’ as described by traditional thought and female oppression is characterised as a restriction of women’s capabilities as a person. Women have the same abilities as men, have the same capability as men in what men do, and are expected to enter the world of men. Such an approach has been described as egalitarian or humanist feminism and is commonly associated with the public of North American (liberal) feminism. The sameness concept is also often linked with liberal feminism generally and with Marxist/Socialist feminisms (Beasley 1999, 15-16). As other feminists “adhere to the
notion of women as distinct, different from men, or at least conceive their agenda in relation to women’s cultural constitution as different. This perspective involves reworking the conception of the sexes as ‘different but complementary’. Such an approach works with the framework of difference but challenges the assumed hierarchy underlying this account of the sexes found in traditional Western social and political thought” (Beasley 1999, 16). Overall, the issue of sexuality is viewed through the lens of political struggle (Beasley 1999, 17). As in the next section “Radical Feminism” this political struggle will be taken into account, as it is the main curser of sexual difference in society.

### 3.2 Definition of Radical Feminism

Radical Feminism in brief can be defined as “a form of feminism that holds gender divisions to be the most politically significant of social cleavages, and believes that they are rooted in the structure of domestic life” (Heywood 2007, 233). Radical feminism is important in the understanding of gender oppression in the traditional context. The main idea of Radical feminisim is that the role of women in society are conformed to living by the societal norms which, put women in a very limited area in life. The core idea of Radical feminism is the oppreession of sexuality more then other social forms of injustice like “class exploitation, racial hatred…etc” come in second. Gender is important politically and has the widest social gap, which comes in front of class, race and nation. Radical feminists have therefore insisted that society be understood as ‘patriarchal’ to highlight the central role of sex oppression. Therefore patriarchy’s way of processing gender oppression is systematic, institutionalized, and persvasive (Heywood 2007, 248)

According to Heywood (2007) the key ‘common ground’ themes that can be associated with feminism are the following:

- The public/private divide
- Patriarchy
- Sex and Gender
- Equality and Difference
The main goal of Feminists was to take on the challenge of eliminating the divide between the ‘public man’ and ‘private women’. However, they have never come to full terms with breaking down the division between public and private or how is this appealing for them to achieve. “Radical feminists have been the strongest opponents of the idea that politics stops at the front door, proclaiming, instead, that ‘the personal is the political’. Female oppression is thus thought to operate in every social class and in many respects originates within the family itself. Radical feminists have therefore been concerned to analyse what can be called ‘the politics of everyday life’. This includes the process of conditioning in the family, the distribution of housework, other domestic responsibilities and the politics of personal and sexual conduct. For some feminists, breaking down the public/private divide implies transferring the responsibilities of private life to the public arena (the state or other public bodies)” (Heywood 2007, 235). Radical feminisim is the key movement in trying to achieve the understanding of the female in the private sphere and taking the duties in that space and carry it to a wider audience as women’s roles in society should not be confined to specific roles in the household.

One of the key persons in Radical feminism is Andrea Dworkin, in her book “Right wing women: The politics of domesticated females” (1983), Dworkin, states that

“Women internalise patriarchal values to perfect their obedience; they conform to the stereotypes, they display unwavering loyalty, they do not betray any sign of dissatisfaction or resistance to male control-all in order to avoid violence against their persons. And this threat of male violence is present in all around each individual woman in patriarchal culture: rape, wife beating, forced childbearing, medical butchering, sex-motivated murder, and sadistic psychological abuse” (Dworkin 1983, 20).

According to Dworkin, the female sexual lusts are inalterably determined by the manifestations of male domination which are under the conditions of patriarchy; sex, gender, and sexuality instead of are always linked to violence and domination (Andrea Dworkin cited in Judith Grant 2006, 968). For Dworkin, all oppressions are fundamentally linked in a way that in which all humans are divided into male and female and then hierarchicalized and exist within the confines of a “binary sex-gender-sexuality system”. The hierarchy is based on a principle of domination, and that domination is made to be romantic and sexy. Men and women are acculturated
into the structure and reproduce it through their daily life practices, including, crucially, sexual intercourse. Dworkin’s claim is that gender as a sexualized domination can be seen most severely in sexual intercourse because of its dependence on the male-female pair (Andrea Dworkin cited in Judith Grant 2006, 969).

Radical feminists believe that women have moral superiority over men, instead of regarding women as being better than men. This approach involves an inversion, rather than reworking, of the mainstream conception of the sexes as different but complementary. In this case the hierarchal relationship between the sexes assumed to be associated with sexual difference in the mainstream theory is turned upside down. The notion of women being better people is often related to the view of women being essentially and fundamentally unsurpassed. Women’s inherent advantage may result because of their special moral-ethical make up, the specific qualities of their bodies and/or the particularity of their shared experience. This approach is particularly associated with radical feminism which is probably influenced by the form North American experience of Western feminism between the 1960s-1970s (Beasley 1999, 18).

What seems to be a feature of all these existing feminist views is the consideration of women being the subject in the center of the analysis. This is not to suggest that feminism is necessarily identified exclusively with women but as Rosalind Delmar (1986) points out as‘the concept of ‘womanhood’ is placed center stage, even when this concept refers to multiple differences and is distanced from any singular content and/or is distanced from any set of content such that is destabilised” (Rosalind Delmar (1986) cited in Beasley 1999, 19).

When the main focus is classical feminist ideology and women’s sub-ordination, we can understand that from a certain feminist perspective that women are to be analysed in any situation especially in the media representations. Firstly I will take into account Angela McRobbie’s (2009) take on the representation of gender and its socio-cultural aspect and then relate it to Karen Ross’s (2010) rape representation of the female in relation to sexual context, and to understand rape in relation to the research question on how rape and sexual promiscuity (or pre-marital sex in this research) is represented.
through the traditional roles in Turkish media and what are the consequences for these women that face these kinds of situations.

3.2.1 The Public and Private Divide

Feminists like Susan Moller Okin (1998) and Carole Pateman (1983) have their analysis reveal “an underlying dichotomy in much of Western political theory among a political, public sphere populated by their non-citizen wives. These feminist analyses by unveiling the gendered nature of the public/private division in Western political theory were ground-breaking.” Barbara Arneil in her article “Women as Wives, Servants and Slaves: Rethinking the Public/Private Divide” (2001) wants to take Okin and Pateman’s argument of “their analysis of the private sphere must be taken further to include the differences in power among different groups of women, in particular the different levels of authority accorded to female servant, slaves and wives. With a singular focus on women as “wives,” feminist analysis has ignored the divisions and hierarchy present in modern liberal theory among different groups of women. As a result of this of division feminist analysis has yet to analyze fully the complex nature of the private sphere and the exercise of power within it” (Susan Moller Okin (1998) and Carole Pateman (1983) cited in Barbara Arneil 2001, 31).

Barbara Arneil uses analysis of the critique of “second–wave feminism” on Public/Private divide. In these critiques she includes the “near singular focus on women as “wives” in the private sphere and the failure to analyze fully the divisions among women” (Arneil 2001, 30). Michelle Zimbalist Rosaldo and Louise Lamphere (1974) point out that: “In what follows it will be seen that an opposition between “domestic” and “public” provides the basis of a structural framework necessary to identify and explore the place of male and female in psychological, cultural, social and economica aspects of human life… though this opposition will be more or less salient in different social and ideological systems, it does provide a universal framework of conceptualizing the activities of the sexes” (Rosaldo and Lamphere 1974, 23) For Rosaldo and Lamphere the divide between the public and private is the divide of the two sexes the way gender is situated in these two domains. On the otherhand, Barbara Arneil points out that there is not a full description amongst the division between women but amongst men and women when it comes to the division between the public and private.
Susan Moller Okin’s “Women in Western Political Thought” and Carole Pateman’s “The Sexual Contract” has explicitly divided the “public/private in Western political thought and, more importantly, began to analyze the implication of this division on the relationship between gender and politics” (Okin and Pateman cited in Arneil 2001, 43). Susan Moller Okin makes the claim “the private sphere is critical to the theoretical exclusion of women in Western political theory” she points it out as “First, the most important factor influencing the philosophers’ conceptions of, and arguments about, women has been the view that each of them held concerning the family. Those who have regarded the family as a natural and necessary institution have defined women by their sexual, procreative, and childbearing functions within it. This has led to the prescription of a code of morality and conception of rights for women distinctly different from those that have been prescribed for men” (Okin 1998, 9) Okin makes the distinction between the public and private as women more domesticated beings and men as their morality is different to those men. Women are much more tender and caring to their male counterparts. Carole Pateman makes the analysis the social contract theory regarding her view on the public/private divide as “the way in which women and men are differently located within private life and the public world, is… a complex matter, but underlying a complicated reality is the belief that women’s natures are such that they are properly subject to men and their proper place is in the private domestic sphere. Men properly inhabit and rule within, both sphere. The essential feminist argument is that the argument is that the doctrine of “separate but equal” and the ostensible individualism and egalitarianism of liberal theory. Obscure the patriarchal reality of a social structure of inequality and the donation of women and men” (Pateman 1989, 120). We can link the private/private divide to the structure of patriarchy and in the next section the theoretical aspect of patriarchy will be presented.

3.2.2 The Theory of Patriarchy
Elisabeth Grosz claims that the theory of patriarchy “as the system of universal male right to the appropriation of women’s bodies” opens the way for a “victim discourse” (Elizabeth Grosz (1994) cited in Kathy Miriam 2007). Women’s bodies are kept in certain boundaries within a patriarchal structure. According to Kathy Miriam the right wing which is are the strong supporters of sexual austerity but on the contrary to the these ideas of the conservative views, some people might disagree with this ideology.
as “women continue to have sex outside of marital contexts and at younger ages” within a monogamous relationship (Miriam 2007, 212). Sex is kept at a certain parameters for women eventhough they have it outside of a marital relationship they are still kept in certain boundaries. Womens sexuality is under strong patriarchal surveillance. The fact that women “have” agency within a patriarchal culture does not successfully challenge such radical feminist theories as Rich’s and Mackinnon’s that root compulsory heterosexuality in male dominance (Catherine Mackinnon and Adirenee Rich cited in Katy Miriam 2007, 219).  Mackinnons and Richs statement on male dominance in patriarchy is in the landscape of the male and women are inferior but to understand gender we need to look at “Gender System Theory” how men and women in this state so to go further into this argument I will give a description of the structure of gender in the next section.

3.2.3 Gender System Theory

Yvonne Hirdman defines gender within the confines “structuralist theory”. Hirdman works with “three interrelated concepts-gender, gender system and gender contract. Gender refers to ideas (not discourse) of masculinity and femininity.” Hirdman claims that “gender can be understood as a variability of ideas of “men” and “women” (ideas that always use biological differences between bodies) which give rise to notions and social actions which also have influence on biology…” (Hirdman 1988, 51) Ideas of “men” and “women” refer to ideology or systems of thoughts. Ideas of gender form humans into men and women and direct their actions. Gender manifests itself in instiutionalized differences and hierarchies of power. Hirdman emphasizes the central role of biology (bodies). Gender relations ultimately respond to different roles of men and women in the biological process of reproduction. Women, but not men, give birth to children. Hirdman makes the claim that the ideas of “biology” are instable, changeable, and socially constituted.

The third concept elaborated by Yvonne Hirdman is the “gender contract” this is the manifestation of gender and gender system because the gender system limits the potential of women who want to gain more out of society but are restricted from taking part in society and hence the social possibilities.. For Hirdman ,the term “gender contract is an open concept and makes it possible to analyse the complex reality in which men and women live and act. One of the advantages of the concept is
to show how single individuals reproduce and uphold the gender system; another, to elucidate how women, through their actions, take parts in the maintaing of the gender system—in their own subordination. Therefore, the gender contract is an expression of the dependence between women and men. The contract ties women and men to each other” (Hirdman 1998, 2002 cited in Kerstin Norrlander 2003, 4)

Yvonne Hirdman’s theory emphasizes on the structures of gender relations, on materiality, on action, the mutuality between action and thought. Hirdman states that “action and ideas have the same importance in the construction of gender and gender system. Action is rules by ideas but action has impact on ideas. In Hirdman’s theory social practice exists before language in the philosophical or discursive sense. The other important point Hirdman makes is the role of the individual actor in the construction of gender” (Hirdman 1998, 2002 cited in Kerstin Norrlander 2003, 4)

The Gender stereotypes can be seen as structurilization of power in the organization of principles in the human mind: “The act of understanding and determining human beings as a HE or a SHE seems to operate on the same level as the most basic organizing ideas like light-dark, big-small, good-bad, holy—profane, clean-unclean, life—death, etc. This way of conceptualising the reality seems to be fundamental for the way we move around in the world. We create order out of chaos. If one understands the creation/understanding of humans as He and She on this level, it is not difficult to comprehend the implicit quality of taboo that clings to these figures. The thinking, according to dualistic or dichotomies lines, marks borders not to be trespassed, keeps that which shall not mingle apart” (Margeret Mead (1986) cited in Yvonne Hirdman 1996, 10)

**3.2.3.1 –The pattern of segregation**

For Hirdman the most important thing to understand the pattern of gender systems is the pattern of segregation. She emphasizes the existence of gender on this primary level of orientation also gives gender and gender-system(s) an importance as one of the main organizing principles in history and hence today”. Hirdman presents the pattern of segregation as “one looks at the places, the rooms, the spaces strictly divided for HIM and HER in various societies, classes, times. It is as obvious when it comes to work and, as we get more and more research on the field, we get more and
more evidence that gender division of labour is a constant, ongoing process. And in that process, ideas of gender qualities work in a dialectic way, transporting “gender” between places, tasks and people” (Hirdman 1996, 10). Hirdman points out that “at all levels of segregation there are, of course, a multitude of histories, variations, differentiations. We can see a place, once His, now belonging to Her, a task, once Hers, now done by Him only. It is these obvious shifts that enable us to argue against a “natural order” of gender-division (Hirdman 1996, 12).

There is a tendency to divide and make a great significance of “cultural elements in a society, elements which are easily gendered, exemplifies what I want to illustrate by using the concept of the male norm, as the historically valuable ones also seems to be understood as fundamentally male. Going concretely into Western History we can thus see how society, both conceptually and in practice, is split and gendered, a split with great political and economical impact. Or expressed in another way: how gender gives meaning to our understanding not only of individuals, but also of the world and its institutions, being physical or psychical. Thus we get a hint of how gender takes site of institutions, organizations, situations and areas and how gender in this way not only is preserved and more potent, but how it reflects gender back to the bodies, to humans. An illustration of this reasoning is the dichotomization of gender spheres from the time of industrialization” (Hirdiman 1996, 17).

With an understanding of “gender contract(s) in that way, the movements, actions, wishes, etc. of women are always present and we can more easily understand how human beings can both criticise and yet participate in the reproduction of an unequal gender-system” (Hirdman 1996, 22).

3.2.4 Theories regarding Equality and Difference

Catherine Mackinnon (1984) in “Difference and Dominance On Sex Discrimination” discusses the point that women have not have gained anything as Mackinnon claims that “The mainstream doctrine of the law of sex discrimination that results is, in my view largely responsible for the fact that sex equality law has been so utterly ineffective at getting women what we need and are socially prevented from having on the basis of a condition of birth: a chance at productive lives of reasonable physical security, self-expression, individuation, and minimal respect and dignity. Here I
expose sameness/difference theory of sex equality, briefly show how it dominated sex discrimination law and policy and underlies its discontents, and propose an alternative that might do something” (Mackinnon 1984, 81)

According to Mackinnon there is a difference of the measurement of equality as gender is treated differently and that creates a issue for how to make that equality work when sex discrimination has a difference by gender as Mackinnon states “The legal mandate of equal treatments-which is both a systemic norm and a specific legal doctrine-becomes a matter of treating likes alike and unlikes unlike; and the sexes are defined as such by their mutual unlikeness. Put another way, gender is socially constructed as difference epistemologically; sex discrimination law bounds gender equality by difference doctorinally. A built-in tension exists between the concept of equality, which presupposes sameness, and this concept of sex, which presupposes difference. Sex equality becomes a contradiction in terms, something of an oxymoron, which may suggest why we are having such a different times getting it” (Mackinnon 1984, 81).

Catherine Mackinnon speaks about “two alternate paths to equality for women” within the “dominant approach.” The first one speaks about the “testimony to how substance gets itself up as form in şaw that this rule is considered formal equality. Because this approach mirrors the ideology of the social world, it is considered not only to be the standard, but a standard at all. It is so far the leading rule that the words “equal to” are code for, equivalent to, the words “the same as”-referent for both unspecified” (Mackinnon 1984, 82). For Mackinnon women “who want equality yet find that you are different, the doctrine provides an alternate route: be different from men. The equal recognition of difference is termed the special benefit rule or special protection rule legally, the double standard philosophically. It is in rather bad odor. Like pregnancy, which always calls it up, it is something of a doctrinal embarrassment. Considered an exception to true equality and not really a rule of law at all, this is the substantive” (Mackinnon 1984, 82)
Mackinnon speaks about access of women to what men have but her main discussion is about difference in sex. The main theme in her argument is “we’re the same, we’re the same, and we’re the same”. The counterpart theme (in a higher register) is but we’re different, but we’re different, but we’re different” Its underlying story is: on the first day, difference was; on the second day, a division was created upon it; on the third day, irrational instances of dominance arose. Division may be rational or irrational. Dominance either seems or is justified” (Mackinnon 1984, 82).

Mackinnon regards the sameness as women’s relation to men and how they are compared to them in our relation to men and how close or far we are in our correspondence as she states this standard as “under the sameness standard, women are measured according to our correspondence with man, our equality judged by our correspondence with man, our equality judged by our proximity to his measure. Under the difference standard, we are measured according to our lack of correspondence with him, our womanhood judged by our distance from his measure” (Mackinnon 1984, 82)

To sum it up Catherin Mackinnon (1984) makes the discussion regarding the sameness/difference theory of sex equality, as it has the dominance in shaping sex discrimination law and policy, and the flaws of sameness/difference theory is used for framing women’s rights under the law in terms regarding their sameness to men or their difference from men. This theory has a built in paradox, a “philosophical double standard” in this paradox the theory brings up the equal treatment of women but also want the benefits of being a female as Mackinnon points out with examples like maternity leave.

Mackinnon makes the emphasis that she has a more political approach towards the sameness/difference theory of sex equality and this makes it a problem as she uses men as a reference point in both sameness and difference. It retifies women’s realities “into difference or sameness vis-à-vis men is an insult to women’s possibilitie”. As Mackinnon gives a further discussion about the equality measures rooted in sameness/difference she points out that it often helps men more than women like the custody rights of a father, thus makes it difficult for women to gain any sort of special
treatment under the law when there is lack of equal treatment and in using this theory, women’s demands for wanting equality will always appear as wanting it both ways.

Catherine MacKinnon points out that the sameness/difference doctrine, and that the difference approach misses the point of which where hierarchy of power can create differences which can lead to inequalities. For Mackinnon the more unequal the society, the less likely the difference approach will be able to function. MacKinnon’s alternative approach, which is also known as the dominance approach, highlights the equality question as one of the distributions of power. This certain approach does not allow abuse of women, based on their gender (like being raped) to be “silenced out” of the difference definition of sex equality. Overall, sex inequality is the outcome of a systemic dominance which is seen in patriarchal societies. Rational/irrational differentiations or classifications determined by courts do not matter when power inequalities are recognized as the foundation of social inequalities. This must be recognized when laws and policies are being framed.

3.3 Gender Representation in Media

There is a new trend in gender representation, where there is the backwards perspective that is putting a whole new understanding into the concept of womanhood, as Angela McRobbie (2009) states that “a selection of feminist values and ideals appear to be inscribed within a more profound and determined attempt, undertaken by an array of political and cultural forces, to re-shape notions of womanhood so that they fit with new or emerging (neo-liberalised) social and economic arrangements. And, within context where in many parts of Europe and in the US there has been a decisive shift to the right, this might also be seen as a way of re-stabilising gender relations against the disruptive threat posed by feminism. It is not so much turning the clock back, as turning it forward to secure post-feminist gender settlement, a new sexual contract” (McRobbie 2009, 57). In her statement, McRobbie explains that the shift towards the right is closely linked to the female representation, which is based on:

“...The meanings of coverage of young girl or young women are more weighted towards capacity, success, attainment, enjoyment, entitlement, social mobility and participation. The dynamics of regulation and control are less about what young women ought not to do, and more about what they can do. The production of girl- hood now comprises a constant stream of incitements and enticements...
to engage in a range of specified practices, which are understood to be both progressive but also consummately and reassuringly feminine. What seems to underpin these practices is a suggestion that young women have now won the battle for equality, they have gained recognition as subjects worthy of governmental attention and this is a requirement and this has replaced any need for the feminist critique” (McRobbie 2009, 57)

Chandra Talpade Mohanty (1991) labels this replacement as “hegemonic masculinities” (Chandra Mohanty (1991) cited in McRobbie 2009, 57). This abdication of the feminist critique has “established in the key institutional sites dedicated to the production of the category of young women. The girl emerges across a range of social cultural spaces as a subject worthy of investment” (McRobbie 2009, 57).

Women are also struggling for their place in society as education is not something that everyone can gain access to at least not at the same level as McRobbie states that “If education remains the privileged space within the countries of the affluent West for promulgating female participation, the recent attempts on the part of government to create more direct links between education and employment by emphasising work experience, internships, employability and enterprise culture, have particular resonance for young women” (McRobbie 2009, 77). Education is closely linked to the development of the culture and how women gain their place in society. As women step out of their traditional sphere and are more in the center-stage and they are able to get more attention as more and more representations are not just the normal traditional situation but an emphasis on the individual role of the female as McRobbie points out “National television has been put to work on the self-images of women who, in the past, would have been easily overlooked and made invisible as they moved through the lifecycle of marriage, having children and growing older. But now it has become a feature of women’s lives, indeed almost an entitlement, to move from out of the shadows, into a spotlight of visibility, into a luminosity, which has the effect of a dramatisation of the individual, a kind of spectacularization of feminine subjectivity, which becomes the norm” (McRobbie 2009, 125). But women’s representation in certain media contexts according to Karen Ross (2010) can be a way of highlighting the disadvantage of women are brought to the attention of the audience as Ross states that:
The perpetuation of a hegemonic worldview of male dominance is regularly witnessed in both fiction and fact-based media and the ways in which women (particularly but also disadvantaged groups) are represented in the media send important messages to the public about women’s place, women’s roles, and women’s lives (Ross 2010, 91).

Although it is possible to think that the ways in which women are constructed and represented in entertainment genres are a mere fantasy and don’t necessarily reflect on what the women’s place is in reality (Ross 2010, 91-92).

In Betty Friedan’s “the second stage” (1981) and Germaine Greer’s “Sex and destiny” (1984) both celebrated the importance of childbearing and motherhood, and drew criticism from more radical feminists for lending support to traditional gender stereotypes. From Friedan’s and Greer’s outlook on the traditional gender roles like motherhood is a key factor of being a women. In the next part is how gender and sexuality are represented in the media.

3.3.1 Gender and Sexuality in the Media
The Rape Analysis given by Karen Ross (2010) rape doesn’t just come from a common stranger as it carried out by someone that the victim is acquainted with. As Ross puts it: “Using the frame of rapist-as sex fiend flies in the face of the considerable evidence from even a cursory look at sex crime statistics all over the world, which shows that the majority of convicted rapists are friends or acquaintances of the (mostly) women they attack. So why does the orientation and language of most news reports on sexual violence still perpetuate the “sex beast” or “stranger danger” myths, despite the facts relating to intimately acquainted violence? One might speculate that one reason could be that to acknowledge the very thin line that separates the thought from the act, the shouting from the slapping, the tongue from the knife, them from us” (Ross 2010, 96). The crucial point here is that the attacker the acquaintance but the provocateur is the victim and in this case the matter of being raped results from the actions of the female victim. As Karen Ross states that “Most women are blamed for their provocative behaviour instead of being the victims so in that sense they have faults.” On the whole, the message in the media is clear as men can not help their “biological urges and women must dress modestly in order to be not provocative” and women should be paying the price otherwise and should adjust
themselves. They should make alterations in order to prevent the mishap that can come from men. For the most part, women who feel the guilt in their DNA appear to be interesting while they are in pain and “experience the most suffering” in the media (Ross 2010, 96-97).

3.4 Patriarchy in Feminism

According to Andrew Heywood (2007) feminism’s definition of patriarchy is the belief that gender plays an important role politically like social class, race and religion, but for Radical feminists gender is the most politically important of all social divisions and therefore they have coined the theory of ‘sexual politics’, in much of the same way that socialists have preached the idea of ‘class politics’. They also refer to ‘sexism’ as a form of oppression, drawing a conscious parallel with ‘racism’ or racial oppression. On the other hand conventional political theory has traditionally disregarded the idea of sexual oppression and failed to recognize gender as a politically significant category. Therefore, feminists have been obliged to “develop new concepts and theories to convey the idea that society is based on a system of sexual inequality and oppression” (Heywood 2007, 236). For Radical feminism women’s oppression has the upper hand in the basis of their theoretical assumptions. So patriarchy is an important factor that drives the view of how feminism especially radical feminism conjectures come into the public arena.

Andrew Heywood describes patriarchy as the rule set by the father. This is described as the “dominance of men and subordination of women in society at large” (Heywood 2007, 236). Heywood indicated that the idea of patriarchy is broad. The idea is that feminists believe that women have been oppressed in various degrees in different cultures over a period of time. Western cultures have been the most proactive in improving the social position of women considerably in the twentieth century and as the outcome there have been great amount of achievements in the area of education, marriage, divorce law, legalization of abortion and many other areas where women have gained many rights as the opposite sex. On the other hand in many parts of the world patriarchy plays a dominant role that takes a “cruel” and “gruesome” form. Especially in the developing world where the majority of women in Africa are being subjected to circumcision, bride murders that occur in India and the continuation of the dowry system makes sure that female children are unwanted or sometimes
allowed to be killed (Heywood 2007, 236). Overall, one part of the world may have taken assertive actions towards women’s place in society but in most societies women can be subjected to cruelty in the developing world where traditions take up an important role. Women living in those kinds of environments face a lot of challenges in trying to survive the ordeals they have to face coming from their families as they continue to keep their so called “1000 year old” traditions which is in the case of honour killings, child brides in Turkey for the sake saving the honour of the male (Husband, Father, Brother …etc) the women is a item of sacrifice and she must face whatever fate that has lined up for her. In other cases when a woman is raped she is pushed away by her loved ones like the male of the household (Fiancé, Husband, Father…etc). She has to save the family honour in order to save the family. This could be either being an honour killing (being shot by the brother) or marrying the person who raped her.

For feminists there is no single or simple analysis of patriarchy, however. Liberal feminists, use the term extensively to draw attention on unequal distribution of rights and entitlements in society at large. They highlight the side of patriarchy that underline the under-representation of women in senior positions in politics, business, the professions, and public life. Socialist feminists tend to emphasize the economic aspects of patriarchy. In their view, Patriarchy operates in tandem with capitalism, gender subordination, and class inequality being interlinked systems of oppression. Some socialist feminists, indeed, reject the term altogether, on the grounds that gender inequality is merely a consequence of the class system: capitalism, not patriarchy, is the issue.

3.4.1 Radical Feminism and Patriarchy

For most radical feminists, patriarchy is part of system of “political-cultural oppression”, which originates from the domestic life within the family structure. Sexual revolution is the core element of Female liberation that aims to overcome the patriarchal structure and replace it. This is based on the fact that human nature at its core has no gender. Men and woman have no gender specific actions these are conventional ideas that are attributed by the patriarchal society. Nevertheless, radical feminism takes in the idea of the unchangeable differences between men and woman.
amongst its contradictory factors. This belief is the idea of not having a division between the two genders (Heywood 2007, 248)

Radical Feminists have a significant emphasis on the role of patriarchy as an institutionalized form of male dominance, which stems from the family. Patriarchy hence is the idea of the outline of male superiority and female inferiority model that has a major role in society; it is a mirror to the domestic power structure within the household. (Heywood 2007, 237)

On the part of equality and difference Heywood points out that radical feminism is much more focused on the equality within the domestic and the private life. The parity must be in the in the domestic arena like childcare, ones sexuality and control over their body (Heywood 2007, 240). Being one of the crucial elements of ‘second wave’ feminism Liberal and Socialist ideas were taken up to bring the spotlight on the situation of women in the society, but neither ideology acknowledged that gender as being essentially part of all social divisions but in the “1960s and 1970s the feminist movement sought to uncover the influence of patriarchy not only in politics, public life and economy, but in all aspects of social, personal and sexual existence” (Heywood 2007, 248). As taking into account this particular feminist outlook, the women in certain patriarchal environments are not visibly seen or heard and the Muted Group Theory (1975) clearly reflects on this situation.

3.5 Muted Group Theory
The ‘Muted group theory’ is based on the work of anthropologist Shirley Ardener (1975). Ardener put forward the idea that women and men within patriarchal, capitalist societies tend to form two distinct circles of experience and interpretation that overlap each other. The masculine circle converges with the norms of society, providing a masculine signature and overriding the feminine circle. Thus, the female circle is neither visible nor acknowledged-eventually, only a small part of it is exposed (Shirley Ardener (1975) cited in Kroløkker and Sørensen 2006, 29-30). According to the ‘Muted Group theory’, women face the dilemma of their marginalization in society restricting them from being part of an experience or having any means of communication. Their relative isolation within the private sphere-deemed not only to be irrelevant to public discourse but also it was less effective than
paid labor and as a result it was not worth even to take into consideration (Kroløkker and Sørensen 2006, 31)

Feminist linguist Julia Penelope’s presents the “Primary Dogma” of what she refers to “Unlearning the Lies of the Fathers’ Tongues” as the “Patriarchal Unit of Discourse” (PUD). According to Penelope PUD is a dangerous “consensus reality” where the “patriarchal communication practices are automatically considered the norm” (Penelope 1990, 37). Those who accept PUD have the notion that it reflects reality in accurate way, but in fact PUD reflects the “mono-dimensional male-imposed reality” (Julia Penelope (1990) cited in Kroløkker and Sørensen 2006, 67).

The various ways in which the female and the feminine are labelled as being “opposed to” and “lesser than” the male by the masculine. Patriarchal Unit of Discourse, influence women on how they conceptualize themselves, and the way they approach language and communication (Kroløkker and Sørensen 2006, 68). Penelope’s idea of PUD has provided a framework for feminist research to conceptualize the ways in which language is used to discriminate women in patriarchal societies (Kroløkker and Sørensen 2006, 68).

As a result words that frequently target women contain more negative and sexual connotations. In one of her studies, Julia Penelope (formerly Julia P. Stanley, 1977) found 242 terms for men and women from which 220 of these terms are for sexually permissive women and only 22 terms for sexually promiscuous men. In man-made language, anything that has to do with femininity is used as insults target at men (such as “sissy” and “girly”) (Kroløkker and Sørensen 2006, 68-69). Feminist communication scholars in general point out the crucial role that language plays in the process of creating gendered realities, while the more radical group of dominance communication scholarship has a more deterministic standpoint. For them, linguistic classification is never impartial, but marks women as sex objects and the property of men (Kroløkker and Sørensen 2006, 68-69). In the case of the two television serials Fatmagül and Hayat are the property of others. They have no say on what they have gone through or going through. Family or third party who is not in the family who are much more dominante on their cases make a decision for them. In the end it goes
from their experience to “others” experience. Within the dominance perspective, the focus has gradually shifted from women as receivers of communication to women as communicators, and the inclusion and validation of women’s topics and modes (Kroløkker and Sørensen 2006, 71). Women have become more responsive to the verbal attacks.

From a Social Dominance Theory (Sidenius and Pratto, 1992) perspective, language grants us the ability to name and define. Hence, language mutes women, but it also gives the opportunity for naming and renaming (Jim Sidenius and Felicia Pratto (1992) cited in Kroløkker and Sørensen 2006, 72). Media research from a dominance perspective has focused on the underrepresentation of women in the media, in the way they are stereotyped, and “the reinstatement of gender in dichotomous and hierarchic setups that may normalize discrimination and even abuse against women. Because the media acts as gatekeepers while being powerful conveyors of information, they are said to shape our views on gender” (Kroløkker and Sørensen 2006, 78).

Scholars like Shirley Ardener in the muted group theory, and others like Julia Penelope, Julia P. Stanley, Jim Sidenius and Felicia Pratto, point out that in patriarchal cultures, men’s experiences override those of women. While their actions become the norm of society, women’s voices are muted, meaning that they are rendered deviant, suppressed, and eventually forgotten (Kroløkker and Sørensen 2006, 156). Women that undergo turmoil and are outcasts in societies have no pivotal role to make themselves noticed which make them a lower denominator in society. The traditional sphere they are bound to, doesn’t let them make their own choices. Charlotte Kroløkker and Anne Scott Sørensen (2006) in relation to gender and sexuality asks the questions about who can perform rape and what constitutes as rape a: “rape is an action performed only by men, or can it be performed by women also? Is rape defined strictly as penetration, or does it also comprise of other sexually aggressive acts?” (2006, 72) From the point of view of these scholars, rape is a sexually aggressive act that is fulfilled by men by forcing their way to a women’s body without consent. But Kroløkker and Sørensen have a different take on what is rape and what can be defined as rape.
3.6 Conclusion
The research was done through using feminist approach that is based on gender representation in the traditional context. The main theoretical outline of the research is based on the theories of feminism, radical feminism (The public/private divide, the theory of patriarchy, gender system theory, and theories regarding equality/difference), muted group theory, the concept of patriarchy, patriarchal unit of discourse and social dominance theory, and finally the contribution of feminist media studies. The main ideology of feminism is about women's oppression in society and that they have function only in the private sphere more than the public sphere. Feminism is formed to take action to make women more proactive in the social sphere. The concept of gender is much more on how men and women are set in society as in relation to feminism, gender is fixed in the idea that men are active in the public domain and women are active in the private domain. Radical feminism focuses on the divide in gender and it mainly emphasizes on sexual oppression which is the “most fundamental feature of society and that it leads to other forms of injustice” (Heywood, 2007). The muted group theory is about the marginalization of the female voice as the significance of male presence in society is much stronger. This is why patriarchy as a concept plays an important role in this research by referring to the female oppression, the traditional gender roles and male dominance over the female. These theories have an important role in gender studies especially in gender representation. This thesis is about gender representation and sexuality as in rape and sexual promiscuity is represented in television series by using the following research question “With a particular focus on gender representation, how are the issues of rape and extra-marital sex addressed in the Turkish television serials “Hayat Devam diyor” and “Fatmagül’un suçu ne?” Liesbet Van Zoonen (2009) points out the strong link between gender and media stated as she reflects upon the basis of the relationship between gender and media as not being only a cultural struggle but that it is also a material struggle where the meanings and values that are negotiated “informs whole ways of life and which is vice versa informed by existing ways of life, with configurations of power and economic inequities being a key element within them. Which makes media a part of feminism’s cultural and-albeit to a lesser extent –its material struggle” (Van Zoonen 2009, 148).
According to Van Zoonen (2009) these relations that take place in mass media play a key role in the negotiations that happen at the level of media texts, but also at the level of other “moments” of the mass mediated production of meaning, encoding and decoding; both media producers and media audiences construct meaning” (Van Zoonen 2009, 148). In relation to this Liesbet Van Zoonen focuses on the results of the “complexities and the contradictions in the production process, media text themselves” that can not be defined in simple terms. “Stereotypical, degrading, humiliating and violating representations of women and femininity” are prevalent in the content of mass media “much to the annoyance of ordinary women and feminists alike. Notwithstanding the overload of traditional constructions of femininity and masculinity, gender as encoded media texts does not carry univocal interpretations and may signify a variety of concepts and myths. The codes that confer meaning on the signs of femininity are culturally and historically specific and will never completely unambiguous and consistent” (Van Zoonen 2009, 149).

Van Zoonen (2009) points out that the “emphasis on the unstable character of gender and the continuous negotiation taking place at various dimensions of mass media, may suggest that it is a volatile, almost meaningless category that can be filled with meaning according to individual preferences, social conditions, cultural peculiarities and historical contingencies. It may obscure the power relations in which gender is embedded and the very terminology of ‘gender’ may conceal that ‘masculinity’ often implies a discourse of power and centrality, whereas ‘femininity’ is more commonly related to powerlessness and marginality” (Van Zoonen 2009, 150). In other words Van Zoonen sums it up as there is no change in the gendered realities as the conformist ideas of oppression and inequality are still visible eventhough the way gender is constructed is evolving “the theoretical observation that gender is a constructed and shifting subject position unstably constituted by the points of intersection of an array of radically heterogeneous discourses should not lead to the conclusion that conventional forms of oppression and inequality have disappeared” (Van Zoonen 2009, 150). Gender representations do show variation and as a part of this research the two women Fatmagül and Hayat are constructed within the patriarchal mindset and try to change their future by self-educating themselves or through pursuing their education their willingness to have a occupation in the future doesn’t change the reality that they are still under the control of the male members of
their family. I have based my research on the two television serials “Fatmagülün suçu ne?” and “Hayat Devam Ediyor” and in these two shows I will try to answer the following research question “With a particular focus on gender representation, how are the issues of rape and extra-marital sex addressed in the Turkish television serials “Hayat Devam diyor” and “Fatmagül’ün suçu ne?” along with the following sub-questions, how is the sexual content displayed in the television serials and what is the desired message trying to be sent through these serials.
4. Methodology
I will try to answer these questions through the content within the two television serials as gender is the key component of this study therefore the visual content will have significant role in the research process and the textual content to make the research much more comprehensible during the process of the analysis. The research methodology will be qualitative content analysis and critical discourse analysis, as a more in-depth explanation will be presented in this chapter regarding the research methodology.

The aim of this study is to understand the traditional gender roles in Turkish television serials and how sexuality is defined in the patriarchal context. A critical discourse analysis and a content analysis of the television shows “Fatmagül’ün Suçu Ne?” and “Hayat Devam Ediyor” will be the choice of methodology of the analysis of both main female characters in the respective television serials. Comparative analysis of both programs will also be part of the research methodology. The research is based on the following research question: With a particular focus on gender representation, how the issues of rape and extra-marital sex are addressed in the Turkish television serials “Hayat Devam diyor” and “Fatmagül’ün suçu ne?”

The topic of this thesis is “Women and tradition in the Turkish Television culture: The modern day representation of Rape and Sexual Promiscuity” and the theory that will be used in this paper are Radical feminist theory, Patriarchal unit of discourse, muted group theory, Social dominance theory and studies on Feminist media will be used in the analysis of the female characters.

4.1 The Focus of the study
The two serials that I have chosen for my research are a slightly different from their primetime counterparts. The first show “Fatmagül’ün suçu ne?” (What is Fatmagül’s crime) is about the struggles of a rape victim. The second show “Hayat Devam Ediyor” (Life goes on?) is based on the social reality of child brides and pre-marital sexuality that has been not taken on to the main-stage. The method of research is a critical discourse analysis of the two television programs “Fatmagül’s suçu ne?” and “Hayat devam ediyor”. In both shows the main issue is the protagonist’s role as a woman in their respective environment. The emphasis is on how should she behave
and how she can over come the situation she has to deal with. How are they treated at first after the occurrence of events that took place and changed their lives for the better or for worse? How do their families react when they find out?

To justify the reason why I have chosen to research these television series is because I wanted to see how women in these television serials are portrayed through the verbal discourse especially since they handle sensitive topics like rape or women’s relations that had an impact in the media. Both TV serials got so much attention that they have caused a commotion since both shows were mostly seen to have a negative influence on its viewers according to some government officials in the Turkish Parliament. “Fatmagülün Suçu Ne?” caught the attention of the viewers as well the media from the first episode with its rape scene as being the most viewed video on media outlets like youtube. Which is why the two programs that I have chosen to analyse is on two of the major television networks, which is owned by two of the largest conglomerates in Turkey. Kanal D where “Fatmagül’s Suçu Ne” is broadcasted is owned by Doğan Media Group who owns more then 50% of the media in Turkey and the second network ATV where “Hayat Devam Ediyor” airs, is owned by the Prime Minister’s son-in-law. Thus an important method of studying television may be to examine similar plots or themes across series or across genres to investigate how specific issues, problems, and elements of social change are treated (Cuklanz 2000, 14) in Fatmagül’s and Hayat’s environment (where they live, family, house, clothes, hair style, job, education, social status, personal life). Both of these television shows have had and still have impact on the social issue of rape and child brides, sexual promiscuity (in Lehman’s term’s pre–marital sex). These shows put forth topics that were taboo to openly discuss in Turkey.

4.2 Content Analysis
I will be using qualitative content analysis as Margarate Heide(1995) states that “while these quantitative studies of “images of women” are helpful in telling us about television’s changing portrayals of women, they are limited because they do not begin to explore the complex ways in which audience interpret and respond to those images. “Furthermore, given the multi-valent meanings of even the most straightforward

representation, it is doubtful that a simple classificatory rubric is adequate even as content analysis” (Heide 1995, 15). Also content analysis provides a more in-depth view of the traditional gender roles as “This analysis tracks themes that relate directly to the representation of women’s gender conflicts, including threats to the domestic sphere, reconciliation with motherhood, and conflicts over work and family. As we will see, the plotlines of the weekly stories, while demonstrating the conflicts in painful detail, often resolve the characters’ difficulties in such a way as to affirm the primacy of traditional gender roles. I will argue that these stories end up serving as a kind of morality tale to caution women against deviating too strongly from traditional roles, even though most of the viewers were in fact already deviating in important ways” (Heide 1995, 25) As Karen Saucier explains, that “content Analysis is often employed to assess the manifest characteristics of large quantities of media output. Typical research problems in this field are for instance: The roles, psychological and physical features of women” (Karen Saucier 1986 cited in Van Zoonen 2009, 68).

According to Liesbet Van Zoonen, one of the reasons to conduct a content analysis for the research problems in the field of women “therefore, could lie in the desire to have fresh ‘hard data’ on the portrayal of women. Secondly, one might be interested in assessing whether and how transformations in women’s position in society are reflected in television series” (Van Zoonen 2009, 69). As women are the focal point of the study content analysis will have a significant role in the analysis of the media text. But this research will mostly focus on the dialogue in both television serials as I will try to present the content through the conversation of the main characters. So I will be using critical discourse analysis as my main methodology of research.

4.2.1 Critical Discourse Analysis
Critical discourse analysis “draws a connection between the use of language and social power” (Gillespie and Toynbee 2006, 122). This method of analysis is more critical in the matters of analyzing the language as it is used more “socially” (Gillipsie and Toynbee 2006, 122). Critical discourse analysis is a type of discourse analytical research which “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.” (Van Dijk 1993, 352)
The primary goal of Critical discourse analysis is to “press on social issues” (van Dijk 1993). The main core of critical discourse analysis as Teun van Dijk states that it is a “detailed description, explanation and critique of the ways dominant discourse (indirectly) influence such socially shared knowledge, attitudes and ideologies” to be more specific “how specific discourses facilitate the formation of specific social representations” (Van Dijk 1993, 259). Critical discourse analysis is not a specific direction of research; it does not have a unitary theoretical framework. Among the specifications that are mentioned above, there are many types of critical discourse analysis; they are diverse as the discourse of a news analysis is different from conversation. “Discourse structures are deployed in the reproduction of social dominance, whether they are part of a conversation or a news report or other genres and contexts” (Van Dijk, 1993).

The use of critical discourse analysis is to look into the language of a text where there is a standpoint that resists social injustice as critical discourse analysis “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. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality” (Van Dijk, 1993).

Overall critical discourse analysis is oriented to social matters. The analysis can be fit into various texts. Scholars of critical discourse analysis “will feature such notions as "power," "dominance," "hegemony," "ideology," "class," "gender," "race," "discrimination," "interests," "reproduction," "institutions," "social structure," and "social order," (Van Dijk, 1993). In the next section I will be presenting the description of the data collection from both television series.

4.3 The Description of the Data Collection Process

The process of the data collection started on first of May 2012 till until 21st of June 2012. As these shows were ongoing shows and new episodes aired every week I had to wait for the finale for “What’s Fatmagül’s Crime” and Season Finale for “Hayat Devam Ediyor”. I began to watch both television series online, as I didn’t have direct television access since I was watching the series in Sweden. Both programs were
available online on Turkish video sites. I chose www.diziizle.gen.tr and http://www.dizi-izleyin.net/ as all the episodes were uploaded and available for me to watch from their archives. The first episode for “Fatmagülün Suçu Ne?” aired on 16th of September 2010 and the final episode was on 21st of June 2012. The number episode for “Fatmagülün Suçu Ne?” in total was 80 and the show lasted for two seasons. I watched the first 35 episodes in season one. The duration of each episode was approximately 110 minutes. The first episode for “Hayat Devam Ediyor” aired on 18th of November 2011 and the final episode aired on 20th of January 2013. The number of episodes for “Hayat devam ediyor” in total was 46 in total and the show lasted for two seasons. I watched the first 32 episodes in season one and only analyzed the first six episodes of that season. The duration of each episode was approximately 90 minutes. I started to watch both television series from first of May 2012 until 21st of June 2012 and began to analyze from first of September 2012 until first of October 2012.

4.3.1 The analytical methodology: Content Analysis and Critical Discourse Analysis

The aim of the content analysis is to extract themes from the cultural products. In the first part of the analysis I looked at all 80 episodes of “What is Fatmagül’s crime?” but only analyzed the first 35 episodes as the course of the television series changed in “Hayat Devam Ediyor” out of the 32 first season episodes I chose to analyze the first six which were the most important in the course of the program. The reason why I chose these particular episodes is due to the fact that the episodes cover the issues at a larger scale. The first 35 episodes of “What is Fatmagül’s Crime” deal with Fatmagül being raped and the aftermath as she deals with the trials and tribulations of being a victim. The first six episodes of “Life goes on” were about Hayat and her story about having pre-marital sex with her boyfriend and then later on she is punished for this action in next five episodes. The episodes later than the sixth one take a new course so the analysis of the six episodes was quite sufficient. I will also present the creators of the television series in question as the creators of both of the television series may have a different agenda than the actors. The difference between the creators and the actors might show the cultural take on the representation of events and characters presented in the television series. On this note, I will divide the analysis into two parts. In the first Part I will give a general overview of the television
programs—the directors/the main characters/settings and the main issues brought up in both television series and then in the second I will use critical discourse analysis. As critical discourse analysis will help to understand how the women are portrayed in the television programs through the feminist perspective used in the theoretical framework. The core of this research is how sexuality is represented with a particular focus on gender. The dialogue involving the main female character’s of both television serials plays an important role in the representation of the treatment of a rape victim or a young women who has been defied for having a pre-marital sexual relationship with her boyfriend.

4.3.1 First level of Analysis
In the first part of the analytical process I categorize the episodes in both television serials based on the level of importance in line with the research question, with a particular focus on gender representation, how are the issues of rape and extra-marital sex addressed in the Turkish television serials “Hayat Devam Ediyor” and “Fatmagül’ün suçu ne?”. Firstly I categorized the issues brought up in both television serials as to clarify the purpose of the research and focus on the particular aspects of the television serials. Since “What's Fatmagül's Crime” and “Hayat Devam Ediyor” are both in the drama category and some socio-cultural issues were brought up in both programs, which led me to this research. As the first step of analysis is about the content, the following issues were brought up in both shows: Rape, Pre-Marital Sex, Sexual Promiscuity, Honour, Virtue, Decency, Education and Child Brides. In the second part of the analysis I focus on the characters of the television serials and give a thorough explanation in the critical discourse analysis about the representation of characters. The scene and how the particular events stated in the research question are addressed.

4.3.1.2 Second Step Analysis
In this part of the analysis I have selected the most important episodes from the two programs based on the events that have taken place. The first and second episode of “What is Fatmagül’s crime?” were about rape and its aftermath and later on the development of Fatmagül’s case, which led to the analysis of 35 episodes of the series but I mainly focused on Fatmagül’s character and her scenes in each episode. In “Life goes on” as well the first episode is the issue of pre-marital sex and its aftermath
in the second and third episodes. I chose to analyze six episodes in total out of the 32 episodes of the first season. These first six episodes of the show were more in relation with my research question. I basically did random sampling in both television serials. My sampling was based on how much the issue of rape was brought up and how long the topic had kept its importance until the final episode but as I mentioned the emphasis was on the main character Fatmagül. In the second television serial as well I did the same random sampling of choosing episodes that were keeping the issue of pre-marital sex and the issue of childbrides as the main focus and the central focus is Hayat’s character.

4.3.1.3 Third Level of Analysis (In-Depth Analysis)
In this section I will present Norman Fairclough’s description of textual analysis and social practice. The third level of the analysis will focus on the representation rape and pre-marital sexuality in the television serials “Fatmagülün suçu ne?” and “Hayat devam ediyor.” I will try to follow Norman Fairclough’s textual analysis and social practice in the analysis of discourse of the two representations of women.

Norman Fairclough in “Discourse & Society” (1992) claims that a more “systematic and detailed textual analysis can add to variety of current approaches to discourse analysis, without of course wishing to minimize what these approaches achieve without it. Closer attention to texts sometimes helps to give firmer grounding to the conclusions arrived at without it, sometimes suggests how they might be elaborated or modified, and occasionally suggests that they are misguided” (Fairclough 1992, 194).

Textual analysis as Fairclough regards as the analysis which combines two types of analysis the first one is linguistic analysis and the second one being intertextual analysis (Fairclough 1992, 194). Textual analysis methodologically constitutes as “a major source of evidence for grounding claims about social structures, relations and processes. The evidence we have for these constructs comes from the various material forms of social action, including texts” (Fairclough 1992, 211)
I would also like to present Norman Fairclough's description of social practice within discourse analysis as Fairclough points out that social practice “articulates” discursal elements with non-discursal elements (Fairclough 2003, 25).

Overall the third-level of analysis taking into account Norman Fairclough’s descriptions of textual analysis and social practice takes in the elements both from the dialogue and the content of the material that is analyzed. This level of analysis will be more descriptive regarding the content of the two-television serials “Fatmagülün suçuna” and “Hayat devam ediyor” as it will focus particularly on the description of the rape dialogue scene and the pre-marital sexuality dialogue.

4.3.2 The Presentation of the Data
First of all I will provide a general overview of the television serials and then make a table with the list of characters and their backgrounds. In the first part of the analysis I will present the episodes of each television serial with a short description of the events and the main topic. This table will be in the analysis but not the results. The second part of the analysis I will make a table that will include the dialogue in the particular scenes where the discourse analysis of the main character is provided. This second table will be provided in the appendix. The descriptive analysis will be also provided in the results and conclusion.

4.4 The Limitations of the methodology
‘Content Analysis’ is sometimes used as a generic term to refer to a variety of methods to analyze texts, but it is generally taken into account for defining a specific type of analysis that are “quantitative techniques that, measures certain aspects of a media text. It has often been used in feminist research to provide a measure of kinds of roles which men and women appear in on Television or the kinds of traits they are represented as possessing” (Rosalind Gill 2007, 43). The main problem with this method is that it misses out on how things are changing as content analysis fails to pick up on the differences. The major downside to content analysis is that it might tell as what we already know (Gill 2007, 45). Content analysis limits the research to certain boundaries as it will not provide the in-depth analysis that I will be using in the second step of the analysis as discourse analysis “It is possible to describe even
the simple of phenomena in a multiplicity of different ways” (Gill 2007, 58). In this research when I use discourse analysis I will provide my own personal views, which may make this research more subjective. I am not taking into account the impact of the audiences or the production of these television programs since I am mainly looking at the representations of the women and the way rape and pre-marital sex was presented in the television through the interpretation of the text based on feminist theory, radical feminism, patriarchal unit of discourse, muted group theory and social dominance theory with the analysis of representation of rape in television series.

As this research is much more a cultural matter for me as a Turk I am much more interested in the cultural representation so I will bring out the dialogue used in the specific cases that I am trying to research and it will be more subjective then an objective analysis. I will not generalize the research, towards the population as whole and try to draw the big picture. These two particular case studies were chosen based on the research question as both shows relate to the study. As gender, sexuality, and specific representations are the main objective of the research I hope to contribute to women’s studies in the area of media, gender and society.

4.5 The justification of Research Methodology

To explain my justification of research methodology I would like to once again to present the research question as a reminder: With a particular focus on gender representation, how are the issues of rape and extra-marital sex addressed in the Turkish television serials “Hayat Devam diyor” and “Fatmagül’ün suçu ne?”

From the research question stated above we can understand that we are looking for specific cultural representations in the media texts. This mainly can be defined through the dialogue of the characters. As Norman Fairclough definition of discourse analysis, which is relevant to this particular research, is “Discourse analysis can be understood as an attempt to show systematic links between texts, discourse practices, and sociocultural practices” (Normain Fairclough cited in Deacon, Pickering, Golding and Murdock 2010, 152). In short I will use discourse analysis in trying to define the way certain actions are constructed within the narrative. According to Shelby and Cowdery (1995) media productions in general are constructions, as a researcher who is dealing with television studies you have to know the codes that are used in the
construction that is needed to carry out the in-depth analysis in the chosen media text. Critical discourse analysis is also “constructive when the purpose is to describe and explain a certain topic in depth since it enables you to penetrate beyond the text” (Fairclough, 2003). In “Fatmagül’s Suçu Ne?” and “Hayat Devam Ediyor” I want to see how it deals with rape and pre-marital sex but in particular how is it dealt within the traditional family through the discourse of the main characters. I will focus only on the two television serials which can not be generalized to the whole category of television programming that feature major gender and societal issues which have been done before.
5. Analysis and Results
In this section the analysis and results will be presented. Before the in-depth analysis, a table presenting the general information (Production Company/ Year/ Director/Number of episodes) about the two shows will be presented and then in the second table there will be information about the characters (cast members) that will also be presented. Then a description of the scenarios of both television serials will be given. A table giving the background of the female characters in both television serials will be included as a part of the analysis. This table will provide information about each female character's general attribute, which will include their age/educational background/marital status/do they step out of the traditional gender roles. In the first part of the analysis I will focus on the content of the 35 videos for “Fatmagülün Suçu Ne?” and the six videos for “Hayat Devam Ediyor”. In the second part I will focus on the discourse of the television serials with selected scenes representing the issues of pre-marital sex and rape that will be thoroughly analysed through feminism, radical feminism, patriarchy and gender. In this part of the analysis also the discourse of the characters their appearance and actions will be analyzed. As “discourse analysis provides the most promising instrumentarium for examining exactly how gender takes place in everyday speech” (Van Dijk (1985) cited in Van Zoonen 2009, 143).

5.1 General Information about the Television Serials
In this section I will present the general information about the television serials as the following. The first table presents the production company, the network the TV serial is broadcasted on, year it was broadcasted and the number of episodes that aired on the network.

<table>
<thead>
<tr>
<th>Title of the television serials</th>
<th>The Networks the shows aired on</th>
<th>Production Company</th>
<th>Producer of the television serial</th>
<th>The year the television serials aired on TV</th>
<th>Number of Episodes that aired</th>
</tr>
</thead>
</table>
### 5.1.1 The List of Characters in the television serials

In this section I give a general description of the characters of both television serials. I have selected the characters that have an important role in the serials. These brief descriptions give a general idea of the relations amongst the characters within the series. Besides the main character’s the supporting characters play a significant role in understanding the representation of gender as not only by language but the context of the situational representation including the multiple voices in the scenes that help to construct what is represented as Sanna Lehtonen states:

> “Analysing representations of gender in the text does not mean that one concentrates on the linguistic features and ignores the content or the story. Rather, one should analyze both what goes on at the level of narrative and content: the characters’ actions and agency, but also to examine more closely the ways in which gendered discourses and representations are constructed through multiple voices in the texts” (Lehtonen 2007, 10).

<table>
<thead>
<tr>
<th>Serial Title</th>
<th>Network/Producer</th>
<th>Director</th>
<th>Release Dates</th>
<th>Episodes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hayat Devam Ediyor…</td>
<td>A TV[56]</td>
<td>Boyut Film[57]</td>
<td>2011-2012</td>
<td>32 Episodes aired in Season One</td>
</tr>
<tr>
<td>Hilal Saral</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

53 Kanal D is owned by Aydn doğan who owns the largest media conglomerate in Turkey.
54 Ay Yapım is one of the largest production companies, which makes television productions both for Kanal D and A tv.
55 Hilal Saral is one of the most prominent directors of Television serials. She has collaborated with Ay Yapım before with productions like Yaprak Dökümü (The Fall of the Leaves), Aşk-ı Memnu (Forbidden Love), Fatmagül’ün Suçu Ne?(What’s Fatmagül’s Crime?) and Kuzey/Güney(North/South). She has produced television serials that have caught the attention of many viewers as her shows were primetime hits especially on Kanal D television network. She has delved into the topics of family values, betrayal, Rape. She adds and edge to these stories as it grabs the most sensitive part of the topic especially in Fatmagül’ün suçu ne? she especially focuses on a young women who raises a voice against her ill fate.
56 A TV is the second biggest network owned by Çalık Holding (Who belongs to the son-in-law of the current Turkish Prime Minister) who sold it to TNT in June of 2012.
57 Boyut Film is a production company with an emphasis on sensitive societal issues in Turkey. It has produced in collaboration with Mahsun Kırmızıgül: New York’ta beş Minare (Five Minarets in New York, Güneşi Gördüm (I saw the sun) and Gecen’nin Kanatları (The wings of the night). Which tackle the issues of religion, terror, traditional values, and political oppression.
58 Mahsun Kırmızıgül is a singer-songwriter but lately he has made a name for himself as a director. His main focus is on topics that concern highly sensitive social issues (Terror, Kurdish-Turkish relations, Child Brides, Religion, Secularism). Which is the Turkish reality in Eastern Anatolia, South-Eastern Anatolia. Kırmızıgül presents these issues as it is National matter and it is. Mahsun Kırmızıgül is Turkish and is from Dyarbakır (province in South-East Anatolia) and comes from the Kurdish minority Zaza ethnic group.
<table>
<thead>
<tr>
<th>Actor/Actress</th>
<th>Name of Character</th>
<th>Description of Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beren Saat</td>
<td>Fatmagül Ketenci</td>
<td>She is the main character in this television serial she was the victim of a gang rape and she tries to deal with this situation but has been forced into marrying one of her rapists.</td>
</tr>
<tr>
<td>Engin Akyürek</td>
<td>Kerim</td>
<td>Kerim works as an ironsmith and is the adoptive son of Meryem. He has self-educated himself and has been forced into a lie as he takes on the blame of being the one who committed the awful crime towards Fatmagül and has to marry her.</td>
</tr>
<tr>
<td>Fırat Çelik</td>
<td>Mustafa</td>
<td>Fatmagül’s fiancé he plans to marry her and build a life together after completing his military service. He is a fisherman and lives with his parents.</td>
</tr>
<tr>
<td>Esra Dermancioğlu</td>
<td>Mukkades</td>
<td>Mukkades is Fatmagül’s Sister-in-law. She is married to her brother Rahmi. She doesn’t like Fatmagül and doesn’t care about her wellbeing.</td>
</tr>
<tr>
<td>Sumru Yavruçuk</td>
<td>Ebe Nine/Meryem</td>
<td>She is Kerim’s adoptive mother and the healer of the town where they live. She has to leave everything behind for the sake of Fatmagül and Kerim.</td>
</tr>
<tr>
<td>Bülent Seyran</td>
<td>Rahmi</td>
<td>Fatmagül’s over sensitive and naïve brother. He owns dairy business where Mukkades and Fatmagül help out. He has to close his business and sell his dairy in order to sustain a life for his family in Istanbul. He is devastated by what has happened to Fatmagül and tries to be supportive as he can.</td>
</tr>
<tr>
<td>Murat Dalbatan</td>
<td>Mü nir</td>
<td>He is the lawyer who is also the uncle of one of the rapists Erdoğan Yaşaran and sets up a fake plot to show Kerim as the perpetrator and tries to save his nephew and friends from going to prison.</td>
</tr>
<tr>
<td>Musa Uzunlar</td>
<td>Reşat Yaşaran</td>
<td>He owns a large company and is the uncle of Erdoğan. He is one of the rapers of Fatmagül. He is the main threat to Fatmagül.</td>
</tr>
<tr>
<td>Mehmet Uslu</td>
<td>Rıfat Yaşaran</td>
<td>He is the brother of Reşat Yaşaran and Erdoğan’s father.</td>
</tr>
</tbody>
</table>
Kaan Taşaner | Erdoğan Yaşaran | Erdoğan is the nephew of Reşat and is very ambitious to have a share in the company and he takes out his rage on his uncle every chance he gets.

Engin Öztürk | Selim Yaşaran | Erdoğan’s cousin and Reşat’s son. He is engaged to Meltem and on the night of his engagement he commits a crime that will change his life. He is very carefree in his actions.

Buğra Gülsoy | Vural | Vural is friends with the Yaşaran family and lives abroad and he plans to continue his education in Cambridge but he is affected from the incident as he is the third person to sexually violate Fatmagül. He has a much more guilty conscious compared to Erdoğan and Selim.

Seda Güven | Meltem | Meltem is Selim’s fiancé and she is in the middle of a struggle between Fatmagül and Selim. She doesn’t know whom to trust.

<table>
<thead>
<tr>
<th>Actor/Actress</th>
<th>Name of Character</th>
<th>Description of Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meltem Miraloğlu⁵⁹</td>
<td>Hayat Bakırcı</td>
<td>Hayat is the daughter of Potter Ismail, She is forced into marriage with a older man</td>
</tr>
<tr>
<td>Fikret Kuşkan</td>
<td>İsmail Bakırcı</td>
<td>Ismail is a potter and owns a family business with his father and two sons</td>
</tr>
<tr>
<td>Şenay Gürler</td>
<td>Cennet Zeybek</td>
<td>Cennet is the mother of Hayat, Malik and Lavin. She is also the kuma (co-wife) of Ismail</td>
</tr>
<tr>
<td>Rozet Hubeş</td>
<td>Kudret Bakırcı</td>
<td>Kudret is the first wife (Legal Spouse) of Ismail she is the mother of Sıraç, Bekir, Zeliha and Şirin</td>
</tr>
<tr>
<td>Arif Erkin</td>
<td>Ibrahim Bakırcı</td>
<td>Ibrahim is the eldest family member and the head of the household trying to hold his family together</td>
</tr>
<tr>
<td>Serkan Şenalp</td>
<td>Malik Bakırcı</td>
<td>Malik is the eldest of Cennets children. He is the third son of Ismail and works at the family pottery business. He has a disability in his arm</td>
</tr>
</tbody>
</table>
### 5.1.2 General Attributes of the two main female characters: Fatmagül and Hayat

The focus in this research is based on the two main female characters. How they are represented will help to understand the concept of gender in these two television series. To get to know the characters even better I have made a chart displaying their general attributes.

<table>
<thead>
<tr>
<th>Character</th>
<th>Father</th>
<th>Mother</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meltem Miraloğlu</td>
<td>Ali Birkan</td>
<td>Onur Tuna</td>
<td>He is the third child of Kudret and the second son of Ismail. He also works in the family pottery business.</td>
</tr>
<tr>
<td>Zeliha Bakirci</td>
<td>Siraç Bakirci</td>
<td>Fatmagül</td>
<td>Zeliha is the eldest daughter of Kudret and is a Nurse and works in Istanbul.</td>
</tr>
<tr>
<td>Ali Birkan</td>
<td>Bekir Bakirci</td>
<td>Hayat</td>
<td>He is the eldest of all of Ismail’s and Kudret’s Children including Cennet’s Children also. He lives in Istanbul. Has no career preference.</td>
</tr>
<tr>
<td>Sera Tokdemir</td>
<td>Zeliha Bakirci</td>
<td>Onur Tuna</td>
<td>Zelih is the eldest daughter of Kudret and is a Nurse and works in Istanbul.</td>
</tr>
<tr>
<td>Neslihan Atagül</td>
<td>Siraç Bakirci</td>
<td>Fatmagül</td>
<td>Neslihan is the youngest daughter of Kudret and is the youngest of all of her children. She doesn’t like Hayat in particular and has an ambition to become famous.</td>
</tr>
<tr>
<td>Çağla Şimşek</td>
<td>Lavin Bakirci</td>
<td>Onur Tuna</td>
<td>Cagla is the youngest daughter of Cennet and the youngest in the whole family.</td>
</tr>
<tr>
<td>Sezgi Mengi</td>
<td>Kerem Fırat</td>
<td>Fatmagül</td>
<td>Sezgi is Hayats boyfriend he is the son of a carpet merchant and plans to marry Hayat.</td>
</tr>
<tr>
<td>Suna Selen</td>
<td>Kadriye Altındağ</td>
<td>Hayat</td>
<td>Suna is the mother of Berat and is the first wife of Abbas Altındağ.</td>
</tr>
<tr>
<td>Rana Cabbar</td>
<td>Abbas Altındağ</td>
<td>Hayat</td>
<td>Rana is the richest merchant of the town and is 70 years old and has the intention of marrying Hayat.</td>
</tr>
<tr>
<td>Ali İhsan Duru</td>
<td>Berat Altındağ</td>
<td>Hayat</td>
<td>Ali is the only son of Abbas and Kadriye and is aspiring to be a teacher and doesn’t want to be part of his father’s business and doesn’t have a good relationship with his father he objects to the Idea of the marriage of Hayat and his father.</td>
</tr>
</tbody>
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59 Meltem Miraloğlu is from Syrian origin and was born in the southeastern Anatolian city of Diyarbakır. Close to where “Hayat Devam Ediyor” takes place. Her mother got married at the age of 15 and for Meltem Miraloğlu the character of Hayat does not feel so distant as her parents were married underage.
<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Educational Background</th>
<th>Marital Status</th>
<th>General Appearance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fatmagül Ketenci, after marriage</td>
<td>Fatmagül Ilgaz</td>
<td>Born in 1990 (Doesn’t state her age directly but by year of birth). 21-22 Years of age</td>
<td>Fatmagül discontinued her education after eighth grade due to the family dairy business. But after she moves to Istanbul she wants to receive her high school diploma with the support of Ebe nine (Meryem) who looks at her school records and notices that she has always earned good grades. Fatmagül is thinking of going on to pursuing University studies.</td>
<td>Fatmagül is medium height, olive skinned, dark brown hair, and green eyes. She dresses plainly not the typical villager attire but a under the knee floral print dress or a white blouse with a blue skirt and cardigan. She is not your typical village girl when it comes to appearance you can say she is from a small town.</td>
</tr>
<tr>
<td>Hayat Bakırcı, after marriage Hayat Altındağ</td>
<td>Hayat is single but hopes to Marry Kerem, Instead she is married of to Abbas (70) she</td>
<td>Hayat is attending her first year of high school and she has to discontinue her</td>
<td>Hayat is single but hopes to Marry Kerem, Instead she is married of to Abbas (70) she</td>
<td>Hayat is olive skinned maybe a bit darker and has long black hair and dark brown eyes. She is a young woman but is still a child. She dresses like quite plain also but a bit more traditional (long</td>
</tr>
</tbody>
</table>
education for a certain period of time as she is married to Abbas Altındağ (70 years of age) he forbids her to go to school as her duty is a wife is to do her chores at home. She doesn’t want to give up on her education.
is forced into the marriage but has no other choice to save the family honour. Abbas dies and she is a widower.
skirt, blouse sometimes a hand-painted kerchief tied on her head. She dresses a bit more mature for her age according to the Southeast Anatolian dress code.

<table>
<thead>
<tr>
<th>5.2 Presentation of Critical Discourse Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>In the first part of the analysis I wanted to give a brief description of the television serials and the main characters. The main focus is on the two main female characters of both television serials and in this section I will present the discourse analysis on the scenes and dialogues which are presented in the appendix, that involve the main female characters. In the second part I wish to present a more in-depth analysis on the representations of rape and pre-marital sex and focus on gender roles in the traditional context.</td>
</tr>
</tbody>
</table>

5.2.1– Fatmagülün Suçu Ne?

**Season one episode one:**

**The description of the scene from the episode:** Fatmagül sneaks out of the house. It’s before dusk and it is still dark outside. She wants to see of her fiancée Mustafa off to sea but has to do everything in silence so her sister-in-law doesn’t find out. But she is caught on the way as she leaves the house by Mukkades and her brother but she goes anyway. On the way to the pier she is caught by Selim, Vural, Erdoğan and
Kerim who are drinking and notice and then she is being sexually assaulted and then raped.

**The interpretation of the scene:** Fatmagül doesn’t listen to her family and will end up in an awful situation. The words of her sister-in-law were a bad omen and Fatmagül ends up being sexually violated by a gang of drunken men. She deserved because she left her house untimely and acted on her own. Bad things will always happen to her.

**Representation of the main character:** Fatmagül’s behaviour is at question as she is portrayed with a very independent personality and she questioned the authority of her family and ended up in difficult situation that cost her reputation of the family and her honour.

**Season one episode two:**

**Description of scene:** Fatmagül is lying in dirt on the seaside her dress is torn into shreds she is crying and rocking herself. The next morning Ebe nine (Meryem) is picking herbs from the bush’s nearby as she turns the corner she notices Fatmagül lying in the dirt. She is cover with bruises and scratch marks on her arms. Her sister-in-law and brother arrive to the place where Ebe nine is waiting by her side and waiting for the paramedics to arrive.

**Interpretation of scene:** The guilt or not knowing what happened after the incident that took place make her feel even more ashamed that she can’t even speak the truth to herself she can’t say her name. She has been humiliated as there is no turning the clock back as she feels like it is her fault.

Representation of main character: Fatmagül feel’s guilt with that hopelessness and she wants to end her life she wants to end her life as she doesn’t see herself worth living. She is more in isolation and and wants no one to find out about her.

**Season one episode three**
**Description of Scene:** Fatmagül is laying in a hospital room with Ebe nine, Mukkades and her brother Rahmi by her bedside. She is silent and stares blankly outside the window. Suddenly the door opens and Mustafa barges into the room and starts yelling at her. Fatmagül is in shock and she covers her ears as Mustafa yells and demands an answer and Mukkades keeps insulting her.

**Interpretation of scene:** Besides Ebe Nine and Rahmi, Fatmagül is not being treated like a rape victim but more like the towns whore and she has to take the blame for her actions because she didn’t listen and now she has to pay the price.

**Representation of main character:** Fatmagül is portrayed as someone who is guilty of a crime she didn’t commit and she feels shame. Her family see’s her as someone who has lost their virtue she is not pure anymore.

**Season one episode four:**

**Description of Scene:** Fatmagül kneels down in desperation on the site where the rape took place. Everyone she cared about especially her fiancé Mustafa has betrayed her. She finds a piece of glass and attempts to slit her wrists until Kerim finds her and tries to stop her but she is scared of him. Her brother Rahmi finds her in a frantic state and Fatmagül runs toward her brother for safety. Fatmagül is taken home and someone representing Mustafas family comes to call of their engagement and hands over the bridal dowry.

**Interpretation of scene:** Fatmagül has no say in anything as the decision is already made for her if she doesn’t go along she will pay the price of being a women that is not a rape victim but a women that had a sexual intercourse out of wedlock. She has to marry Kerim otherwise her shame will not go away. It is not her case anymore it concerns her family’s wellbeing more then hers. Her Fiancé instead of supporting her has left her, as she has no use to him anymore as a woman that has lost her virtue.
**Representation of main character:** Fatmagül has lost her faith so she is forced to feel ashamed and hide her guilt and in order to do that she shows it with self-sacrifice by being forced into marriage with someone who is guilty of raping her.

**Season one episode five:**

**Description of Scene:** Fatmagül is at the town hall she is forced into marriage with Kerim. Mukkades, Münir (The Yaşaran Family lawyer) are witnesses. Fatmagül is quiet but furious at Mukkades for allowing this marriage to take place. Rahmi is emotional as he looks at Fatmagül with happiness. His little sister is getting married.

**Interpretation of scene:** Fatmagül is strong but she can’t resist against her families wishes. She is a smart young woman but for the sake of her family she has sacrificed everything an unwilling marriage to clear her name and save her families honour.

**Representation of main character:** Here in this scene we see Fatmagül is pushed against her will and shows self-sacrifice by accepting “self-sacrifice” to not go against her families wishes in order to clear their honour and she has not shown the resistance because otherwise she is not granted any right to have as person to live a normal life she is pressured in order to not be tormented.

**Season one episode six:**

**Description of Scene:** Fatmagül is in the hotel room alone with Kerim away from her family. She refuses to go to sleep afraid of Kerim attacking her. She faints and Kerim tries to assist Fatmagül suddenly remembers the night of the rape and Kerim remembers spilling the alcohol on her that night and Fatmagül suddenly pulls herself together. She calls her brother to ask them if they are on their way to Istanbul. Then a long night of waiting as her droops to the front with a watchful eye on Kerim. When her brother arrives she runs out of the room to go and stay with her family but Mukkades doesn’t like the situation.

**Interpretation of scene:** Fatmagül instead of being treated like a Rape victim she is perceived as deceiving and playing double, she was unfaithful and she wanted it on
her own will. According to Mukkades she should be with her husband she is already used up she can go and easily sleep with anyone.

**Representation of main character:** Fatmagül is resistant but to her family she is not innocent. She is protective but is always pushed towards a relationship with her husband that Fatmagül tries to resist.

**Season one episode seven:**

**Description of Scene:** Fatmagül and her family have moved out of the hotel they have no place to go they depend on Kerim to find them a place. Mostly Mukkades is pressuring Kerim to take care of them since he is now responsible for Fatmagül. There is no other choice for Fatmagül she has to stick to Kerim she must be dependent on him as Mukkades keeps reminding her.

**Interpretation of scene:** Fatmagül will start a new life but it is not easy with Mukkades and she is forced to live in a house with a man she doesn’t want to be with. She is always facing humiliation from her sister-in-law who keeps implying the shame she has brought upon her family and they cannot show their faces anywhere. She is always under scrutiny.

**Representation of main character:** Fatmagül is shameful she has no pride what so ever and this makes her feel hopeless in a way that she has lost all of her integrity as a person and she is dependent since she has no skills to make a life on her own

**Season one episode eight:**

**Description of scene:** Fatmagül is in the house with Mukkades. Fatmagül doesn’t want to Kerim anywhere near her and so she sleeps in the living room and Kerim is staying in a separate part of the house. Mukkades is desperate to get Kerim and Fatmagül in the same room in the same bed.
**Interpretation of scene:**
If Fatmagül doesn’t act according to Mukkades she is constantly harassed. Fatmagül must behave she has to go along with the rules that are set for her in the house which is a life of servitude. She must not complain this is the best option for her to have a man to serve a man has taken her even though she is not pure.

**Representation of main character:** Fatmagül is again led to feel shame as she has lost her virtue. She is under constant scrutiny she is always under the life of servitude to her family she is carrying out her duties as a woman and especially as a wife.

**Season one episode nine:**

**Description of Scene:** Fatmagül is sitting in the house with Ebe nine. She wants Fatmagül to speak and confess what really happened to her that night and wonders who did this to her. But Fatmagül cannot speak to herself and tell the truth she is constantly pushed around by Mukkades. Ebe nine is trying to support Fatmagül. She sits down and speaks both with Fatmagül and Kerim.

**Interpretation of scene:** Fatmagül is presented as determined but vulnerable she is determined but can’t be left by herself to fight for her cause she needs help and that help is Kerim. Ebe-nine is a supporter of Fatmagül and stand up against anyone who tries to attack her. Fatmagül is not weak but needs help no matter what because she has no one to support her back.

**Representation of main character:** Fatmagül is vulnerable but has determination that shows that she has the will to fight against anyone who will try to get in her way but left defenceless as she is still does not have a strong back up that will actually make her get through this period of her life.

**Season one episode ten:**

**Description of Scene:** Fatmagül is sitting in the living room and remembering the times she had with Mustafa. The times that will never come back again and she
becomes furious as she remembers the past and Ebe-nine comes into the room and Fatmagül speaks her mind. When Kerim comes and admits that he didn’t even touch her that night Fatmagül begins to cry and so does Kerim.

**Interpretation of scene:** Fatmagül is opening up she is trying to heal herself but it hurts her even more. When she opens up she is emotional and there is something deep in her words that become her protective shield. It comes from her very soul. She has nothing to lose.

**Representation of main character:** Fatmagül feels hate and with that hate she shows a little rebelliousness something she want to emphasize on as everything is taken from her so she can actually show this behaviour in her very strength.

**Season one episode eleven:**

**Description of scene:** Ebe Nine and Fatmagül are sitting in the living room as Mukkades listens in on their conversation. Ebe nine wants Fatmagül to continue her education while Mukkades doesn’t like the idea.

**Interpretation of scene:** Fatmagül gets support from Ebe Nine as she knows how to interact with Fatmagül. Her sister-in-law doesn’t take Fatmagül seriously. Fatmagül has pride if someone says something to her she doesn’t reply back immediately. She remains quiet her with words. Mukkades thinks she wants certain things to grab attention. She is sensitive and needs a word of affection and Ebe-Nine gives her that.

Representation of main character: Fatmagül has hope and with this hope she has the courage to actually believe in something. Her attitude towards things change since now she is given the chance to educate herself she has a boost of confidence and more determination in her words to actually admit to herself.
Season one episode twelve:

Description of Scene: Fatmagül is in the Kitchen and is cleaning the dishes. While cleaning she breaks a plate crying about Mustafa. She is in pain as she is betrayed by Mustafa once again. He is with another woman.

Interpretation of scene: Fatmagül is in pain she feels like no one. She needs to mend her wounds but is kept being reminded of the awful truth that she is living with that her fiancé has moved on with his life and she is completely alone because she was ready to be with him no matter what but he turned his back on her when she needed him most she has felt the betrayal of the one person she loved the most.

Representation of main character: Fatmagül is weak she has self-pity towards her self this makes her feel like she is more secluded then she was before she feels betrayed by everyone once again this betrayel triggers the fact that she is in pain.

Season one episode thirteen:

Description of Scene: Fatmagül and her family are going to visit their landlord and have a coffee. Fatmagül doesn’t want to go but Kerim already promised she has to agree otherwise it will cause embarrassment on their family and she has to be patient. She is happy as Kerim will let her go and they will get a divorce so she can endure anything for the time being.

Interpretation of scene: Mukkades prefers Fatmagül not to interfere with things she should be quiet and just go along with what is expected from her. Fatmagül is quiet and calm around Mukkades but is more confident with Ebe Nine who she knows is supportive of her. Fatmagül can show her wits when she is around her. She becomes more courageous.

Representation of main character: Fatmagül feels more courageous against her sister-in-law at least she knows she is not alone in her struggle but she can not show this when she is alons but at least it gives her enough self-confidence to actually take possession of who she is and what she wants as a person to deal with others like Mukkades who stand in front of her.
**Season one episode fourteen:**

**Description of Scene:**
Fatmagül just heard that Kerim has confessed that he loves her and doesn’t have the intention to leave her. Ebe Nine is happy about Kerim’s feelings and Mukkades has more confidence now that Kerim will not let go of Fatmagül. This situation makes Fatmagül feel more confused and she wants her own independence. Kerim has opened a bank account for her but she tore it since she didn’t want his money.

**Interpretation of scene:** Fatmagül should be married otherwise she will be on the streets living the life of a prostitute and she will not have a dignified life. Her wanting independence which is earning her own money and pursuing her education will get her into trouble she has to be confined. Fatmagül is incapable of doing things on her own the idea of getting a divorce is not even her idea someone must have given it to her. Marriage is a safe haven for a woman that has been raped she should be thankful that she has someone that has taken her.

**Representation of main character:** Fatmagül is more independent and more rebellious as she has a chance to pursue her education but what she should be really doing is staying at home and she is most of the time which is better as she need to be more confined due to the fact that she is a housewife with no skills no good can come from her being outside the house.

**Season one episode fifteen:**

**Description of Scene:** Fatmagül is not taken seriously. She is studying for her highschool diploma but is distracted by Mukkades for not doing the housework she is suppose to do. Fatmagül keeps quiet doesn’t reply and continues her studies. Kerim comes and offer his help with her studies but she refuses and heads to the kitchen there Mukkades has her cornered for not doing things right in the kitchen. Fatmagül will not stand this anymore and she will take action as she plans to move on with her life and tells her family she doesn’t want to put up with this fake marriage. She doesn’t want Kerim’s affection and she shows it in every way possible while they go out to a dinner party Fatmagül keeps her distance from Kerim but she is acting like his wife so no one gets suspicious of their act.
**Interpretation of scene:** Fatmagül will put up a fight for her independence she doesn’t want to be confined to a life of servitude she want to make it on her own she can put up a fight with Kerim she doesn’t want his affection she cares for her brother but wants to stand on her own two feet. Kerim reminds her that she has been a victim and doesn’t want to have close relation being touched by him makes her feel intimidated she does not trust him. She doesn’t want to lower her self-confidence to be looked after a man that watched her be sexually violated.

**Representation of main character:** Fatmagül is confident, more independent with her actions and can fight back.

**Season one episode sixteen:**

**Description of Scene:**
Fatmagül runs away from home but doesn’t have any idea about where to go. She is stranded in the middle of the street she doesn’t have no one to call to except Nefise who is Emre’s love interest. But she is actually a doing prostitution but Fatmagül doesn’t know that since Nefise or by her real name Asude has been pretending to be a young women from a good family to gain Fatmagül’s trust. Fatmagül call’s her and wants to take shelter at her place and Nefise agrees to take her in.

**Interpreation of scene:**
Fatmagül doesn’t have real friends so she wants to open up to Enise but still not being frank with her she doesn’t want her life to be a open book but she has to share. She wants to heal but she can’t if she goes back to her life living with Kerim and kept being reminded of what she has to live with. She is strong and she has nothing to loose she is only concerned about her brother apart from that she wants to make her own decisions she will not be pushed around by anyone she will not allow it she is delicate but fierce she can cope with her own problems but doesn’t want anyone to interfere with her life she wants to take matters in her own hands. She wants to be taken seriously.
**Representation of main character:** Fatmagül has more determination and self-identity than before. She is more confident to take matters in her own hands.

**Season one episode seventeen:**

**Description of Scene:** Fatmagül is at Enise’s place. She still doesn’t want to go back but Enise tells her place to her family since she fears for her safety in her apartment. She is not safe anywhere according to her family. Fatmagül has found out that Enise is a prostitute she is scared so she leaves her place to wonder on the streets to look for a place to work.

**Interpretation of scene:** Fatmagül failed the test of survival on her own she is intimidated by everything she cannot handle things on her own she is too naïve to make it in the real world. She can not go and work in a male oriented environment. She is too delicate she should be under constant supervision she will have to be dependent on others to find her work. She is ended up on the streets she will face all the dangers she can end up working as prostitute and above all people she takes shelter next to one without knowing. She must stay with her family otherwise she will choose the wrong path.

**Representation of main character:** Fatmagül is more vulnerable as she is not really aware of her surroundings. She has a very naive outlook on things. She is defenceless as she can not deal with trouble on her own. She is pure in the sense that she can not lie to anyone and she is always thought as incapable because she will never achieve anything her life like working under a heavy workload.

**Season one episode eighteen:**

**Description Of Scene:** Fatmagül is sick lying in her bed in the living room she is weak from being restless for the last two days she is upset over the fact her fiancé has chosen a prostitute over her and feels great devastation. She is hurt and finds the solution in taking her dowry chest apart, her most cherished possession, and makes it firewood. She wants to forget and start over. She doesn’t want to be pitied anymore she will take action and make a change in her life.
**Intrepretation of scene:** Fatmagül with every blow becomes stronger she has nothing to lose she can now completely change her life and she does it by getting rid of her past the dowry box was a bulk she had to carry as a reminder of Mustafa but once she has learned that he is with another woman she can destroy it. She is able to heal herself now she can stand up to Kerim and Makkades. She doesn’t have to keep her pain inside she can exert towards others. She is not weak with every word she has her own protective shield. She doesn’t want to see another person falling into the same trap she did so she has the power to prevent it.

**Representation of main character:** Fatmagül is weak but this weakness is not taking anything from her confidence as it makes her more defensive, courageous and carefree since she has lost everything that was precious to her in her life.

**Season one episode nineteen:**

**Description of Scene:** Fatmagül has just hung up the phone after warning Meltem. Kerim has entered through the door she has the phone in her hands and staring at Kerim right in the eye.

**Interpretation of scene:** Fatmagül again has shown courage she is not going to live neither in fear nor denial. She has done the right thing she doesn’t want someone else to end up like she did so she is happy to have done her duty to call Meltem eventhought her life will be at stake but she is not scared like Kerim who is worried. Fatmagül has nothing to loose or to hide she just handled her own situation she can even face death if she wants to no one can come and harm her anymore then she has been through. Eventhought she can act with confidence or has a fighting spirit she doesn’t want her neighbours to know she is a victim. She is concerned for Kerim but she has her pride she doesn’t trust him easily. Nothing he will do will make for the fact that he was the one who watched her get raped that night.
**Representation of main character:** Fatmagül shows more confidence this makes her even more courageous. She shows a strong will power, determination and care-free attitude.

**Season one episode twenty:**
**Description of Scene:** Kerim is at Erodağan’s house instead of finding him he ends up facing Fatmagül’s ex-fiancé Mustafa. He explains what has happened on that night of the rape as Mustafa still believes that Fatmagül is a liar and she went off with Kerim. Kerim doesn’t Mustafa to harm Fatmagül she is in real danger. She is concerned about Mustafa still as she confronts kerim when he arrives home. Kerim confesses to Ebe nine why he had to marry Fatmagül and Ebe nine wants Fatmagül to give a legitimate statement to the attorney general.

**Interpretation of scene:** Fatmagül needs courage to face the law she is weak and hurt and she is not able to fight for her right even though she has the support that she needs. She can be compassionate but hurtful sometimes and she cannot have a guilty conscience she is able to make up for mistakes and gain respect. She is confident but not enough to fight for her rights.

**Representation of main character:** Fatmagül shows more compassion, no confidence, and more signs of weakness.

**Season one episode twentyone:**
**Description of Scene:** Fatmagül comes to faces to face with Mustafa since the rape incident. Mustafa watches his fiancé from a distance she reminds him of the past she was suppose to marry him. He see’s the dowry chest taken apart it was a sign of his feelings toward Fatmagül but now its firewood and he knows he has lost her. He hangs the handkerchief, which she took from him and that was used to tie her during the rape, and hangs it in front of the house.

**Interpretation of scene:** Fatmagül is able to face her enemies. She is not trying to be emotional about it she doesn’t show it to anyone that she is hurt only in the privacy of
Ebe nine does she share her feelings. She will not be coward and run away from the people who have harmed her she can stand up to them even though she is not keen on sharing her story with the law she can handle things on her own. She is optimistic while talking to Ebe nine who is helpless and wants to help Fatmagül but instead she instead confides in her somehow. Fatmagül wants to be independent to have her own life she doesn’t like to be interefered with as Kerim makes plans for the future she doesn’t someone else taking control over her life. She has pride even though she warms up to Kerim by defending him she will not be under his control she has to hold on to her pride.

**Representation of man character:** Fatmagül shows more confidence, strength, which makes her brave enough to focus on the delicate side of herself that shows her weakness, caring side, and how she can become hostile.

**Season one episode twentytwo:**

**Description of Scene:** Ebe nine goes to Fatmagül’s offenders she is willing to fight for her but she only asks them to leave them alone. Fatmagül doen’t speak about this matter. She doesn’t want to be involved. In the meantime Kerim has worn a wedding ring and bought one for Fatmagül also.

**Interpretation of scene:** Fatmagül will have to live a dignified life so she has to prove it some how by wearing a ring. If she doesn’t she is an open invitation for harassment. Even though Fatmagül doesn’t want to wear the ring she knows it will keep her safe at least from the gaze of strangers. But she doesn’t want to be confined to someone she doesn’t like and wear it. She has nothing to be ashamed of but she has to otherwise people will wonder what kind of a spouse she is not wearing a ring she shouldn’t be questioned by people. She is put into position where she will be not keep her head high if she is not able to accept her married life, she will not have an other choice otherwise.

**Representation of main character:** Fatmagül is more confident, strong but also vulnerable to outsiders since she is not able to manage things on her own she has to do things she doesn’t want to by proving something that she really doesn’t want to.
Season one episode twentythree:

Description of scene: Fatmagül begins to work. She is familiar with the workplace, as she had helped out there on New Years Eve.

Interpretation of scene: Fatmagül is under constant surveillance when Kerim comes up to check up on her while she is working. Even though he is familiar with the work environment he feels like he has to keep an eye on Fatmagül. She needs the approval of her husband to actually become a part of the workforce or even maintaining a social relation with someone outside her household. Fatmagül is confined to her home and work but she is glad to work at least she is now more confident since she will have her say in the costs of her household.

Representation of main character: Fatmagül doesn’t like the idea of confinement. She feels like she is held back but it doesn’t matter since she has more faith and confidence in herself since she is making her own money.

Season one episode twentyfour:

Description of scene: Fatmagül and her brother are in the kitchen Fatmagül is warming milk for her nephew while her brother is upset over Mukkades and how she treats his sister and opens up to Fatmagül.

Interpretation of scene: Fatmagül is in constant struggle with Kerim but she has to be strong since her brother too weak compared to her she is actually more protective of him then he is of her he admits that he couldn’t protect her but overall its not just one event like Fatmagül being sexually violated but in every situation Fatmagül can be more determined then her brother she has a cool temper she has learned to be like that since she is so defensive all the time towards Kerim who is emotional as he wants to be close to her but she is protective herself she still does not trust him. She shows it when Kerim enters the house he is drunk which reminds her of the night of the rape she is even
more distant towards him. She shows that she will have to take her time while forgiving Kerim who is struggling for hers.

**Representation of main character:** Fatmagül is strong she can handle so many people in her life as she finds time to comfort her brother and she is very protective of her family.

**Season one episode twentyfive:**

**Description of scene:** Fatmagül has found out that Mukkades has been cheating on her brother. She is devastated by the situation she can not bare to see her Brother get hurt and her nephew is not from her brother. She has taken another hit she can’t keep inside her.

**Interpretation of scene:** Here Fatmagül is confronting Mukkades the women who keeps making Fatmagül ashamed for not being pure anymore is now vulnerable she is in the spotlight as she was once left by a man who she had slept with out of wedlock and now she is using as an excuse for Fatmagül. She puts her situation and Fatmagül’s in the same spot. Fatmagül is not pure she is a rape victim who will take her she has been used. Fatmagül feels sympathy for Mukkades after hearing her story and understands why she is treating her like that.

**Representation of main character:** Fatmagül is brave to face her sister-in-law Mukkades. She is protective of her family. She is sympathetic because she can make empathy with other eventhough they try to harm her.

**Season one episode twentysix:**

**Description of Scene:**
Fatmagül is trying to keep her family together Mukkades has taken her nephew and ran away. She wants to find a solution on her own.

**Interpretation of scene:** Fatmagül doesn’t want to become a charity case because she has a lot of problems besides being a victim. She will carry her own bulk but not
lean on a shoulder because she is vulnerable. She doesn’t want to take shelter it is not her way of solving things.

**Representation of main character:** Fatmagül is independent she does not like being bound by others this makes her strong and more determined in character

**Season one episode twentyseven:**

**Description of Scene:** Fatmagül is struggling to heal she want’s to forget the past she doesn’t want to be a rape victim. She wants to move on with her life. She wants to seek help from a doctor.

**Interpretation of scene:** Fatmagül without the help of anyone can accept that she needs help. She doesn’t sit and wait for everything to change for her she know she can’t handle this on her own she needs professional help. She wants to be physically comfortable around a man she wants to be able to talk to one without thinking that she will be harmed by it. She wants to confront her own fears but she is scared to come over them since tries and can not feel any different towards Kerim. She is willing though to take the first step towards getting back on her feet at least in the sense of having her normal life back which is not possible in her case.

**Representation of main character:** Fatmagül is brave she shows this with her confrontation with Kerim and is determined to heal herself but she is scared and feels vulnerable because she wants to believe in something but there is so much uncertainty in her life it makes it difficult.

**Season one episode twentyeight:**

**Description of scene:** Fatmagül has noticed that Kerim is hiding something from her. She is trys to get him to confess but he doesn’t know what she wants him to say. She had saw Kerim with Vural one of her raperists and she wants Kerim to admit that he is still in contact with them. She is upset that Kerim deceived her.

**Interpretation of scene:** Fatmagül is able to loose her faith in someone easily but gaining her trust is quite difficult. She has endured a lot of pain so far besides being sexually assaulted she is psychologically being challenged by Kerim she wants to
trust him but suddenly things take a different course she can not handle Kerim's actions because she is still not stable enough to face her attackers and so what Kerim did to her by meeting with Vural (one of her sexual assailter) has brought her to base one she is still in trauma but she is able to cope with this she is not going to give up on getting treatment she is well aware that she needs help and she doesn’t want to be a burden to anyone or be dependent to carry on with her life. She is both a victim but she aims to be survivor.

**Representation of main character:** Fatmagül is determined as she will continue to heal but not be so vulnerable to believe in Kerim again and she is hurt as she has been betrayed once more and this makes her even more courageous as she doesn’t want to give up on her self.

**Season one episode twentynine:**

**Description of Scene:** Fatmagül’s case re-opens as she has agreed to file a complaint since Kerim turned himself in to the police.

**Interpretation of scene:** Fatmagül is forced to confess what has happened to her during the night of the rape. This is a very sensitive and humiliating subject for her to discuss she wouldn’t have even tried to go to the police since she thinks that the law will not be on her side. She is humiliated but more then relieved that at least she got it out in the open she is not sure what will happen with her case. For Mukkades she is going to not be able to show her face in society she is evenmore unworthy. Fatmagül doesn’t want to be bound home or confined by Kerim or her family the amount of pressure makes her even more stubborn and more outgoing as she can speak what's on her mind. She doesn’t fear that she will be harmed she is already damaged she doesn’t care for her safety. She wants to move on with her life she doesn’t want to be the victim constantly under surveillance. She is not a source of humiliation to her family she has a right to go and work and be outside not trapped behind doors. She is defenseless or not capable to fend for herself.

**Representation of main character:** Fatmagül is vulnerable as she can breakdown on such a sensitive issue but she shows courage while confessing and the humiliation
that comes with it makes her more relieved and stronger as now she is more open and
doesn’t see this issue as threat to her wellbeing.

**Season one episode thirty:**

**Description of Scene:** Fatmagül’s attackers are taken under custody everyone else besides her is scared that they will be threatened.

**Interpretation of scene:**

Eventhough Fatmagül seems to have a strong disposition she is scared. She doesn’t show it to others but to Ebe nine she opens up her true feelings, which show Fatmagül as frail, not able to endure anything and in low spirit. Is she like that but not as a whole she is just scared but she doesn’t want to show it to people who are going to make the worst of her fears as Mukkades will pressure her and try to keep her from even trying to get help as a victim and Kerim will always keep her under his watchful eye as for Ebe nine she is more then supportive to her because she understands Fatmagül’s state of mind. Ebe nine is supportive as Fatmagül goes through a difficult process while giving evidence to the court. She is re-examined she is degraded she feels like she is violated her body is going to be the decision of the court. She cries she is doesn’t want to face this situation all her fears were about being again in the victim’s spot as she has to explain the whole scenario again and again it hurts her it harms her more then physically. This girl is strong she does this all for the sake of her wellbeing to have some normality again to try to heal at least. She does this with a way that is quite open and aggressive when she speaks to meltem she doesn’t think the words just come out reflecting the pain she is going through it gives her a sense of relief when she speaks like she did with Meltem who regards her as a liar. She didn’t trust Fatmagül because who would believe a girl who didn’t testify from the beginning and now why is she causing uproar. Fatmagül is not taken seriously. Fatmagül is will go to trail but she is more or less vulnerable she is weak she is powerless she faces hard criticism by Mukkades who approaches Fatmagül more or less like she is not a victim but she is someone who will bring the worst upon them by humiliating her family and bringing everything out in the open.

**Representation of main character:** Eventhough fatmagül has strong desposition she has her weak moments where she is at a state of vulnerability that make her feel hurt
and violated because she is not taken into consideration when she wants to set the facts straight.

**Season one episode thirtyone:**
**Description of scene:** Kerim has testified and is released from court in the condition for a trial without arrest. Fatmagül is happy about the situation. She will not go through another agonizing situation as Kerim will be the one at the crime scene investigation.

**Interpretation of scene:** Even though, Fatmagül wants a change for the better she has to deal with letting go of her past. She speaks of it like it will never come back because it was a different time pre-rape she had such innocence and simplicity in what she wanted from life and now she thinks that those will never come back because it is taken from her she will never have any stability in her life anymore. Fatmagül is considerate, even in her darkest moment she can be thoughtful with her actions she doesn’t show it in the extremity but she does it with a simple gesture (Thinking of Kerim’s mother at the grave).

She is trying to hold it together she has to be herself otherwise this will be a challenge that she can’t come over. The challenge is for her Kerim she is married to him but they have no relationship from her side on the emotional level she doesn’t want to be confined by him but she still wants to believe in him somehow. She is willing to forget the past she has made her home elsewhere she doesn’t have a sense of belongingness she will only be hurt from the past.

**Representation of main character:** She is somber, which makes her weak and battered as she feels more and more tired because of the burden she has been through the realization of it makes her vulnerable but in that moment she can show a moment of kindness which also shows she doesn’t let her guard down easily as she can become overly defensive.

**Season one episode thirtytwo:**
**Description of scene:** Fatmagül starts therapy she is opening up about herself. She is overwhelmed by the Therapy experience but is happy to take this step.
**Interpretation of scene:** Fatmagül is comfortable with her therapist she opens up with a very friendly manner its like she is confiding in a friend. She doesn’t think she just goes along with the flow and this makes her feel more relaxed that she can be facing her problems in this sort of manner which will help her to heal and don’t have to live with something she has to think always eventhough she wants to forget but kept being reminded of by others.

**Representation of main character:** Fatmagül is becoming more open and candid about herself this makes her feel relaxed as the person who will listen to her won’t judge her she feels regret as she knows she will not be let of easy about her past but even knowing that brings her a sense of relief she has gotten over a huge obstacle in facing what she can not even admit to herself.

**Season one episode thirtythree:**

**Description of scene:** Fatmagül and Kerim discuss what if they had met in a different kind of way. She and Kerim are trying to bond after Fatmagüls first time from therapy. In the mean time Ebe nine is having trouble with her business because Fatmagül is a Rape victim. Fatmagül is studying night and day she has exams. Fatmagül will own her own business with the help of Kerim.

**Interpretation of scene:** Fatmagül as a person is much more confident but still is sensitive on the night of being raped. She tries to avoid it. She is open but still reserved she can direct the conversation and she hits Kerim especially with the cold hard facts about their relationship. She doesn’t want the helpless girl treatment from him. She doesn’t want to be dependent financially on anyone she gets her own business but this is not even her idea as Kerim takes the first intitiative for her she will carry out her homecooking to a family restaurant.

Representation of main character: Fatmagül is confident but still reserved towards others she doesn’t want to be kept reminded of her past to overcome some difficulties. She shows she is hurt by lashing back at others, especially Kerim. She wants to be more involved in life to focus on other things, which make her hopeful about what she can be cabaple of.
Season one episode thirtyfour:

**Description of scene:** Kerim has missed out on an important part in his confession for Fatmagül’s case as her lawyer confronts him. He has to retell the whole story as Vural one of Fatmagül’s attackers has confessed everything to him but on that night he was arrested. Fatmagül once again has to listen the story of her rape. Fatmagül is going to help women in her situation at a women’s shelter.

**Interpretation of scene:**
It is really hard to gain Fatmagül’s trust and it’s easy to loose it. She is too sensitive to make matters complicated she wants to take intitiative she does it by helping a women’s shelter she thinks of others who are in the similar position she has a charitable side she is not going to sit in the sidelines she will dedicate herself for others and work she is trying to move away from the victimization to survivor.

**Representation of main character:**
Fatmagül trust is easy to loose and hard to gain her is very sensistive about her issue as a person she can be helpful to thers in a similar situation as hers she is more optimistic as she knows she can be open to them and feel hurt as she wants to move on in her life.

Season one Episode thirtyfive

**Description of Scene:** Fatmagül has opened her business. She is the owner of a family run restaurant but she is still under the threat of her fiancé.

Interpretation of scene: Fatmagül doesn’t mind the threats she receives from her attackers or her ex-fiancé. She is more composed then the people around her. While they decide what to do next she listens quietly waiting for the right moment to enter the argument. She doesn’t want to be under protection constantly as she objects that the threats have no meaning. She is relaxed she is used to whats going around her by now.
Fatmagül appears as threat to one of her attackers she is his worst nightmare her image as she was left after the rape is stalking him. She is soft and delicate she is not real but the image is of her is frightening when she enters the room. Fatmagül in her torn dress with soft soothing voice is a seductress she comes to take her revenge she has a strong affect on her attackers because she faces them with all her might she doesn't give up which make her all that threatening to them. She is not just anybody she has a voice.

Representation of main character: Fatmagül is brave she is threatened but doesn’t loose her composure. She sounds more threatening then the ones that try to scare her off. In the end she feels more relaxed as she knows she can not be challenged so easily.

5.2.2 Hayat Devam Ediyor

**Season one episode one:**

**Description of scene:** Hayat running towards the edge of a cliff while her boyfriend runs after in the meantime her father is shown making pottery at the shop. Right when she arrives at the edge of the cliff, the pottery that her father made drops and breaks on the ground. Hayat has pre-marital sexual relationship with Kerim she wants to end her life.

Her family finds out and it's a matter of honor or death she needs to be killed by her own brother or has to marry.

**Interpretation of scene:** Hayat is ashamed of what she did. She has done something that has brought shame to her family. She thinks her way out is by committing suicide that is her only choice since she can’t share something like this with her family. She can’t share with anyone not even her mother. When her stepmother finds out she is harassed she is a whore she is worthless she can be treated like dirt. She is a cause humiliation.
**Representation of main character:** Hayat is ready for self-sacrifice she has regrets about her actions. She feels humiliated and worthless so it is the only way she can clear her name. She has pride though she refuses Kerem even though he is there because she has to protect her family’s honour. She is following the course that is given to her she doesn’t runaway.

**Season one episode two:**

**Description of Scene:** Hayat is married to Abbas she is forced to sleep with him she is beaten by him constantly because she doesn’t obey. Hayat is married women she has no school anymore she should do her work.

**Interpretation of scene:** Hayat is married but she has not cleared her name she is still worthless she is not a decent child to come and face her family. She is deficient that’s why she married a old man she has a defect she is not correct so she had no other choice to give herself to a old man.

**Representation of main character:** Hayat has sacrificed herself in order to clear her honour but it does not make her worthy of having something legitimate she as she is a defect she has no virtue her marriage is not-legitimate and she is the wife of a older man.

**Season one episode three:**

**Description of scene:** The law will handle Hayat’s case about sexual abuse. Her mother still face’s humiliation as Kudret is attacking her for not having a legitimate daughter.

Berat, Sıraç and Deniz their lawyer friend go to the district Attorney to file a lawsuit against Berat’s father Abbas.

**Interpretation of scene:** Hayat has no right to live almost she faces sexual abuse and violence since she doesn’t know how to please a man she is has to learn to be a woman the hard way. Her case is not the only one as the attorney provides facts
inbetween she is one of the many suffering from sexual abuse and child marriage her life is just an example of what many young women have to face for honour for protecting their most valuable thing their purity which is the honour of the whole family. Hayat is constantly reminded of her sin she is not alone her mother is seen as the cause of it for not keeping her daughter confined. Hayat’s father and step-mother are taken for investigation but it is not their fault their daughter wished for this marriage she was not obliged it is normal that she chose this path. She has to be grateful that Abbas a old man able to make him his wife eventhough she was not a virgin she is not her family’s responsibility anymore. Her step-brother has made it his personal matter to prove that he is a male cable of defending his families honour Hayat’s impurity has caused discomfort and he must avenge it otherwise it won’t be solved. He has done the right thing according to the honour code that is presented to him.

**Representation of the main character:** Hayat is dis-owned and to her family she is a liar and the casue of all trouble so it makes her worthless to be part of the household she is more a burden then their daughter she must face her fate and accept her new life. She is not innocent.

**Season one episode four:**

**Description of scene:** Hayat’s father and stepmother are arrested for forcing her to marry an older man. Hayat’s husband also dies so she is a widow also and she doesn’t want to remain her husband’s house but her family doesn’t want her so she has to return.

**Interpretation of scene:**

Hayat’s presence does not bring peace to her home she is a bad omen she is the cause of all the trouble she is not wanted she is a defect she is not complete she has gone down the wrong path. Hayat is not the only one to be blamed her mother is also she is not Hayat’s father’s legal wife so she can be easily pushed around she has has no right neither does her daughter to speak or defend themselves.
Representation of the main character: Fatmagül is not legitimate she is constantly reminded about her not being Il-legitimate, worthless and she is forced to live under constant humiliation and this will always keep her in trouble.

Season one episode five:
Description of scene: Hayat looses her home she has no place now since her father doesn’t want her. Kerem’s father burns down Hayat’s family home. Kudret blames Hayat for everything if she hadn’t slept with Kerem, they would not be so misfortunate. Hayat already wish’s she was dead and to be forgotten by her parents.

Interpretation of scene: Hayat is worried as her family house burned down but she is the one who caused all this she can not even share her family’s sorrow she is an outcast as her mother is a second wife with no legal rights so is Hayat who has no legal rights. Hayats only hope is her education she also wants to continue her education. That is something she clings on to.

Representation of main character:
-Hayat is an outcast as she has no family of her own and she is accused for being promiscuous and cause of all of trouble but she still doesn’t loose hope as she now will continue her education which is her everything.

Season one episode six:
Description of scene: Hayat’s family moved to Istanbul so did Hayat but she is now separated from them.

Interpretation of scene: Hayat has affected everyone’s lives in a negative way. She comes up as the center of all the damage caused to her family even in the most unrelvant matter Hayat is a whore or is troublemaker. Hayat is only child but she has a lot on her back she feels responsible for all that has happened.

Representation of main character: Hayat has caused trouble with her being so fickle and in the end she has damaged everyone in her life. She is a harlot. Her image is always negative she is not worth the fight she should be left with her misery.
5.3 In-depth Analysis (Third Level Analysis)

In this chapter I will look into the representation of Rape and Pre-Marital Sexuality. I will use Norman Faircloughs (1992) Textual Analysis and Social Practice to have better understanding of the method of analysis of the representation of the two series “Fatmagülün suçu ne?” and “Hayat Devam Ediyor”.

The analysis of the dialogue in both of the series “Fatmagülün suçu ne?” and “Hayat Devam Ediyor” gives an overall idea of how the victim is treated or how they handle the events. In the analysis section there is a brief description of the scene, dialogue, interpretation of the scene and the representation of the main female character. These descriptions give an overall idea of about the behaviour of the main female character and how she is seen or represented in the discourse of the various situations they are in. To bring a more indepth overview I will bring the episodes of Fatmagül’s rape scene and Hayat’s scene about her having pre-marital sex. Both these events took place in the first episodes of the television serials. The rest of the analyzed episodes show the aftermath of events to understand the representation as whole to answer the research question:

With a particular focus on gender representation, how are the issues of rape and extra-marital sex addressed in the Turkish television serials “Hayat Devam diyor” and “Fatmagül‘ün suçu ne?”

5.3.1 The Representation of Rape

In “Fatmagülün Suçu Ne?” there is the rape scene where all the events start to begin and later on there is a flow of events that follow the incident. Representation of Rape has been brought up in Lisa Cuklanz’s (2000) “Rape on Primetime” as she points out that there is complex relationship between social change and prime time television as this relation is “historically significant, and as yet only partially understood” and that television “has become more open about treating political issues and social controversies as the stuff of entertainment. But it’s treatment of the issues is still being disputed as “prime time drama frequently depicts controversial issues and political debates, it is also generally accepted that prime time texts are constructed so
as to avoid offending potential audience members. Thus the issues and ranges of opinion depicted are usually somewhat “safe”, either because of the passage of time has made the issue less emotional and less controversial, or because prime time treatment of it is mild and nonthreatening. Although some episodes of prime time dramatic programs have depicted hot-button issues, prime time more often simply incorporates subtle changes into its themes and dialogues” (Cuklanz 2000, 1)

Fatmagül’s journey as a victim on a primetime network channel brought a lot of attention to the sensitiveness of rape, which I will discuss in the conclusion how this show has played a role in the society. But Fatmagül as a victim didn’t want to be a victim she showed that she was capable of with moving on with her life. In the first episode she was brutally raped and then she was forced to marry because she didn’t have another choice. She tried to resist but she was neither respected by her fiance nor by her family (especially her sister-law) anymore. So she had to be married in order not to be labelled as an unvirtuous woman. Then her story became a social matter but still was not the full reality of a rape victim she was still lucky to have female support. “Fatmagülün Suçu Ne?” does not consist of one episode about rape as the whole show is revolved around Fatmagül and how she is coping with rape as seen in the dialogue in the analysis part she as character is evolving as Lisa Cuklanz states “new forms of representation, new versions of rape, and new types of characters were included as the genres in which rape episodes were depicted themselves evolved” (Cuklanz 2000, 7)

As the evidence from these rape plot shows, that the genre itself serves important functions with regard to masculinity: it deflects criticism that condemns the mainstream construction of masculinity as macho and it objectifies women. It might even contribute to serious social problems such as pornography and rape, by offering subtle redefinition that frames masculinity as the means through which women are protected and avenged rather than brutalized or demeaned. Masculine volatility is harnessed for acceptable purpose and never used against women (Cuklanz 2000, 20)

Fatmagül’s rape scene can be rape scenarios in general as Cuklanz states that “very few of the early basic rape plot episodes analyzed depict entire rape, although later episodes are more graphic and tend to prolong the scenes of violence and humiliation of the victim. Basic plot rapes are violent and unexpected. They indicate that a rape is
about to take place through the use of brief, frightening scenes of men emerging suddenly out of darkness, often with weapons or masks, nearly always violently covering victim’s mouth to stifle her terrified screams” (Cuklanz 2000, 32) Fatmagül leave’s her house around dusk to see Mustafa off. She encounters some strangers on her way and is noticed by them. It is dark and she is surrounded she tries to escape but she gets caught and is covered in alcohol. They cover her mouth with the bandana around her neck. As most of these plots are about women “who cannot fight, run, outsmart their attackers, or even yell. They are helpless to resist. Scripts often direct the victim as thoroughly overpowered, sometimes noting that the victim could never escape the attacker even if he did not have a weapon” (Cuklanz 2000, 33).

Figure 1.1: Fatmagül rape scene with her bandana tied to stifle her screaming.

Fatmagül’s attacker’s are not criminals as they are not in the literally sense. They have not been convicted of any crime and they fear their lives will be over once Fatmagül’s situation gets out of hand. Erdoğan takes the initiative among the group to actually rape her. He is infatuated with her and he is violent towards her compared to the others in the group. In the scene where the rape is taking place Erdoğan is seen from Fatmagül’s eyes as the image of his face becomes disturbing as Lisa Cuklanz points out that “basic plot attacks are vicious and frightening. They could not be mistake for consensual sex and they could not be committed by any one, but a de-ranged criminal (Cuklanz 2000, 34). In addition to the victims vulnerability there is helplessness and in the plots of the episodes there is an emphasis on the brutality “in their depictions of the attack. Physical evidence of rape is common. Nearly all post-rape eyes and other signifiers of severe violence underscore the rapist’s brutality through the post-rape condition of the victim” (Cuklanz 2000, 35)
The criminality of the rapist in date and acquaintance rape also seems more ambiguous than when a case involves the surprise violent attack of an unsuspecting stranger. The popular belief has been that if two parties who know each other make opposing claims (rape vs. consent), it is a marginal case that is too difficult for the law to decide (Cuklanz 2000, 37). Fatmagül case verses the Yaşaran family, her attackers have the ability to change the evidence to their benefit and accuse Fatmagül of giving the deputy attorney a false statement.

Fatmagül was forced to make a false accusation because her sister-in-law Mukkades had made a deal with the families of her attackers. Fatmagül had to go along with it because she was scared that her attackers’ families are well known businessmen and a respected family. The Yaşaran family have a large corporation and don’t want to be accused by a stupid, uneducated girl as this how they refer to Fatmagül. They offer her family money and she has to play by their rules in the beginning as the story develops as I will explain in the methodology and analysis part Fatmagül becomes her own independent character and her fear towards the Yaşaran family and their friend towards rage which gives her strength but she can not deal with her problems alone. She is vulnerable in some cases. Ebe nine (Meryem) helps her to get through and pushes her to get treatment and pursue her education. Fatmagül wants to believe in herself but sometimes she can easily let go of things.

Fatmagül wants to tell the truth to the district attorney and she does when Kerim (her attackers friend but guilty witnessing the rape in fatmagül’s eyes) goes and confesses the whole truth and then everything comes out in the open, Fatmagül’s case has become a matter of importance. It was important before but suppressed by Mukaddes and the Yaşaran Family. She can now admit to herself to tell the ill-fated event that happened to her. She was a rape victim and it should be handled by the law but all the evidence, which are to her benefit have been tampered with so her chances of being heard are very low. She has help from a lawyer who will go to any limit to win her case and Meryem, Rahmi (her brother) and Kerim to support her. When she makes the statement of the actual event she worries that Kerim will be sentenced, the same Kerim she was forced to marry for a false statement. She despised him even though Kerim was with self-hatred toward himself she didn’t believe him and she couldn’t believe she could trust another man ever. One evening she confesses to him that she
doesn’t want to be pitied or be treated like she is a victim she wants to heal and trust another man and love again. Kerim realized that he had to do the right thing in order to keep in good terms with Fatmagül and gain her trust and compassion. Lisa Cuklanz (2000) point out that “Men who are accused truthfully and who have actually committed rape behave much differently, showing their bad character by reacting with denial, evasion, and blaming the victim” (Cuklanz 2000, 54-55). This is how Erdoğan and Selim Yaşaran reacted when Fatmagül actually go the courage to accuse them for their crime. The Yaşaran family denied the whole accusations made by Kerim and Fatmagül, as they saw her as someone who wants to exploit their wealth.

With a little exception there is rarely an emphasis on masculinity in some rape episodes in non-detective series (Cuklanz 2000, 63). But even “non-detective programs treat the subject of rape in ways that highlight masculine attitudes, postures, behaviors, values, and feelings. Women’s reactions, though not entirely eliminated, are peripheral in such episodes. Male characters are more numerous and more central than females, and the narrative action centers on these male protagonists Rather than pushing these male characters to the sidelines, the subject of rape seems to be used to throw them into high relief, often contrasting a protagonists enlightened and sensitive approach to rape with the confused and outmoded attempts of others including rapists” (Cuklanz 2000, 63) Kerim as the lead male is the sole provider of finances and his efforts show that Fatmagül is very much dependent on him to carry on with her life, besides her daily chores in the house. Kerim is there for her like a chaperone. Fatmagül is defenceless against her actual attackers she can not fight them alone so she is even put under house arrest by Kerim and her brother Rahmi. Her attackers can come and go and threaten her anytime they please or spy on her if she will do something she will regret. She is already raped by them so she should keep quiet she shouldn’t fight and face her destiny. Somehow everything works out for everyone but Fatmagül has no say in anything since decisions are made for her. She can work and study if it is approved, but Mukkanede always meddles with her state of mind. She doesn’t consider Fatmagül’s case her priority she just wants her to keep quiet and be more domesticated then stepping outside the house.

“Husbands and boyfriends typically fail to understand the rape’s impact on their loved ones and usually are unable to handle the trauma, perceived emasculation, and
uncertainty brought about their partner’s victimization” (Cuklanz 2000, 86) Fatmagül’s fiancée Mustafa didn’t take the news of Fatmagül’s rape really well instead of supporting and comforting Fatmagül, he accused Fatmagül and asked her what had happened on the night of the incident. Not even having the slightest concern for her well-being. Mustafa’s family were upset for him that he will not be able to be with Fatmagül since she was not useful to them anymore. She had brought shame to Mustafa’s family. She was treated like she had consensual sex with another man then being abused mentally and physically by her attackers. “Most victims end up in the hospital scene where the physical and mental condition of the victim are revealed, providing further evidence of the evil and brutality of the attacker” (Cuklanz 2000, 102). This is exactly the case of Fatmagül also she is in the hospital with the scars from the rape. Scratch marks covering her neck and her state of mind is not sane she is hysterical. She is not able to speak about what has happened to her.

Figure 1.2: Fatmagül in the hospital after going through the harassment by her fiancé.

Figure 1.3: Mustafa is being talked into not marrying Fatmagül since she is not of any use to him as a rape victim.
Victim dialogue and Feminist Ideas take place with “Rape crisis lines, rape law reform, the treatment of victims during rape trials, and rape counselling services are all increasingly mentioned through the 1980s, with victims becoming stronger and more articulate and supporting female characters occasionally playing a role” (Cuklanz 2000, 109). The way the rape victim is treated is very important, as the victim does not believe they can never heal by themselves. They see “being raped” as the end of all things. Fatmagül saw it as the end for her and she believed she could never mend her wounds and Mukkades her sister-in-law said to her that she will not have a virtuous life afterwards. Meryem on the other the woman who found her wounded at the scene of the event is her soul supporter if it weren’t for Meryem, Fatmagül would already give up all hope. Fatmagül began counselling, pursued the rest of her continuing education (preparing for her highschool diploma exams) and started to work (her first real professional experience besides the family business). Meryem is a guide in her life she listens to her and Meryem wants her to gain skills and knowledge and also protects Fatmagül from anything that will be of any harm to her.
Figure 1.5: Ebe nine (Meryem) is always by Fatmagül’s side she has gained her trust so quickly that Fatmagül never leaves her side.

In the later episodes victims in general have more lines and speak more about the effects of rape trauma and even the causes of rape, and those in date and acquaintance rape episodes are granted the most lines and the most articulate expressions of their own experiences and views. Views that could be labelled feminist are much more likely to be clearly articulated and some of the date/acquaintance rape episodes seem written deliberately with public education in mind (Cuklanz 2000, 116) Fatmagül’s transformation is presented in episode 27 of season one. She starts to admit to herself and Kerim that she needs help and that she wants to see a doctor. Fatmagül wants to live a normal life. She has more open attitude towards since she started going to therapy. In the scenes where she is in the psychologist’s office she has a more relaxed tone about herself showing that she is in the right path in her healing process. This shows that it is alright to seek help from the outside and that support from other family members plays an important role. Over time victims become fuller characters with more complex responses to rape, less physically damaged and less incapacitated by the trauma rape has caused (Cuklanz 2000, 127) Fatmagül’s dialogue with Kerim where she states that she is not afraid anymore from the attackers shows that she can face the people that caused her this brutality.

Figure 1.6: Fatmagül during therapy with Kerim by her side.

Rape is something horrible and it must be avenged by the outraged male family member (Cuklanz 2000, 120). In Fatmagül’s case that would be Mustafa the fiancée that deserted her but will seek revenge on the ones that violated her. Fatmagül’s matter is actually Mustafa’s, Rahmi’s and Kerim’s problem.
Gang rape is the violent assault on a victim by two or more perpetrators. Often real-world gang rapes follow the standard pattern of “real rape”, in which a victim is selected at random by attackers who do not know her, attacked by surprise, and subjected to force that causes physical injury. Because of the circumstances in which many gang rapes take place, the phrase “acquaintance gang rape” has been used to refer to situations in which there are multiple rapists, at least one whom is known to the victim (Cuklanz 2000, 135) Fatmagül her rapers but she recognized one person in particular which was Kerim, she had come across him before, but he was just a spectator wasn’t actually aware of what was happening due to drugs and alcohol. But she knew the rest from a distant because her family dairy business was catering to an engagement party of one of her rapers.

Victims, who had been silent during the early years, steadily gained more prominent roles and became more articulate about their feelings, experiences, and needs (Cuklanz 2000, 154) Fatmagül is trying to be silenced because her sister-in-law Mukkades fears that if she is labelled as rape victim openly in society she will be a outcast and she will bring shame and bad attention on her family. Fatmagül has female support from Ebe Nine, she push’s Fatmagül to open up and not be afraid that she is a victim and to go to therapy and also re-open her case so justice can be found.

![Figure 1.7: Mukkades is warning Fatmagül not to go ahead with the trial since it will be a humiliation for her that will result her being an outcast.](image)

Many episodes discussed here evidenced a clear awareness of current changes in legal and social practices, incorporating references to altered police procedures, crisis hotlines, hospital procedures for collecting and preserving evidence, and post-rape
trauma for victims (Cuklanz 2000, 155). When Fatmagül’s case re-opens she has to testify again and she goes through the process of being examined and psychological examinations and therapy she is the evidence and she has the re-live the whole experience again but it is the only way she can prove that she is a victim.

Thus the discourses that take place in mainstream mass media contribute importantly to the process of social change in important ways, supporting elements of both traditional view and opposing view and opposing views. Sympathy for and legitimating of victim experiences of rape were the most common rape reform ideas to find acceptance in the mainstream mass media examined; more difficult issues such as what evidence is relevant in a rape trial were taken up much less frequently. An underlying belief in the ease of false accusation was also found in both mainstream and prime time television (Cuklanz 2000, 156) Fatmagül’s rape case being not legitimate as her evidence has been tampered with and she is forced to give a false statement to the district attorney as she fears that the attackers families won’t leave her alone and she faces her destiny without questioning her actions.

False accusation stories are well represented in prime time rape episodes, “but in ways that tend to lend credence to traditional myths about fabricated claims of rape and the ease with which a man’s reputation can be harmed” (Cuklanz 2000, 158) One of Fatmagül’s raper’s Selim didn’t want to be accused of committing such a crime and hid it and blamed Fatmagül for being a liar that she was trying to launder money from them.

5.3.2 Representation of Sexual Promiscuity
In “Hayat Devam Ediyor” the “other” culture, this mostly takes place in the rural areas in Turkey and its social issues, which are presented on national television. Certain issues are presented regarding sexuality which is presented in the traditional context. These issues like honour crimes and child sexuality is not brought up in television serials in such graphic detail. Honour crimes or traditional honour laws have been done before as a way of showing the lavish lifestyle of southeast Anatolia as in Şölen Şanlı’s argument where a “certain segments” of Turkish women that are not being represented in the media very well as they are not looked upon as ‘cultural citizens’ (Şanlı 2011, 283).
Honour killings, Polygamy and Child Brides, these have been issues that have been in done in Turkish television serials before and they are an ongoing situation of the Turkish Society but it is not a national issue it’s the problem of the other culture where is the national part here? But in 2011 Mahsun Kırmızıgül addressed the issue with a new Television serial “Hayat Devam Ediyor” (Life Goes on), The show is centered around a 15 year old girl “Hayat”, the opening scene of the first episode is Hayat running to an edge of a cliff to commit suicide but at the last minute her loving and caring boyfriend saves her but the reason behind her attempt at death is because they have just had act of intimacy and that is a shameful thing to bring upon yourself in a rural small village, so Hayat wanted to take the easy way out and her boyfriend wanted to comfort her and told her that he will ask for his fathers blessing and come and ask for her hand in marriage and her parent’s blessing. Hayat becomes thrilled since she wants to be with her beloved. But things don’t go as planned as Kerem (Hayat’s Boyfriend) has been already betrothed to his uncle’s daughter. Both families will keep the wealth in the family and merges to larger business opportunities with the union of their children. Kerem is devastated at this situation as he thinks a way out but there is no way out.

Figure 1.8: Hayat is about to jump of a cliff but Kerem come’s just in time to save her from the edge. They embrace eachother.

Hayat expects Kerem to make her his wife but Kerem has been betrothed and doesn’t and can not object to his family’s decision. Hayat lives in a household where her father’s first wife and daughter and son and her mother and brother live and the grandfather also. Hayat is a hardworking highschool student until her sister who asks about the happy expression on her face and Hayat in her very innocence says that she
and Kerem had a sexual relationship. This of course becomes a shock for her sister and she promises not to tell anyone but in the end she can’t keep the news from her mother and of course this is a great leverage point and she can use it against Hayat’s mother and Hayat so maybe they can leave the household. The news comes out at a critical moment when the two women quarrel and Hayat’s mother and the first wife take Hayat to the hospital to prove the claims are false and in the end Hayat’s mother is devastated. In order to clear her family’s honour Hayat must either be killed by her brother or be married with her boyfriend. But Kerem is betrothed and Hayat accepts to be killed by her brother. Hayat’s mother stopped the killing and search for a suitable husband. In the mean time Abbas Altındağ a rich businessman has laid his eyes on Hayat and wants to marry her and asks his wife if he can take in another wife of course the first wife is not aware of the situation that her husband wants to marry a child. Abbas goes to Hayat’s family and asks for their daughters hand in marriage but the father and the grandfather refuse as Abbas is 75 years old and Hayat is just 15! The first wife of her father wants this union to happen so they are cleared of the shame. In the end Hayat accepts the marriage for the sake of her family and accept her fate.

5.3.3 Issues brought up in Hayat Devam Ediyor

Here are some issues brought up in “Hayat Devam Ediyor” is what is polygamy, society issues, other ethnic groups, sexuality, honour, from the mountain (forbidden term before), terrorist, judgement…etc. These terms are some that are being brought up clearly and much more openly on display. Instead of the fantasy east Anatolian traditional family diagram there is the real picture in a more graphic display, which has been on film before but not on national television. Esra Erol 60 (2011) the author of the book Black Veil (Kara Duvak) has documented the interviews she had with actual child brides over the period she had met while hosting a marriage program. She has been doing this program for over five years now why has this book come out now why not before Mahsun Kırmızıgül the producer of Hayat Devam Ediyor took the first step with displaying one of Turkish societies most sensitive but disregarded issues women’s rights organization have been working for a long time but it was not until Esra Erol and Mahsun Kırmızıgül made this a mainstream issue. In Esra Erols

60 Famous television personality and host of the marriage show “Evlen Benimle” (Marry Me) which airs on A TV.
book Kara Duvak on the back there is even a barcode for you to register for the cause on her website for the book to show that you have bought and support the cause. In the book there is a story of 15 women from various backgrounds from either rural part to urban upper-class families. All these events took place in the later than the last quarter of the 20th century until now and in comparison to Hayat’s drama displayed on television some are even worse.

“Hayat Devam Ediyor” focuses on certain issues like: co-wifery61, sleeping together62, honour, broken-girl63, honour killings, consanguinity64, women just a tradable commodity, social position, un-consensual sexual relationship, forced relationship, child sexuality into a more realistic context reliving the situation, new passing laws65, stressing the importance of education and moral laws vs. basic human values.

Kudret opposes to Hayat’s schoolteacher when she comes to ask why Hayat is skipping school, Kudret’s answer is “should we leave our daughters like in your cities where they are left unattended to sleep around with men”. Kudret is not fond of the idea of Hayat continuing her education and makes her stay home. Hayat is a victimized woman in society and the only solution within her social-sphere is to be made the victim of an act she did out of love and believed that should marry with the one she loved. The family did not support her besides her mother who could not prevent her from marrying with a 70 year old man.

5.4 Results of the Analysis
In both television serials the women are being represented in the traditional context with dominant patriarchal values that they have to abide too otherwise their social integration is difficult once they have dishonoured their families. These shows try to

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61 In other words Kumalık is a system of co-wifery in South East Anatolia. The first wife is the legal spouse the second one is married with a religious law but has no official status or legal validation. If the husband has children from the second wife the children’s official guardian will be the first one.
62 Sexuality is becoming an open term as it wasn’t used in this type TV series genre.
63 Broken girl is a girl who has lost her virginity. She is not worthy of a normal life and is labelled as a defect.
64 Consangunuity or kinship through marriages done with blood relatives as it is a common practice in some parts of South East Anatolia and some parts in Anatolia to have these kind of unions to keep the inheritance in the family.
65 New laws that will prohibit th marriage with young girls to prevent adultery.
give rape and sexual promiscuity in a more rural and later on an urban setting. As Fatmagül moves out of her small town and Hayat later on moves to another city. But the rural culture or the traditions don’t change, as they have to preserve their values as Carol Delaney (1990) points men and women knowing their place in the traditional environment. The reality that is constructed in the way rape and pre-marital sex represented is not in harmonization with the social reality but through the media texts how these situations are handled and shown through in both television series with critical discourse analysis having brought more depth to the analysis.

5.4.1 Results for “Fatmagül’ün Suçu Ne?”

Fatmagül is always under the watchful eye of her sister-in-law Mukkanades and her brother Rahmi. But Mukkanades is more concerned about their honour then her brother as she is the head of the house. When analyzing Fatmagül’s behaviour, she is a woman with traditional values. She keeps her distance with her fiancé as for an unmarried woman to be with a man is dishonour and she is very guarded towards any other male besides her fiancé, like Kerim who is a stranger to her.

Through the dialogue she has with her family she is constantly under the pressure of being a victim. If we look at Fatmagül’s dialogue she is represented through a patriarchal gender discourse. Fatmagül appears to be a quiet a woman who is always set in her house but is kept back from everything that is related to work. She is constantly harassed by her aunt and defended by Ebe Nine. As a rape victim she is not regarded worthy of anything as she is not pure and she should be much more thankful that she has found a husband who will take her. Fatmagül’s rape is a traditional representation of how a woman can be devalued even though she is a victim of a traumatic act of sexual violence. She was rejected by her fiancé and his family as she was shown to be unfaithful to him and his family didn’t see her fit to be a proper homemaker and a wife for their son since she was stained and that it could not be possible for her to have a healthy marriage with their son. She is treated according to the traditional understanding of patriarchy, as she is not pure she should accept the negative outcome. Fatmagül can be harassed or can be insulted. As her sister-in-law see’s Fatmagül as someone who is sleeping around with other men. She is made into someone that has had a consensual sexual relationship instead of someone that has been sexually violated.
5.4.2 Results for “Hayat Devam Ediyor”

Hayat is a young woman that comes from a traditional background. Hayat’s honour means her family's honour. Her every move is a critical act. When she confesses that she has been in a pre-marital relationship her father is under shame. Hayat has affected her family in a negative way. She can't gain any respect and her mother is blamed for not raising an honourable girl. Hayat’s situation according to the patriarchal and feminist discourse is Hayat is devalued directly after she has been in a relationship. She has been regarded as a tramp, whore and someone who is ill mannered by Kudret (her stepmother). Hayat can’t have a normal life anymore she has been stained. The profanity used against Hayat is how she is regarded in a society where sexuality is not open. You can't have an open relationship as Hayat can not have a open relationship as she had done everything in secret hoping to be married. She is quiet and she is obedient, so she didn’t object to her family's will of marrying to an older man, because she knew it was the only option where her family could have protected their reputation and honour. She was kept in confinement of her home when she was married she was not accepted by her family when her husband died. How she was represented was the self-sacrificial daughter who puts herself before her family. She has no confidence or the ability to say anything. She is always timid and never speaks up to defend herself. She is the confinement of the patriarchal system, where her father is the key to her life. Her mother does not have any say in what happens to her daughter.
6. The main theoretical outline of the Analysis

Overall both women are the traditional representation of women who are treated in the situations that they are in. Fatmagül’s rape was handled in manner making Fatmagül continue her trauma. She was not able to speak out her problem she has to be got rid off before she could speak what she had gone through. Fatmagül was regarded as worthless and unmarriageable girl by her fiancée’s family and had brought shame according to her family. She was married off, so she would not be harassed as an impure woman. She could not tell anyone about her victimization in order to not be out cast from the society. Andrea Dworkin (1983) has pointed out that women’s internalization of patriarchal values to become more obedient and they have to live under this certain stereotype, which is the untiring loyalty to their household in order to satisfy and show no resistance to male control just to avoid violence and conform to the families needs (Dworkin 1983, 20). Hayat was not able to speak about her having a sexual relationship with the family. Hayat’s mother didn’t think that her daughter would have done such an action as she prided herself with her daughter’s purity and she wanted to prove it and it became official that Hayat was not a virgin anymore and her mother was devastated and now she had no solid ground in her house. Hayat either had to be killed by her brother Malik or had to be married. Hayat could not be protected if she went on with her life unmarried and impure. She would be an outcast. In ‘Muted Group theory’, Shirley Ardener (1975) focuses on women’s dilemma arising from the fact that their experiences and means of communication are restricted by their marginalization in society (Ardener, 1975). Both of these women are considered marginal as what they have gone through incidents that are regarded sensitive issues which make the person an outlayer. When you take into account the environment that they have to deal with they are really big issues. The problem which makes it even more difficult to overcome the situation and the representations becomes hence the traditional sphere. Fatmagül and Hayat’s social sphere where they are not to be too provocative even if they dress in jeans or a shirt maybe they will be outcasts but this does not issue behaviour or being open and even if you they are the victim they become the provocateurs in their society and have the burden of feeling shameful towards their families. As sexuality is a crime and that they have to be more careful about how they behave as Camilla Paglia (1990) attacked the image of women as ‘victims’, and insisted on the need for women to take greater responsibility for their own sexual and personal conduct. Both women have been victims and are not guilty
for their actions since their families for the one who had thrown them into the
centrefold without knowing the consequences for their actions.

The topic of my thesis covers only Turkey as most melodramas take place in the
rural parts and urban parts of Turkey, where sexuality is dominanted by
patriarchal values an issues that are still going on in the Turkish society and
these programs are bringing up discussions amongst activist groups about how
women that have been raped are left in the dark but with these serials they are
trying to get the attention of the ministry of education and the regional
governments that are collaborating on helping families understand these issues
as the ministry of education stated that many girls in the rural parts of inner
Anatolia not just south or southeast Anatolia are not being sent to school after
primary school. In “Hayat Devam Ediyor” and “Fatmagül’s Suçu Ne” new and
old cultural elements are intertwined as Joseph Straubhaar points out
“multilayered cultures and identities. Instead of genuine synthesis between
cultural elements or parallel to it, multilayered cultures and identities can also coexist;
older cultural elements survive in somewhat coherent layers while new ones are
imposed or adopted over them in new layers. So cultures change in both hybrid and
sedimentary ways as layers build, interact, change, and persist (Straubhaar 2007, 12)

Women’s place in society differs in each part of Turkey and the events depicted in
television are slightly on the lighter scale in contrary to the way they take place in real
life these events don’t happen like in the movies. Even educated families that come
from these regions but live in the cities traditions, play an important role as they try to
keep the same traditions as their elders are the ones who decide the choices of the
women. In Television serials that depict the life of the rural women these shows
handle the situation very lightly as not on an educational level but at a fantasized level
where there will be a fairy tale ending for the women. She will come out of her
village to head to the west, which is mainly Istanbul. Kemal Karpat (1976)
summarizes this situation as the stepping-stone of the modernization of Turkey,
eventhough women who are city dwellers face challenges adapting to the city they
were an important element that took part in this modernization period of Turkey

66 “The Turkish Minister of Education is discussing about girls education”– http://w
The way traditions from different regions of Turkey are shown through television series play an important part in the representation of gender roles. These shows are about the stories of the eastern Anatolian women and their rural and nomadic ways. Women in the cities see it as a form of unrealistic escapism for themselves as in these television series there is the feudal family structure that is shown and the women’s place in the family. But in “Fatmagül” and “Hayat’s” case both shows point out an important matter in Turkish society as a lot of decisions are made over honour codes and women who can not have their individual sexuality.

Mass communications tools play a key role in how systems function (McQuail 1979, 20). Even if the traditional structure changes, the messages that are sent about women on mass communication tools show that women are still under the pressure and regulations of the patriarchal order. The images of women in Turkish television take shape based on an understanding of competitive broadcasting alongside with the universal situation, specific conditions, and technological and cultural changes.

Women’s sexuality is brought forth in the television serials, it is always pointed out that it is hard for a woman to live without a “man”. The protection of a women’s honour is dependent on the men. This point of view becomes stronger when there is an act of violence towards women. Women end up marrying their rapist in order to save their honour. She is almost reminded that she has to not been stamped as a victim and dishonourable by disregarding her state of mind and needs.

A woman breaking the traditional honour taboos and standing behind her own identity and sexual freedom means the disruption of the order in the family. Today, scenes where girls who get a bad reaction from the society because something bad has happened to them are due to reason that they don’t live under male domination or who don’t listen to their father, which are common features that we come across in Turkish television serials.

In the analyzed television series, it is possible to say that both of the female characters in “Fatmagülün Suçu Ne” and “Hayat Devam Ediyor” with their gender roles are
represented in the traditional context. Also, the existing patriarchal cultural understandings are being presented to each and every part of the society through these high rating television serials. This understanding spreads and becomes internalized and keeps this order of patriarchal cultural understanding to continue.

Domestic serials in Turkey, with its presentation of values of conception of gender, continue to be presented as normal they can’t be questioned. For, these conceptions have become normal in social life as in intellectual life. As, traditional and social gender conceptions continue to be disregarded then there are even larger problems that arise from not taking these issues into hand. As Rosi Braidotti points out “a women’s sexuality is perceived, experienced, and represented as a form of provocation in a male-dominated culture that assumes male desire to be the rule and the norm and female passivity the desired effect. Even today, in many cultures, rape victims are accused of having provoked male lust and hence male violence by being ‘too sexual’. However, what that margin of excess is all about is never rationally explained. Some legal and religious codes and traditions, both in western societies and elsewhere, blindly rest on the assumption of the intrinsic guilt of the women’s sexuality” (Rosi Braidotti cited in Buikema and Tuin 2009, 244).

In Turkey the following laws both for honour crimes and rape that takes place in the Turkish Penal Code:

Honour Crimes: There will be no reduction of punishment for honour killings. Persons that commit these kinds of crimes will be sentences for life and will pass a portion of their sentence in a cell.

Heavy Punishment for Rape: With the law heavy punishment is coming for crimes of rape. For someone who has rapes someone the punishment starts from seven years. For someone who has raped minors under the age of 15 the punishment will begin from eight till 22.5 years. But sexual abuse and sexual assault will be based on complaints like before. In short, the rape victim is still facing the threat that the rape incident will be covered up with the effect of the society they live in.

These laws are applicable but for example there is a law passing saying that the rape victim should marry her rapists in order to turn into a much more consensual manner of sexual encounter and save the victim’s honour. During broadcasting of “Fatmagülün Suçu Ne?”, The high commission of judges and solicitors in Turkey had
made a meeting where a couple of proposals with new bills aimed towards rapists and rape victims. The proposals are the following:

- There shouldn’t be a public trial for violence against women. There should be a conciliation commission instead.
- If there is a consensual sexual relationship with a minor. There should be a reduction in the punishment.
- There shouldn’t be an obligation for the rape victim to provide a report about their mental health. The punishment becomes heavier.
- There shouldn’t be any punishments for the husbands who marry minors.
- Rape victims should marry their rapists so that the number of cases doesn’t rise. 67

The idea of proposing these bills caused a controversy as in reality and on the television serials, women’s rights groups became more active and even in a fictional television series the case of Fatmagül going to trial for her rights brought a lot of attention to the situation of rape victims. As in the trial episode in the second season which is not included in this research, brought a lot of attention as Fatmagül as a character was supported by a lot of women’s rights federation 68. These kind of scenarios bring more attention on the situation of treatment of women and women’s rights in Turkey as in “Hayat Devem Ediyor” the sensitive issues like child sexuality and pre-marital sex leading do honour crimes raise a lot of controversy but still is ineffective on areas where these traditions continue as these shows are a way of educating the society about the ongoing conflicts in the rest of the country. In the Turkish society even though the literacy level is really high the percentage of people who don’t read are 70 percent. This shows that this topic is fresh and not something out of a fiction but it’s a way of showing somehow what is going on is wrong as news about Rape and child sexuality or honour crimes are still ongoing issues. In rape cases as Lisa Cuklanz states that the “study of how rape is represented on television and in other mass media is an essential means of understanding the extent to which this re-education has been successful, since television serves as an expression of mainstream ideas to a mass audience. It is hoped that future studies will continue to examine this important relationship between television and rape, which can only become more


complex as the conflicting understandings of rape are reconstructed and reconciled in television’s countless narratives” (Cuklanz 2000, 160).

Rape is a general issue of all women as it is the most violent form of sexual violence that can traumatize women and affect them violently and media tries to bring this problem in the open. But when a rape victim either in fiction or reality is forced into silence in order to save her family’s honour and her own reputation this image of how rape is approached must change. Women who have been subject to this sort of violence should be approached with caution.

The same kind of approach also can be applicable for women who are facing the reality of honour crimes. Accordig to Pınar Ecevitoğlu “Without thinking about the political-ontological meaning about the killing of the women in the name honour, or in the ethic of honour which turn women’s bodies into a item part of a leathel sexual censorsip, can not be explained with a shallow understanding by referring to the subjects, who are part of these honour crimes, as ruthless, brutal and ignorant” (Ecevitoğlu 2012, 17)

This is a generic view that is conceptualized through television or other sorts of mass communication. But nothing has been done in the form of changing this ideology about the honour crimes and the importance of the honour code. Ecevitoğlu states “Honour crimes, which is a extension of the understanding of the ethics of honour, that defines the confinement of women’s body and sexuality through killing, has remained only as a discussion and research area in academia” (Ecevitoğlu 2012, 21)

Overall, with these representations of women who are forced to live by the honour code or have to be traditionally confined in a house in order to be shunned from society, is actually a way of showing the wrong in society. In “Fatmagül’ün Suçu Ne?” Fatmagül in the later episodes (Episode 35 and later till the Final Episode in Season two) put’s up a fight for women in her situation. She can face her enemies, she can continue with her life and she can help others who are in her situation. The television series is a way of showing families how to deal with rape. The show doesn’t have the educational feeling but has episodes dealing with giving evidence to the court through scenes where Fatmagül is in a clinic being examined and going
through therapy. Fatmagül’s story is way of showing how to communicate with a rape victim and how to re-integrate them to society. Fatmagül show’s that with her transition in each episode.

Figure 1.9: Fatmagül is going to court to stand up for rights as a victim and testify against the culprits who have caused her pain and suffering. This scene also was call for the end of rape as protestors outside the court were holding up signs saying: “Stop rape” or “No to rape”.

Hayat in “Hayat devam ediyor” has to struggle until she finds peace. In the first six episodes that was examined she faces the hardships of the honour code which Pınar Ecevitoğlu points out “The cognate group which, guards women by threatening women with death in the name of honour, can be her family she is born into or the family she marries into. As for this reason, the perpetrators of these crimes can become the husband, brother, or father. In both cases, the women is mainly objectified within the framework of her role being the reproducer of society, she is more of the carrier of her honour then having an honour. The real owner of her honour is the cognate group that she is part of either as a daughter or a bride” (Ecevitoğlu 2012, 280) Hayat is part of this group and she is the carrier of her family’s honour she has a large responsibility of maintaining that in order for her father to maintain his respect in society. Hayat is not as fortunate in trying to be a example of going on with her life because her situation is difficult she face’s death as her brother is obligated to shoot her for dishonour, her father disowns her, and lastly she is forced into marriage to not bring anymore shame on her family. Hayat’s story has brought a lot of attention on honour crimes and child marriages that are still seen as part of tradition and honour codes. In “Hayat Devam Ediyor” there is a scene where the lawyer while he is addressing Hayat’s brother about the number of honour crimes nationwide and child marriages, with this scene there is informing the audience and showing that these issues are not fictional but the reality of a whole nation. The issue is not geographic but concerns all parts of Turkey.
The Lawyer points that out when emphasising with these words “Most of these crimes happen in the place you call the cradle of civilization, the west”.

Both of these television serials dealt with sensitive topics like rape and pre-marital sexuality and how they took place in the traditional context. To answer the research question: “With a particular focus on gender representation, how are the issues of rape and extra-marital sex addressed in the Turkish television serials “Hayat Devam diyor” and “Fatmagül’ün suçu ne?”. It would be more insightful to carry out a research that would can be conducted with women in shelters or women that have been in these situations and how can they relate to the representations in these particular television series with face-to-face interviews. It can be much more scientific and solid compared to this particular thesis and can give a much more realistic perspective on the representations, if they fit the reality and more solid data as to how these women can relate to these television serials. Women's bodies and sexuality which is controlled with the threat of honor killings, that is defined by the honour code and honour killings which is an extension of this understanding have taken in interest limited to academic debate and research until recently (Ecevitoglu 2012, 21) These kind of research will be able to make understand the cause of these situations as not just in academia but in society in general.

In Hayat Devam Ediyor at the end of the final episode there is a short description about child marriage. Hayat’s father İsmail and the rest of the cast from “Hayat Devam Ediyor” point out the important facts and the magnified of the situation of child brides.

“According to the international childrens rights agreement which Turkey is also a signatory of every person is child until the age of 18. But out of every three marriage one is done with a child bride. Even if there is a court decision the legal age of marriage is 18 and it is against the 96th clause of the constitution. 45 percent of child brides are married in return of a dowry to the bride’s family. 64 percent of child brides give birth at home instead of a hospital. The rate of child brides who are victims of physical abuse before marriage is 25 percent. After marriage this rate is doubled. One out of three child brides have thought about committing suicide or have actually tried. Being married and becoming a mother at such an early age is not the fate of our daughters. It is our negligence. If anyone hears or

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69 Referring to the three major cities in Turkey: Istanbul, Izmir and Ankara.
witnesses such a situation they must call the 183 numbered hotline. Child brides should enjoy their childhood freely like their peers” (Hayat Devam Ediyor final scene in Episode 46).  

Shows like “Hayat Devam Ediyor” have brought attention on women’s issues especially child brides and women’s abuse. Uçan Süpürge (Flying Broom) a women’s news portal and research organization is one organization that has taken the initiative in doing research on cases of child brides in Turkey and countries like India, Bangladesh, Nigeria. Their projects have caught the attention on mainstream media. The works of women’s organizations like this one shows that the matter of woman is important whether in reality or in fiction they shed light on issues that are still sensitive in societies that retain the dominant patriarchal culture.

70 http://www.youtube.com/watch?v=BY34RdaGYes-Hayat Devam Ediyor Final Episode
71 http://www.ucansupurge.org/turkce/index2.php?Hbr=1109-“For Child Brides we are in Africa!”
7. Discussion (Self-Reflection of the thesis)

Personally this research for me was on a critical basis about women and traditional in Turkey. How women’s traditional roles were used to make a message clear about the treatment of women who were more or less not on the mainstream media and became a hot topic once shows that made their issues important.

The topic of this thesis was inspired by how these representations were making place in the mainstream media where “rape” and “pre-marital sexuality” led to topics of child brides, honour codes, and new laws regarding rape. The use of literature and methodology made it much more clearler for me as the author of this thesis the representation of women in traditional roles and how they were treated after rape and pre-marital sexuality. But still there should be a clear disctinction between the realities of these women and how they are reflected in the mainstream media. I would believe that it would be worthwhile to do an in-depth research regarding the representation of these women with women who are in these situations in real life in Turkey.

More research on women’s issues have to be done to make it clear for researchers in the field of gender studies to make comparison over how gender has evolved through representation and how it reflectes the gendered realities in Turkey and around the world.
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<table>
<thead>
<tr>
<th>Season and Episode Number</th>
<th>“Fatmagülün Suçu Ne?”</th>
<th>Categories</th>
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<tbody>
<tr>
<td>Season One Episode One</td>
<td><strong>Dialogue:</strong> Fatmagül and her sister-in-law (Mukkades) are having a discussion:</td>
<td><strong>-Behaviour</strong></td>
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<td></td>
<td>Mukkades: “Where do you think you are going at this hour do you want me to wake your brother, get back here” (Steps infront of Fatmagül with her hands on her hips)</td>
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<td></td>
<td>Fatmagül :I am going to see off Mustafa (Looks back and dash’s out of the door with a smile on her face)</td>
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<td>Mukkades: “You are leaving this house at this hour something bad will happen to you”</td>
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<td>Season One Episode Two</td>
<td><strong>Dialogue:</strong> Ebe Nine: Which animal did this to you?</td>
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<td></td>
<td>Fatmagül: No answer (Still in shock and can not speak )</td>
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<td></td>
<td>Mukkades: She has been sleeping around with her fiancé before marriage</td>
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<td>Ebe nine: The girl has been raped, isn’t obvious she will be taken into an ambulance.</td>
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<td>Season One Episode Three</td>
<td><strong>Dialogue:</strong> Mustafa: “God dam you! Who did this to you?!”</td>
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<td>Mukkades to turns to Fatmagül:</td>
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<td></td>
<td>-Guilt</td>
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<td>-Shame</td>
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<td>-No virtue</td>
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</table>
“You are left in the middle of nowhere. Mustafa won’t take you”

Mukkades continues as Fatmagül is crying: “They are speaking about you, she did it on her own will.” (Mukkades is making Fatmagül feel so low as to refer that she wanted to get raped)

Mustafa is upset and asks Fatmagül: “Seni Yıkadılar, Çok mu kirlendin” (They washed you, are you stained that much? Because, my mother told me that she is stained and she can not be cleansed anymore”

Mustafa leaves the room. Fatmagül turns to ebe nine: “I am not his Fatmagül anymore”

| Season One Episode Four | Dialogue: Mustafa’s father: “Mustafa did you burn the house down?” Mustafa: “Not just the house everything…” In the meantime infront of Fatmagül’s house afte the engagement is called off. Fatmagül: “Mustafa burned my house down. He burned everything that has to do with me. How will I live”. Fatmagül’s brother is thinking about how will Fatmagül live with this shame and tells her: “When you get married, everything will be clear. You have to ve married.thats how its suppose to be”. Rahmi knows Fatmagül doesn’t want to marry Kerim but -Loss of Hope -Guilt -Shame -Self-sacrifice |
Mukkades is insistent that she should and tells Rahmi: “If we don’t marry her off, do you want her to be the town’s whore?!”

Rahmi: “I will protect her”

Mukkades turns to Fatmagül: “Mustafa hates you! Do you want your brother to remain his head down with this shame?” she continues on with the insults “this is the kind of treatment you will get from now on!” (refering to the calling off of the engagement)

Fatmagül: “I have no right to speak or have the right to complain about something”

<table>
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<tr>
<th>Season One Episode Five</th>
<th>Dialogue: After the marriage in the town hall</th>
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<tr>
<td>Fatmagül at Kerim:</td>
<td>“What happened now, did you clear the honour that you have stained, did you?!”</td>
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<td>Kerim gets up and leaves her.</td>
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<td>Fatmagül doesn’t want to leave her brother but Mukkades wants to get rid of her and her brother wants to stay with her. Mukkades: “You don’t have any responsibility. Fatmagül is Kerim’s wife”</td>
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<td>Fatmagül is angry at this statement. Mukkades continues: “What will I do with a girl without a husband. She belongs to her husband now”. Fatmagül: “You took everything away from me. What else do you want from me!”</td>
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<td></td>
<td>-Honour</td>
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<td>-Resistance</td>
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Fatmagül speaks to everyone (Mukkades, Rahmi and Kerim): “From now on death would be a gift to me. I don’t want anything to happen to Mustafa. He can hate me but nothing should happen to him. They took everything from me. My soul, my honour and put it into a dirty envelope”.

Fatmagül is strong and turns to Kerim: “I don’t want your help. I don’t want anything from you. You are one of my four enemies. As long as I breath this will remain like that!”.

### Season One Episode Six
**Dialogue:**

Mukkades: “What has happened has happened”

Fatmagül: “what are you saying?”

Mukkades: “Kerim is your husband”

Fatmagül turns her back and heads to the room where her brother and her nephew are staying.

Mukkades makes a remark about Fatmagül’s behaviour: “I get so pissed off, when she also pretends to be innocent”

### Season One Episode Seven
**Dialogue:** Mukkades is speaking to Kerim: “We should try to get by without depending on anyone. You are the one who got us into this mess like we have not gone through anything. You are obliged to take care of us. Do you think you are doing us a

-Resistant
-Not innocent
-Protective

-Shame
-Pride
-Hopelessness
-Dependence

129
Fatmagül sitting in the room caring for her nephew Mukkades is pressuring Fatmagül to keep quiet: “You go to the ground. He goes to jail. This all your fault. Think of Mustafa first!”.

**Season One Episode Eight**

**Dialogue:** Mukkades yelling in the middle of the room so everyone can hear: “We are downtrodden”

Turning to Fatmagül: “These words are aimed at you. If Kerim wants to come and sleep with you he has the right”.

Mukkades speaking to the middle again: “Something has happened to her”.

Turning to Fatmagül again: “We came here because of you. Did you wanted to end up a prostitute in Istanbul! Who would take a women that have had four men pass over her!”.

Mukkades screaming to everyone in the house: “The minute I settle them down. I will pack up my things and go!”.

Mukkades is constantly harassing Fatmagül: “Look she made the boy go mad. You should obey your man!”.

Mukkades calms down: “Girl, he is also poverty-stricken and an orphan just like you are”.

Then suddenly the mood changes as Fatmagül and Mukkades stand in the kitchen:
“Fatmagül cooks really well, from now on she is responsible for the kitchen”.

| Season One Episode Nine | **Dialogue:** When Speaking to Kerim, Ebe Nine: “Her fiancé left her she is innocent, unprotected and defenceless. But she he has a strong determination in her voice”.

Ebe-nine is trying to make Kerim understand Fatmagül: “Everyone will run off somewhere and Fatmagül will remain alone with her scars. Fatmagül has no one. You should become that one”.

Kerim: “She has family her sister-in-law and brother”.

Ebe nine: “Which family?! Her sister-in-law is giving her a hard time. Mükkades is throwing the blame on Fatmagül”.

Ebe-nine is upset: “These people make me feel pain in my insides”

Fatmagül speaks to Ebe-nine about her sorrows: “They cornered you someplace also right?, they came and violated your life just like mine” |

| Season One Episode Ten | **Dialogue:** Fatmagül to Ebe-nine: “I am a wounded bird that won’t fly. Your son took everything from me. No one can understand me. Your son is my enemy. I am the creation of your son”.

After Kerim admits that he doesn’t even touch her she starts yelling at him: “You |

- Vulnerable
- Determined
- Defenceless
- Strong

- Hate
- Rebelliousness
- Strength
shattered my life into pieces. You turned it into mud. I became all dark. You took away my colors. You took everything nice inside of me. You are my greatest enemy!”.

| Season One Episode Eleven | Dialogue: Ebe Nine learns about Fatmagül’s educational background: “Till what grade did you attend school?”

Fatmagül:
“After elementary school I dropped out I had to work at the family dairy business”

Ebe-Nine: “Why didn’t let her go on with her studies?”

Mukkades: “Like I didn’t let her. We couldn’t afford to send her to school”.

Ebe-nine continues with encouragement: “Would you like to finish highschool from outside?”

Fatmagül: “Ofcourse I would”

Mukkades:” What is a married women going to do with education”

Fatmagül is determined to continue her education

Mukkades (with sarcasm):
“Like she will become a women and I will see it”

| Season One Episode Twelve | Dialogue:

Fatmagül speaking by herself:
“Everybody found a way to forget. Everybody forgot about me. He is as a fault as the others”.

| -Hope  
-Courage  
-Confidence  
-Determination  
| -Weak  
-Self-pity  
-Seclusion  
-Betrayal  |
Fatmagül talking about Mustafa: “He doesn’t know what I am going through here. He is living in his own world. He didn’t even listen to me. He wasn’t merciful towards me. Now he is making me go through another agony.”

Season One Episode Thirteen

Dialogue: Fatmagül protesting not to go out to Mukkades “Sister, I don’t want to go”

Kerim has already decided so Mukkades: “Your husband has already decided that we go, you don’t have the right to say anything more”

When Ebe-nine comes into the room wonders what’s going on Fatmagül replies: “Tonight we will go and act. There is theatre tonight. We are going to show what a great family we are”

While at the landlords house Mukkades emphasizes on Fatmagül as a bride she is hardworking Fatmagül is quiet but suddenly she answers: “Stop calling my bride all the time!”

Ebe-nine tries to calm fatmagül she whispers to her: “Kerim has got his visa”

Fatmagül: “I know, there is little time left, this is why I am putting up with these charades”

Season One Episode Fourteen

Dialogue: Fatmagül confronts Kerim: “You are a liar. Why didn’t you go?! What kind of a game is this! You have no place in my life!”

Independent

Rebellious

Needs to be confined
Fatmagül is crying: “Do you think I wanted to marry on my own will. You jumped at the opportunity at my helplessness”

Mukkades doesn’t like how Fatmagül is pushing Kerim away: “You minx”

Mukkades thinks Kerim was the best option: “She had no other choice to get married. Forget about getting a divorce I don’t want her burden”

Fatmagül doesn’t want to depend on someone else’s money and move away: “ I want to earn my own money and get away from this hell hole. Everyone is fooling me I will do everything on my own!”

Mukkades can’t stand Fatmagül’s idea of wanting her own independence: “ Get a divorce and have no place to go to”

Fatmagül: “I can get a divorce, go to school and even find a job!”

Mukkades: “ If you are left in the middle they can swoop down on you. From now on we can collect you from brothels”

For Mukkades a divorce for Fatmagül means trouble: “ If you get a divorce you will be even more abandoned. If you are left unconfined people will look at you with a bad intention. If you are a married women no one will even bother you”
<table>
<thead>
<tr>
<th>Season One Episode</th>
<th>Dialogue:</th>
<th>-Confident -Independent -Fighter</th>
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<tr>
<td>Fifteen</td>
<td>When Kerim asks her to help with her highschool studies: “I will ask for help from everyone else besides you”. Fatmagül and Kerim are sitting besides each other at a dinner party Emre their landlord’s son is speaking to Fatmagül: “Do you get heavily drunk after drinking?” Fatmagül replies with calm voice (referring to Kerim): “Not that’s not me” Kerim puts down his drink (Knowing that she was implying to the night of the rape) Fatmagül shows her hostility towards him once again but Kerim doesn’t back down and asks her to dance so they don’t give away that they’re not an actual couple. The next day Fatmagül leaves her family and has written a letter to her brother promising she will make it.</td>
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<td>Sixteen</td>
<td>Fatmagül doesn’t have she can really confide in and she is really cautious in the way she approaches people while speaking to Nefise but she still replies her openly. When Nefise asks her about how she met Kerim, Fatmagül replies: “I didn’t know him I was set up to marry him” Nefise: Why did you separate with your fiancé?</td>
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<td></td>
<td>-Determination -Self-Identity -Confidence</td>
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Fatmagül: “Others interfered” (She lowers her voice)

Nefise: “Are you ok?” (With a softer tone)

Fatmagül: “From now on I am better!” (With a much more steady tone)

Nefise continues with the questions…

Nefise: “They made you marry Kerim?”

Fatmagül: “Yes they made me, they didn’t let me speak. I wanted to die, they didn’t let me. Mustafa listened to others. He burned down everything in a second. Our whole past” (Her voice trembles)

She doesn’t want to be found by her family and wants to stay with Nefise: “I have no other person here I know in Istanbul”

Nefise: “What about your fiancé?”

Fatmagül: “I wouldn’t call him he has someone else in his life”

In the meantime at Ebe nine, Kerim and her brother are concerned about Fatmagül’s wellbeing but Mukkades is more concerned about who will gossip about Fatmagül’s running away more then her wellbeing. Ebe nine accuses Mukkades of not showing affection.

Ebe nine: “You never took fatmagül to your heart. You trampled on her”
Mukkades: “Ms. Meryem, others have trampled on her”  
(With an angry tone)

Kerim enters the house after searching for Fatmagül. They don’t know where to look for her beside Enise who is the only other person she knows in Istanbul, they call her but let her brother speak: Rahmi: “Fatmagül. Are you alright? Come back”

She doesn’t want to: Please brother, don’t make me come back to that house I can not breathe there”

She hangs up the phone when Kerim speaks.

Fatmagül is determined not to return she doesn’t listen to Kerim: “I will not make decisions concerning my life with anybody. Especially not with you! You have imprisoned me into this shattered life. You cannot turn things back like you wrote me in your letter!”

Kerim: “Come back then you can do whatever you want”

Fatmagül: “I have the greatest hatred but you have the biggest regret! Tell me who has the greatest burden!”  
(Fatmagül is furious)

Season One Episode Seventeen  
Dialogue: Rahmi knows that her sister would not gone to Enise if she found out her true profession: “Bilseydi, gitmezdi benim kardeşim”

Enise who now tells her real name to Fatmagül’s family -Vulnerable
-Naïve
-Defenceless
-Pure
-Incapable
calls them to say that “She did something childish, she shouldn’t be unattended”

To go an pick up Fatmagül Mukkades tells that Kerim should not go: “Rahmi should go instead of you she won’t come with you”

Asude is upset that she has deceived Fatmagül: “Fatmagül is upset, desperate, has no place to go, everywhere is dangerous for her”

Asude has been affected by Fatmagül’s character: “her naivety has taken me to my childhood and has crushed me. Her purity has made me feel even more dirty. When she learned how I made my living she ran away”

Ebe-nine is relieved when they also learn that Fatmagül has gotten away from asude: “Look the girl has protected herself by running away from that woman’s place”

Mukkades is critical of Fatmagül’s action’s “as you make your bed you must lie in it. She doesn’t know what she is in for”

Mukkades wants Fatmagül to come back she is not worried she is angry at her: “She should know that there is no good from anyone beside us. What is being independent to you, standing on your own feet these are out of your league. Bend your knee and sit next to your husband”

Fatmagül is walking on the
street see’s job ad for dish washer and goes in: “I came for the ad?”

The restaurant owner: “The workload is heavy can you manage it”

Fatmagül gets scared as she looks around to see there is only men working in the kitchen and steps out of the restaurant and goes back home.

**Season One Episode Eighteen**

**Dialogue:** Fatmagül asking herself when told that her fiancé is dating a prostitute: “Why are these people so evil?” (She begins to scream and starts hitting herself she is going through another shock)

Ebe-nine is upset Fatmagül is hit with this news: “Fatmagül understood everything like a slap on the face. Every branch she leans on is left in her hand”

While Kerim is chopping the dowry chest into pieces Fatmagül warns him on not keeping his hopes up: “I didn’t come back for you, I came to my house, to my brother. I don’t care about you at all”

Fatmagül doesn’t want to be pushed around and she threatens to take serious action (Her words are to Mukkades and Kerim): “From now on I will not allow anyone come on to me. From now on there is a different Fatmagül in front of you. If you try to come on to me then I have stuff to tell” (Fatmagül is watching as her Dowry chest is burning she looks at Ebe nine and wants change): I don’t want to be in
pain anymore, I want everything to change”

She want to take action and keen on getting her divorce: “I am not afraid of anyone anymore. As there is nothing left to fear anymore everyone can go their own way”

Kerim: “I will not get a divorce”

Fatmagül: “But you said that you would. I have a power of attorney”

Kerim: “You can not get a divorce unless I want to. I will not get a divorce. Because I don’t plan to leave you”

Fatmagül is in shock once a again her freedom is taken.

Fatmagül is in the kitchen making coffee for Mükkades who is reading the paper and see’s that one of Fatmagül’s rapists is getting married she is trying to get on Fatmagül’s nerves knowing how sensitive she is about the subject: “Selim Yaşaran is getting married this weekend. Think how their engagement party was their wedding must be very extravagant. What if they ask for out help for the wedding” (She has a cynicism in her voice)

Fatmagül drops the coffee pot and turns towards Mükkades. Fatmagül: “What did I tell you! You are doing this on purpose! You are doing this to get on my nerves!”

Mükkades: “I was just joking”
Fatmagül: “Is this something to joke about. Is this something to remember or to laugh about! You don’t have mercy on me or her or on anyone don’t you have a conscience!”

Mukkades: “Why would I take pity on her she is rich”

Fatmagül: “If she new what kind of a man he was. What kind of a animal he was, would she be marrying him!”

Mukkades: “Be quiet”

When Fatmagül learns that she has to stay alone with Kerim she feels nervous she doesn't show it to Kerim though:

Kerim: “Don’t be scared that you will remain alone with me in the house. I will not harm you”

Fatmagül: “I am not scared. What can possibly do to me alone” (Always reminding Kerim of the night of the rape)

Fatmagül is sitting and reading the news of Selim and Meltem’s wedding she knows she has to stop it and not let Meltem be a victim of Selim one of her rapists and tell her the truth about him.

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Season One Episode Nineteen

Dialogue: Kerim in a worried tone: “Have you realized what you have just done?”

Fatmagül is calm: “Yes I am. I just prevented that girl from destroying her life. Why should she set up her life on an awful lie. I can not carry her weight

-Confident
-Courageous
-Strong will
-Determined
-Care-free
mine is already enough. To have to live with a dirt bag… (She lowers her voice while saying that when Kerim looks at her)

Kerim turn to her: “You know from now on nothing will be like it use to”

Fatmagül: “I know but I am not scared.

Kerim: “Fatmagül we have to leave here immediately

Fatmagül:” I am not going anywhere”

Kerim: “The Yaşaran family will not keep quiet they will do something. They know the address. They will come and ask for an explanation”

Fatmagül: “What more can they ask from me!”

Kerim: “Listen!they will come here we must leave now”

Fatmagül: “You go wherever you want to and leave me alone”

Kerim: “I fear for you I am scared that they will do something to harm you”

Fatmagül: “What more can they do to harm me will they take my life?! They should take it so much the better! I will die and be free”

Fatmagül: “You go wherever you want I will not take a single step with you”

Fatmagül is determined and she will not move anywhere. She
has caused a commotion.

Fatmagül is going outside and Kerim fears for her safety.
Kerim: Where to?
Fatmagül: To the market.

Kerim: Go inside. I said to go inside!

Fatmagül: You don’t have the right to give me orders or interfere in my business.

Kerim: I am saying it so you don’t go around.

Fatmagül: I am not going to be under house arrest because you are scared.

Kerim: We can call and order what is needed please now go in inside.

Fatmagül turns back and goes inside the house.

Fatmagül is listening to the news when she see’s that Meltem has gone on with the wedding Kerim comes to the livingroom:

“She didn’t listen to you

Fatmagül:
“She can listen or not my conscience is clear”

They hear a car approaching the house and its Erdoğan he has come to threaten Fatmagül she doesn’t back down and face’s him he can harm her but she run’s after him with a stick: “I hope you die. Hope you all die”
Meltem is fighting with Selim her message got through she is not trusting him.

Fatmagül is cleaning the house after Erdoğan and his men has attacked she is also trying to help Kerim heal his wounds as he was beaten up.

Fatmagül comes into the room to check up on Kerim, Kerim opens his eyes: “I am came to pick these up” (The tray in her hand with the medicine bowl)

Kerim: “Fatmagül, Murat was frightened a lot right? Are you alright?”

Fatmagül: “When I close my eyes I see that scumbags face, he came into my house, touched my arm again. But I am fine! I put a stick into the snakes den but I am not scared!”

Kerim: “Fatmagül I am not one of them”

Fatmagül: “If you say it a thousand times maybe you will believe it”

Kerim: “If I were one of them why would they do this to me. If I were still their friend would they do this”

Fatmagül: “Still?!?”

Kerim: “They are scared of me as much as they are scared of you. Because they know that I didn’t harm you”

Fatmagül: “Don’t even try to take advantage of this situation it will be bad for you”
Kerim: “They don’t know what we have gone through. They think we are co-operating together. They will become even more dangerous.”

Fatmagül: “There is no such thing as we”

Kerim: “Whether you see it or not we are on the same side as you”

Fatmagül: “We are not and we will never be. Don’t try to clear your name!”

Kerim: “Never. Even if you forgave me my conscience will never be clear.

Fatmagül: “I will never say it”

Kerim: “Ok I am guilty. I couldn’t protect. I will not forgive myself until I die. I told this a thousand times. But please understand that I am not one of them. Because I will not harm you. I couldn’t”

Fatmagül leaves the room. She can not easily trust Kerim.

Season One Episode Twenty

Dialogue: Fatmagül: “What did you do to him?!”

Kerim: “Nothing. I told him the truth. Whatever that happened that night”

Fatmagül: “You are lying. If you told him the truth he wouldn’t let you live for one second!”

Kerim: “Maybe he let me go because I begged him not to kill me” (With a cold tone)
Ebe nine is interrogating Kerim in his room while Fatmagül is outside listening to them speak…

Ebe-nine: You took those peoples money.

Kerim: It’s not like that

Ebe-nine: From the looks of it you took the money. In exchange of money you covered their mess

Kerim: I didn’t do it for the money .I didn’t even touch that money

Ebe nine: Then for what reason??! Don’t tell me any other lie for god sake

Kerim:For Fatmagül. I saw Fatmagül. She wanted to die. Just like my mother. I hated my father for years because he was the reason why my mother died. Fatmagül was going to die because of me. Until I faced myself in the mirror my biggest enemy was my father. The man who I took out of the pictures. I wanted her to live for myself. So my level of remorse doesn’t double. I wanted her to live because of my selfishness.

Ebe nine: Son you already told me from the first day that you hadn’t done anything!

Kerim: I didn’t. Vural had told me but my head was so messed up that I don’t remember anything. I swear that I don’t remember. But I knew the feeling of guilt inside me is still
set in stone in my heart (He pounds on his chest) Yes sister, I didn’t do anything. Didn’t do anything to save Fatmagül. So I am as much as guilty as those scumbags are.

Ebe-nine: I feel guilty also for not meddling in to this situation and keeping quiet about it. If Fatmagül had been able to forgive you then the heaviness on my heart would have been lighter”

Ebe nine: From now on there is no more silence. They should be punished for their crimes also.

Kerim: The only person who is being punished is Fatmagül

After hearing these lasts words Fatmagül begins to cry and runs off inside the house Kerim noticed her when she entered through the door she had listen to the whole conversation.

Ebe nine comes into the house

Ebe nine: Come on get ready. Grab your identity card. We are going, child

Fatmagül: To where

Ebe nine: “Office of the attorney general. Fatmagül There is nothing to be shy about. Now you have me with you. You are not alone. We are going to the attorney generalship. We are going to file a complaint. Your case will be re-opened and the culprits will be punished for their crimes. Come on my child”
Mukkades intervene

Fatmagül: “I am not going to the Attorney General’s office”

Ebe nine: “My child you don’t have to be scared of those scumbags”

Fatmagül: “I am not scared of anyone”

Ebe nine: “So…”

Fatmagül: “They will not listen to me I know it”

Ebe nine: “The attorney general listens”

Fatmagül: “They will not believe me. I spoke to that girl and what happened. She went on to marrying that man. They said that Mustafa would kill. So I am putting up with this situation so he doesn’t become a murderer. But look what happened, I am not even any of his concern. He went after another woman. He went on to working with the Yaşaran family. He is living in their house and working for them. So who should I complain to about what. Who would believe me?!”

Ebe nine: The attorney general will

Fatmagül: Sister Meryem please I don’t want to live the same thing over and over again from the beginning. I don’t have the force to walk through that fire again. Let god judge them”

Ebe nine: “Fatmagül it cannot
happen like this. The criminals must be punished”

Fatmagül: “It was possible up till now from now it will be like this”

Fatmagül is studying in the Kitchen and see’s Kerim going outside she goes after him She want to apologize to Kerim

Fatmagül: I didn’t want to say something bad about your mother. My mother died also. I didn’t want to hurt you by using a deceased person.

Kerim: Alright

Fatmagül: I am very angry with you. It’s further then anger what I feel for you, you know it”

Kerim: I know

Fatmagül: “But I wouldn’t want to hurt your feelings by using her mother or father against you. I just wanted to say these things at you”

Kerim: Thank you

Season One Episode Twentyone

Dialogue: Mustafa approaches Fatmagül from a distance. She is waiting for him to come so she can confront him

Fatmagül: “Why did you come?”

Mustafa: “I just found out everything”

Fatmagül: “So, what will this change” (With a stern voice)
Mustafa: “When I got the news. I was in the middle of the sea. I wasn’t able to think clearly”

Fatmagül: “Everybody just thinks of themselves. First of all you!” (She is striking back at Mustafa’s answer)

Mustafa: “Fatmagül you can not understand what I have been through”

Fatmagül: “Did you know what I have been through. Huh! You only though about your own pride and turned your back on me and left!”

Mustafa: “They told me another story”

Fatmagül: “If you would have listened to me I would have told you. I waited to tell you. I wanted to take shelter. I thought that Mustafa would save me. But you didn’t listen to me you deserted me right that second!”

Mustafa: “I though you were protecting him. I didn’t know anything” (Refering to Kerim)

Fatmagül: “I trusted you. But you didn’t hold my hand. You left me in the middle of the fire”

There is a pause Fatmagül’s brother intereferes but Fatmagül has to say more

Fatmagül:” You burned my house. Our house. My hopes. You burned me down Mustafa.Me!”

Mustafa: “Why did you marry
Fatmagül: “When you ran away from my disaster. He protected me. No matter how vile a man he is. He took the chance for paying for his crime. He didn’t ran off like you did. He showed the courage to face his humiliation.”

Mustafa: “Fatmagül…”

Fatmagül (She spits to the ground): You don’t have this much worth to me! Now get out of my site! Don’t disgrace yourself anyfurther!”

Fatmagül is calm now sitting with Ebe nine…

Fatmagül: “I was thinking about so much that I wondered what I would do when we would come across eachother. Would I forgive him immediately for leaving me and finding someone else to be with quickly after me. I was wondering about also if I would beg him to not kill me if he wanted to. I knew I wouldn’t do it but I was scared anyway about forgetting everything he did once I saw him. My anger has wiped out everything. There is nothing left inside of me”

Ebe nine: “You said what you had to. Now you must be a bit more relieved”?

Fatmagül: “My inside became empty but I don’t feel relieved anyway. I don’t feel any lighter. There is a large emptiness inside of me. I feel the heavyness of this”
emptiness. It’s like I am struggling with my unseen enemy. I feel like I am going to suffocate”

Ebe nine: “You are still under the affect of that moment that’s why. Buts its all going to pass you know it ,right ?”

Fatmagül: Yes its going to pass (With a whisper not believing her words)

Fatmagül is listening to everyone trying to find a way to run away especially Mukkades is worried because they are under the threat of being caught by the Yaşaran family.

Fatmagül: “Why are we running away, Why should I be frightened of them!”

Mukkades: “What if they come back. Do you want them to bring the house down on us”

Fatmagül: “Am I going to run away from those insolent people my whole life time. Won’t their shadow’s follow me also”

Rahmi: “No your sister-in-law just fears that they will come again”

Fatmagül: “I am not afraid of anyone .If they take a step further. I will not be silent anymore and tell everything”

Kerim: “Actually They will think of this possibility and not even think of bothering us
again”
Mukkades is keen on running away for her safety but Rahmi doesn’t want to leave his sister behind.

Fatmagül: “Run, run till where. I want a life without any problems. I don’t want to be afraid from anyone. I don’t want to live with the thought of anyone”

Mukkades sends Rahmi away. Fatmagül continues to speak

Fatmagül: “I want to work. I want a normal life just like everybodyelse”

Fatmagül is studying once she see’s Ebe nine and run’s into the Kitchen. Ebe nine is upset and Fatmagül goes into her room to speak with her…

Fatmagül: “Please don’t be so distraught. Look nothing happened, as we feared. Everybody learned the truth but in the end great problems didn’t arise. Somehow, everyone is going on with his or her lives”

Ebe nine: “Yes, Unfortunatle”

Fatmagül: “I will continue also. So will you. So never mind. Stop scowling I am not use to seeing you like that”

Ebe nine: “My dear”

Fatmagül: “From now on everything will be much better. We can not forget what we have been through; but it will be way better. It has to be. So
we have to live according to this belief”

Ebe nine: What kind of a heart do you have that is so open, clear, so clear but it is strong as well like Iron. You are very strong and very courageous”

Fatmagül: Yaşamak için başka çarem yok

Fatmagül is feeding the pigeons while Kerim approaches her to speak about their future house

Fatmagül: “Don’t make plans about the future. Especially don’t make plans about me. Wherever we go, wherever we live we will not be in each other’s lives! You can think whatever you want for yourself but don’t involve me!”

Kerim: “You are doing this on purpose. You are forcing yourself to treat me in a bad way”

Fatmagül: “Because being kind towards you makes me feel like I am betraying myself”

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<thead>
<tr>
<th>Season One EpisodeTwentytwo</th>
<th>Dialogue: Kerim is in the living room explaining why they have to wear a wedding ring to Fatmagül, her family and Ebe nine.</th>
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<tbody>
<tr>
<td></td>
<td>Kerim: “We needed in order to prove that we are married so people don’t wonder why we don’t have rings and our marriage”</td>
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<td></td>
<td>Mukkades: “You did good, the whole neighbourhood has its eye on us”</td>
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<td></td>
<td>-Confident -Strong -Vulnerable</td>
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</tbody>
</table>
Kerim turns to Fatmagül: “I bought one for you also”

Fatmagül: “What are you babbling about!”

Mukkades: “Girl, take it and wear it”

Fatmagül: “I won’t wear his ring”

Kerim: “You will wear it. Since, people know that we are married. Since you don’t want people to make you uncomfortable. Then you will have to wear this ring.”

Fatmagül: “Am I going to find peace with a ring?! Is a ring going to solve everything?! ”

(She grabs the ring and throws it on the ground)

Mukkades: “There goes the ring” (Worries that something happened to it)

Fatmagül: “Enough Already don’t come down on me! What is this like mockery! Isn’t it enough that I am already putting up with this situation! I don’t expect any attention but at least a there should be little bit of respect!” (She is furios)

Mukkades: “I thought it was a diamond ring instead its just a plain wedding ring. Girl would you die from wearing it. Look it doesn’t even have your name engraved in it. You will not be wearing his ring. It’s just for keeping it on your finger for the view of everyone. Like, your friends saw it on you
while you are shopping”

Mukkades: “He wants to embrace with you with everything he got”

Fatmagül: “ No one should own me! I want to learn to stand on my own two feet!”

Mukkades: “ Don’t start with the ‘I want to stand on my own feet’ talk again”

Ebe nine supports her!

Fatmagül: “ From now on I want to make my own decisions. I am able to a job and work!”

Mukkades: “ Back her up! Who are you showing off to. Who would want to employ you?! Where will you find a job now!”

Fatmagül: “You will see when I find one”

Fatmagül is going to work she gets the job. But with the approval of her family especially her brother Rahmi interferes while Fatmagül interviews for the job.

Fatmagül: “I will do whatever work there is. Dishwashing, cooking...”

Rahmi: “Fatmagül can cook really nice dishes”

When Emre comes to deliver some supplies asks if she has approval from her husband
Emre: “Does Kerim Know you are going to work here?”

Kerim is worried at home wondering why Fatmagül is late.

Kerim: “They are late” (Rahmi and Fatmagül are coming back from the job interview)

Ebe nine: “Please don’t interfere please let the girl work” (Ebe nine is worried that Kerim will not allow Fatmagül to continue)

Kerim: “I wouldn’t have interfered. I wished I had gone with her”

Mukkades: “Kerim you don’t have any brains! If you wanted to you could have prevented her from working. Aren’t you her husband. Make her listen to you”

Mukkades continues to speak about Fatmagül: “Don’t look at her ill temper if you come down on her she will calm down I tell you”

Fatmagül is outside hanging her laundry

Kerim is hopeful that Fatmagül has let go of her fiancé

Kerim: “Why don’t you want me to help you. I can see how you are trying to get better. I want to help you”

Fatmagül: “Do you know what kind of hardships I am going. No you don’t!”

Kerim: “But I see how you are
trying. You dropped that hankercleif in the water Fatmagül. When you left that hankercleif in the water it wasn’t just your fears that you left and you know it aslo”

Fatmagül: Yes that bandana was around my neck that night. It was stuffed in my mouth so my screaming wouldn’t be heard. It was reminding me of that awful night that’s why I dropped in the river”

Mukkades gives a word of advice to Fatmagül about how to mind her manners at work…

Mukkades: “ Listen to me and be careful! When you waiter to male customers don’t you’re your head up. Be good mannered and don’t make people gossip about us”

Fatmagül is infront of her workplace she takes out the wedding ring that Kerim bought her and puts on her finger she thinks of her safety.

Season One Episode Twentythree
Dialogue: Kerim comes to check up on Fatmagül:

Kerim: I din’t see Fatmagül off to work today did she arrive?

The Owner (Erol): “Yes. By the way Fatmagül working is not a problem for you right? I don’t want it to cause any trouble”

Kerim: “No, I actually am very pleased”

Fatmagül ends her workday she is heading home her boss
discuss’s her wage while one of the waitors come with her tip she doesn't know what a tip is she has got her first hard earned money.

Fatmagül comes home Mukkades see’s the ring on her finger:

Fatmagül: “ I wore this ring to not bring humiliation”

Mukkades: “Good, no one will hit on a married women”

Fatmagül is discussing work at home: Fatmagül:“Every week I will have money in my hands and I can pay off the necessities”

<table>
<thead>
<tr>
<th>Season One Episode Twentyfour</th>
<th>Dialogue: Fatmagül is strong enough to comfort her brother who is mad at Mukkades:</th>
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<tbody>
<tr>
<td></td>
<td>Rahmi:“Fatmagül, Why does she do things to upset you? Everytime she says its going to be better its going to be better for Fatmagül but it never is. She always fools me” (He begins to cry)</td>
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<td></td>
<td>Fatmagül: “Look don’t cry”</td>
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<td>Rahmi: “I never could do my duty as your brother. I wasn’t able to protect you.I could not protect you from anybody”</td>
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<td>Fatmagül: “You don’t your fault”</td>
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<tr>
<td></td>
<td>Rahmi: “This head of mine. If this head wasn’t like this I would have been able to protect you” (He is half wited)</td>
</tr>
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</table>
Fatmagül: It has all passed don’t think about it anymore

Rahmi: It hasn’t passed

Fatmagül: You are my brother. I feel the safest next you. You are my family my everything

Rahmi: “I was never able to put a smile on your face. I could not prevent Mukkades from doing anything to you”

Fatmagül: “You don’t have to do anything believe me”

While Fatmagül is studying for her exams in the livingroom

Ebe nine: “The second exam dates have been announced. Write them down if you want”

While Fatmagül writes

Ebe nine: “I want you to succeed so much”

Fatmagül: “I will” (With a positive attitude)

Kerim is drunk she opens the door and tell him to go inside quickly once he gets in he stumbles on her she quickly steps away from him because she has seen drunken Kerim before and it was on the night she got raped.

Fatmagül is in the Kitchen while Kerim freshens up Kerim is furious

Kerim: “How easy it is to apologize”
Fatmagül: “It’s easy because everybody know only their own pain. If they know what the other persons is going through maybe they can not have the courage to apologize”

Kerim: “We have to earn the right to apologize also. How could a person forgive someone they don’t believe”

Fatmagül leaves the kitchen

Season One Episode Twentyfive

**Dialogue:** Fatmagül will confront Mukkades in the hallway with Ebe nine and Kerim standing behind her

Fatmagül: “Last night, I saw you talking on the phone in secret” (She says it so fast to get it off her chest)

Mukkades: “What secret. I was on the phone with the neighbour.

Fatmagül: Don’t Lie! I heard you speaking to a man! (Fatagül raises her voice)

Mukkades: “What did you hear?”

Fatmagül: “You were speaking with your lover”

Mukkades: “That’s a defamation” (She pulls Fatmagül by the hair)

Fatmagül: “You are such a despicable liar! You fooled me and my brother all these years!” (Fatmagül is held back by Kerim and Ebe nine she will not stand back)
Mukkades: “You are crazy, this is all your idea!” (Now she is aimed at Ebe nine)

Rahmi enters the house hears the commotion and now Mukkades has to confess everything…

Mukkades: “I loved a man once really much. I loved him very much and I thought he loved me the same way at least he was saying he did the dishonoured! Do you think, If I wasn’t sure of us getting married would I have given myself to him”(She begins to cry)

Rahmi: “Don’t cry”

Mukkades: “When I found out that I was pregnant I told him. So we get married immediately and have the ceremony as soon as possible. It’s a small town my mother would shred me into pieces”

Fatmagül begins to feel sympathy for Mukkades…

Mukkades (Crying): “All my friends got married with their white wedding gowns. I told him to not keep me waiting. He said he would return in ten days. He said that he would bring his parents for our blessing but that was the last time I saw him. He never came back. I went to the hospital alone with my growing belly. While waiting I felt so embarrassed about people saying something about me or calling me a whore. I was very embarrassed. My brothers
would punish me there right that second. When I was little there was a women called sister semiha in our village. She lost her life because of a situation just like mine. You know later on what the villagers did they went to the house of the young women and supported them for their actions. When I was thinking about all these I encountered you in the courtyard. You had lost your parents your family the day before. Rahmi I didn’t fool you I took shelter in you. Do you understand?

Mukkades speaking to Ebe nine

Ebe nine: “Wish you had told him”

Mukkades: “He wouldn’t want me. Who would take some with a child in their belly? That’s why I insisted on Fatmagül to marry Kerim. They see you as dirty not pure but they don’t know what you have ben through.

Season One Episode Twentysix

Dialogue: Fatmagül and Kerim is sitting in the livingroom she is looking outside the window Kerim’s phone rings…

Kerim: “If you are mad about the phonecall I received…”

Fatmagül: “Why would I be mad at the phonecall I am upset. Who do you think are!”

Fatmagül doesn’t want to be dependent on Kerim she wants to handles her own problems and thinking about the coming events about Mukkades and her actions: “I am here because I want to be here. I am not

-Independent
-Strong
-Determined
adjusting myself to you. Don’t try to take advantage of the situation. I am thinking about what will happen from now on. How will I look into the face of that women. How will we leave under the same roof and how will I carry this bulk with me”

Kerim: “I see you are a bit more relieved since you have started to mess with me again”

Fatmagül: “I don’t want anything from you. No one is telling you to stick around. You said we would get a divorce and leave. Don’t look at me like your are pitying me. Don’t pity me because you want to clear your guilty conscience”

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<thead>
<tr>
<th>Season One Episode Twentyseven</th>
<th>Dialogue: Fatmagül comes to Kerims door and begins to confess to him what she is going through.</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>“I want to forget also. I don’t want to remember anything from that night”</td>
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<td>“I am trying to convince myself that you didn’t anything to me physically, I am forcing my self but its no happening”</td>
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<td>“I want to love again”</td>
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<td>“I want to be a normal person again”</td>
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<td>“I want to get healed”</td>
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<td>“I want to trust again”</td>
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<td></td>
<td>“I want to trust someone again. Someone who will not leave me half way”</td>
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<td></td>
<td>“I want someone who will be with me in any circumstance”</td>
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- Brave
- Determined
- Scared
- Vulnerable
Fatmagül comes into the house and speaks to Ebe nine

“Sister, please take me to a doctor I want to get better”

“I want to break free”

“I want to get better. I want them to save me”

Ebe nine: “You are healing. You have taken a very big step”

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<tr>
<th>Season One Episode Twentyeight</th>
<th><strong>Dialogue:</strong> Fatmagül is angry at Kerim she wants to speak to him openly but she can't there is family around. When Kerim ask hers what's wrong She suddenly turns her and says there is nothing. She can not hide her anger. When Kerim and Fatmagül arrive home she confronts him… Fatmagül: “I am listening” Kerim: “What do you want me to say?” Fatmagül: “Don’t you have something to tell me?!” Kerim: “Like what?” Fatmagül: “Like your clandestine work?” Kerim: “Clandestine? I am not doing anything in secret?” Fatmagül: “Don’t try to fool me I saw you with one of those lowlives! You are still together with them!”</th>
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</table>
|  | -Determined
|  | -COURAGEOUS
|  | -STRONG
|  | -VULNERABLE
<p>|  | -HURT |</p>
<table>
<thead>
<tr>
<th>Kerim: “Its not what you think!”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fatmagül: “What a two faced man are you trying to fool me also by making me believe your lies!”</td>
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<td>Fatmagül: “I wanted an honest explanation from you all evening! What else do you want from isn’t what you all have done already enough?!”</td>
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<td>Fatmagül doesn’t back down: “What are you after. Why are you still trying to deceive me?!”</td>
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<tr>
<td>Fatmagül: “You are the same man. You can’t get away from them you are one of them!”</td>
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<tr>
<td>Kerim knows that this time he has lost Fatmagül’s trust</td>
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<tr>
<td>Fatmagül: “If you had regretted what you had done in the slightest degree you wouldn’t have shaken that man’s hand!” (Kerim and Vural, one of Fatmagül’s attackers had spoken earlier)</td>
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<tr>
<td>Fatmagül throws away the wedding ring on the ground she has lost her faith in him</td>
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<tr>
<td>She turns to Mukkades, Rahmi and Ebe nine and warns them</td>
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<tr>
<td>Fatmagül: “From now on, no one will tell what to do. No one should show me the way. Until now you have silenced me. All of you made me believe that he was a good man. But he is not different from any of them!”</td>
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</tbody>
</table>
She is walking inside but continues to speak

“Everybody found a way by out of this situation by stepping on my back; but now its over no one should expect anything from me anymore!”(She is yelling)

Fatmagül is speaking to her brother

Fatmagül: “ While I am trying to believe him he goes and does this to me”(She is crying)

While Ebe nine is on her side

Ebe nine is speaking to Kerim: “ She is right no matter what. Do you think she will believe you anymore. You shouldn’t have done this mistake?!”

Ebe nine:“Just when she had begun to mend her wounds she got another blow. Just when she was trying to get better you ruined everything”

Ebe nine is worried that Fatmagül will give up on getting treatment. Fatmagül assures her that she will go on

Ebe nine: “ I am afraid that you will give up on your decision because of this incident. Don’t give up because you will be mad at Kerim”

Fatmagül: “Never! I want to do this for myself. Because I want to break free from the shadows that are lurking on me. Because I don’t want to feel the need to
lean on someone else’s back and don’t want to succumb to anybody”

“This is a very tough decision for me but if I give up now that means I will surrender to those lowlives. I will not take a step back” (She speaks with a stern tone)

Fatmagül has a soft spot for Ebe nine

Fatmagül: “Sister Meryem, you have a separate place above everybody else in my life please don’t take what I have said personally”

Ebe nine wished that Fatmagül has listened to Kerim but she is not giving in

Fatmagül: “I have taken too many blows already I don’t want to be disappointed again”

When Vural comes in front of Fatmagül’s house and Fatmagül is scared but she face’s him

Fatmagül cover’s her ears while Vural apologizes to her “Hope you all die” (She is trembling on the floor with her hands covering her ears)

“What kind of a man is he? Who would do such a thing” (She is crying, she thinks Kerim has sent Vural to apologize for him and testify that Kerim had not laid a hand on Fatmagül)

“He has now lowered himself in my eyes even disappeared with this move just to prove his own innocence he even made me
come face to face with them”
“Where is he where am I can someone be this selfish”

Kerim is trying to tell Fatmagül why has chosen to marry her

Kerim: “I didn’t marry because I had to. I married you because they forced you to marry so you wouldn’t be harmed anymore.”

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<thead>
<tr>
<th>Season One Episode Twentynine</th>
<th>Dialogue: Fatmagül is keen on getting her case re-opened as Mukkades is worried about her attackers:</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Fatmagül: “Sister, don’t say anything to anybody. What has happened has happened. If you tell something to someone there are consequences” (She has become threatening)</td>
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<td></td>
<td>Fatmagül is called into the office of the by the district attorney she has her head bowed she is too embarrassed because the TA (District Attgrndy) is repating th% statement that Kerim gave about the despipiPti□n of xer rapd.</td>
</tr>
<tr>
<td></td>
<td>DA: “Do you stih want to file a ūomplaint? You haöe to file one with a victim status”</td>
</tr>
<tr>
<td></td>
<td>Fatmagül: “What will happen if I file a complaint?”</td>
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<tr>
<td></td>
<td>DA: “If 9ou file the gomplainp then there will!be a hecring and than you2 case will either be ðe-opened or nou. After$t the hmaring if!they are vound guilty tie case will be kpen.</td>
</tr>
</tbody>
</table>

- Vulnerable
- Courageous
- Humiliated/Embarassed
- Strong
Wpat are you thinking?”

Fatmagül her head in her front with tears coming down sudenly looks qp at Kerim more determined then ever: “Ies I want to file a complaint•

Mukkades is worried now about how will Fatmagül go one with this her life It will be heard here alsol how will thir girl bm able to show her fa#e in public”

Fatmagül’s case will bause embarrasment

Mukkades: “People will start talkinG behind our backs!”

Mukkades is mad at kerim bor bringing up Fatmagül’s case: “You went to0mess around with this case no□ you frought trouble òpon us!”

Kerim wants Fatmag‖ 4o beliâve that he is sincere about his actions. Fatmagül doesn’t believe that anything will come of this

Fatmagül: Don’t worry from now on there will be no case re-opening or anybody will get any sentence because no one will belive me anyway”

“ Even the district attorney didn’t believe me. He asked me why I gave a false statement at first why did I change my mind now, why did you wait till now , why did you choose to confess everything now, stuff like these?”

Kerim: “ A lot of time has gone by. Its normal that he asks
Fatmagül: “He asked me why I agreed to marry you and he asked me the same question a couple of times because he didn’t believe me. In any case if the case re-opens I will be the one that is accused again and you will be left with your confession. Those animals will bear down on us and threaten us. A lot of stuff will happen and in the end I will be the one that will get hurt”

Kerim hands over the wedding ring that Fatmagül refused to wear for protection:

“Where this ring so no one will come and threaten you”

Mukkades thinks Fatmagül doesn’t care about what is going to happen

Mukkades: “I am here worrying myself crazy there over there thinking of nothing”

Fatmagül’s attackers don’t leave her alone she is being watched from a distance she notices them and Kerim runs after him she runs inside

She is quiet while Ebe nine, Kerim and Mukkades discuss what to do amongst themselves Fatmagül is not determined as Ebe nine speaks:

“We have the law behind us they will not win this time”

Kerim makes a decision for Fatmagül:

“You will not go out alone.”
You will with me around”

Fatmagül suddenly lifts her head:

“She why do I come out the loser from this?! What is my sin?”

Kerim: “It’s for your own good. For your safety. So you are not harmed even further”

Fatmagül: “It’s me that is always in danger. It’s me that is under constant surveillance. When they find out they are the one who reported them to the police everything will get even worse then what will you do lock me in the house?!”

Kerim: “If it’s necessary yes”

Fatmagül: “Good that you confessed, my torture has begun already!”

Fatmagül is heading to work but Kerim doesn’t allow her

Kerim: Where are you going? (In a worrisome tone)

Fatmagül: “To work” (With a much more laid back tone “işeee” she softens the e’s in the end)

Kerim: “Fatmagül what did I tell you. Don’t you see they are lurking around. I don’t want you to be alone”

Fatmagül with a relaxed but firm tone: “I am not guilty so I don’t have to be under house arrest”

Kerim: “Take a couple of days off from work?”
Fatmagül: “No, now the police knows everything also if any harms comes to me they will know its them”

Kerim: “Please, if you allow me I can speak to your boss?”

Fatmagül: “No, you will speak to no one and I will come and go to my job”

Everyone is thinking of Fatmagül’s safety but she is determined to go to work as she states

“I am trying to make a new life for myself agains all odds. They should go and find a place to hide”

Kerim drops off Fatmagül at Work

Kerim: “You are angry with me right for confessing this time?”

Fatmagül: “No, I am mad at myself for not saying everything from the beginning. Now why has this become your victory” (She has a serine tone)

Fatmagül is under the watchful eye of her brother at work he has come to help out at her workplace

Fatmagül: “Just for today I don’t want this to happen another time” (She is not satisfied that Kerim has made her live a prison life)

Fatmagül has a lawyer
| Season | One Episode Thirty | Dialogue: Mukkades: “Things must have stirred up” | Fatmagül: “It will get even worse, hope it gets worser for them!” | Mukkades: “Now you speak with swagger but I will see you also” | Ebe nine arrives Fatmagül asks about Kerim | “They will just make Kerim face them, they will let him go right?” (She is worried) | While Ebe nine is packing Kerims things Fatmagül watches her she is upset | Fatmagül: “Sister I am scared” | -Strong -Weak -Vulnerable -Hurt -Violated |
Ebe nine: “Don’t be, this was suppose to happen from the beginning, Don’t be afraid of anything anymore Fatmagül”

Fatmagül receives a telephone for Meltem one of her attackers spouse

Meltem: “You started to mess with us again?”

Fatmagül: “I am not messing around with anyone I just filed a complaint for what was done to me!” (She is aggressive)

Meltem: “You are lying, you are casting asperions on others”

Fatmagül: “ No, it’s true! I told you before but you didn’t want to listen to me! You want to shut your ears, you don’t want to believe its true”

Meltem: “You are still lying”

Fatmagül: “The lowlife that you are married to, his cousin and their scumbag friends when I mention them it feel like I am dirtying my mouth! They turned my life into hell and on the night that you got engaged!”

Meltem: “Shut up you liar, I know why you are doing this!”

Fatmagül: “You don’t know anything. The day when I called you on your wedding they came and raided my house. They threatened to kill my family if I went to the police. Their dogs came and beat Kerim. Do you know about these?!”
<table>
<thead>
<tr>
<th>Meltem: “That is a lie”</th>
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<tbody>
<tr>
<td>Fatmagül: “They are still lurking around in front of my house. Last night, that husband of yours and his cousin were here. They are not leaving our tails. They left us with no choice but to call the police!”</td>
</tr>
<tr>
<td>Meltem: “You are still lying”</td>
</tr>
<tr>
<td>Fatmagül: “We will settle this at court. If I am lying then everyone should come and spit in my face”</td>
</tr>
<tr>
<td>Ebe nine: “Hang up the telephone”</td>
</tr>
<tr>
<td>Fatmagül continues…: “I am not afraid of you anymore. Everybody will get the punishment that they deserve. From now on none of you can silence me. None of you!” (She doesn’t let go of the telephone she is too furious)</td>
</tr>
<tr>
<td>Fatmagül is relieved</td>
</tr>
<tr>
<td>Fatmagül: “Good I let out everything inside of me”</td>
</tr>
<tr>
<td>Mukkades is defending her self because she didn’t want Fatmagül to confess. She is threatened by her attackers and ex-fiancé Mustafa. Mukkades believes she saved Fatmagül from a big disaster…</td>
</tr>
<tr>
<td>Fatmagül: “Nothing would have happened. There is no Mustafa anymore. Regardless that he knows everything. He prefers to work for them”</td>
</tr>
</tbody>
</table>
Fatmagül is up reading the warrant of attorney that Kerim gave her for allowing her to get a divorce. Mukkades see’s her

Mukkades: “What are you going to do Fatmagül? When Kerim goes to prison you plan to get a divorce? Do you think things will get better from while he is prison? You in this situation him in prison while everything is out in the open, you will be left with nowhere to go, things will get tougher for you Fatmagül”

Fatmagül doesn’t answer she is not worried about her well being but but about what will happen during the hearings

At work Fatmagül is distraught everybody knows now she is a rape victim she feels the distance from a female collague

Fatmagül: “Now everybody knows that I am a victim. They are talking about me”

Fatmagül is called to the hearing in Izmir she is going through a tough ordeal

As Ebe nine explains to her on the phone while the scene showing her in the gynocologists room being examined: “It’s going to be very hard for you my child, but now we have begun so we have to end it. There is no turning back Fatmagül, no Fatmagül. They will be examined by a gynocologists it is necessary for the hearing. Later gynocologists will try you. They will check your psychological situation. They
will examine your story thoroughly. The psychologists report is important for the attorney (The image of Fatmagül crying in the psychologist office). After your given statement, the attorney will write an indictment and the attackers will appear in front of a judge.”

<table>
<thead>
<tr>
<th>Season One Episode Thirtyone</th>
<th><strong>Dialogue:</strong></th>
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Fatmagül missed her first day of therapy due to the hearing but she is eager to go.

Fatmagül is staying in the same room as Ebe nine. She is staring outside the window.

Fatmagül: “If you could understand what this silence is telling me. The smell is burning my insides. At one time, this place was my whole world. This is where I was born. I thought that I would live here the rest of my life. I didn’t know another place couldn’t even dream about it. I was going to get married here. My children would go to school here. They would go to the same elementary school that I went to in the town square. Like Mustafa. Like others who were born and raised here. I would have had a comfortable life. Away from ambition and rivalries. A calm life without any noise. Once I had such dreams but now I don’t even have the force to fantasise”

Ebe nine: “Fatmagül don’t do this to yourself child. Just as, you were starting to pull yourself together, you were feeling much more stronger, you were

- Somber
- Weak
- Vulnerable
- Battered
- Strong
- Kind
- Defensive
setting goals for yourself, you were saying that you would succeed. You are probably affected from here when you come here, this will pass also. Don’t ever give up on hoping and dreaming. You never know what will life bring in front of you. You will have a lot of time to forget.”

Fatmagül: “Sister, I miss everything that I lost here. Everything, my childhood, my mother, my father. I miss my mother more then ever” (She is weaker then ever)

Fatmagül is in her room sitting
Kerim comes to speak with her

Kerim: “Fatmagül do you believe me?”

Fatmagül: “When I saw you with one of them I became furious, I trembled, then later I said to myself why am I letting this get to me, he is just one of them”

Kerim: “Please don’t say that to me again” (He doesn’t want to be seen as her attacker)

Fatmagül: “Later I understood that I was mad because I really wanted to believe you”

Fatmagül: “I don’t what will happen later. Coming here has hurt me a bit. I remembered what I had lost. While I thought that life was only here, I understood that I could live a whole new life. Coming here didn’t feel like coming home. I got so distant from here, it’s like I have never lived here before. Like I never had a
I felt like my home was the one we have now in Göksü”

Fatmagül visits her parent’s grave with Rahmi and Kerim. This is a spiritual and emotional moment for Fatmagül and Kerim is helping out with planting flowers.

Fatmagül: “I thought we could plant those to your mothers grave”

Fatmagül is respectful to Kerim as she has thought of his mother also she is trying to relate to him.

Mukkades is pressuring Fatmagül to drop her case

Fatmagül: “Why am I dropping the case!

Mukkades: “I am saying this for your own good”

Fatmagül: “Don’t tell me stuff like this. Don’t get on my nerves”

Mukkades: “If you become irritated just from my words then I wonder what will you do at the trial. You are in deep!”

Kerim is at the crime scene he is explaining what happened that night of the rape

Kerim: “Everything about that night is a total blur. She came from there and I was the first one to see her. She ran. I grabbed her and the rest is a total nightmare” (He goes away from the scene of the crime)
Fatmagül is at the hotel waiting as Mukkades comes to talk to Fatmagül about Kerim’s action’s how he has planned this whole ordeal to get close to Fatmagül …

Mukkades: “He is your husband after you forgive him do you think the judge will give a sentence”

Fatmagül: “I didn’t forgive anyone. I am trying to forget for my own good!”

<table>
<thead>
<tr>
<th>Season One Episode Thirtytwo</th>
<th><strong>Dialogue:</strong> Fatmagül is at the doctors office</th>
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<tbody>
<tr>
<td></td>
<td>Fatmagül: “Hi am Fatmagül I am 21 years old”</td>
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<tr>
<td></td>
<td>She open’s up to the therapist</td>
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<tr>
<td></td>
<td>“ Before I fall asleep and before waking up I think about “that night”</td>
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<tr>
<td></td>
<td>“I want to escape it, I screm, but my voice is not heard”</td>
</tr>
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<td></td>
<td>“Some nights just not to have nightmares I don’t sleep”</td>
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<td></td>
<td>“Its in my head every moment. Its really awful to live with something like this”</td>
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<td></td>
<td>“To know that I will not be my old self again is really bad”</td>
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<td></td>
<td>“I have been condemned to live with this, that’s why I pity myself. But I try to keep my head up high. I try to keep my head high but my feet don’t hold. Actually I try to pretend</td>
</tr>
</tbody>
</table>

- Open
- Relaxed
- Scared
- Regret
- Relief
to be like I am strong, ambitious, but actually I am not. I am powerless, hopeless. I am tired just very tired now. I am sorry” (Begins to cry)

The therapist wants to ask her about her fiancé?

Fatmagül (Shaking her head): “Even mentioning him gives as much pain as that night; because he was the first one to let my hand go. I was furious. I became angry with him. I was crushed; but now I am mad at myself for trusting him first. I am now I get steamed up about having believed in him”

Fatmagül comes home to share her experience with Ebe nine…

Fatmagül: “When I first came out it felt like was beaten”

Fatmagül: “I have this massive load on me. My mind is working so fast. I can hear my own voice in my ears so clearly”

Fatmagül: “How was I able to speak so relaxed. I just suddenly began to speak. Like I was waiting for that exact moment. That meant I had a lot of things hidden in me”

Ebe nine: “Did you like your doctor”

Fatmagül: “yes”

| Season One Episode Thirtythree | **Dialogue:** Fatmagül and Kerim are sitting by the pier. She and Kerim were discussing Kerim’s plan’s of going abroad | -Confident -Reserved -Open -Hurt -Involved -Hopeful |
|---|---|---|---|---|---|---|
| Fatmagül: “I have changed |---|---|---|---|---|---|
your life also. If we hadn’t come across each other…”

Kerim: “If we had encountered each other in a different way. I always think about it you know. If we had met each other in a different way. When I saw you the first, not the second time we were on the stairs and you were scared. I wanted to get to know you until I found out that you were engaged”

Fatmagül: “I don’t want to speak about that night”

Fatmagül: “We don’t have a happy story about how we met. If we speak two lines in the third line it will lift our wounds”

Ebe nine delivers some medicinal ointment to the store

Store Owner: “Don’t leave every box. Since a lot of your stuff are not selling. When people ask about your products they are more interested about the things happening in your family”

Ebe nine takes her business elsewhere

Fatmagül is sitting up all night to study for her exam

Kerim: “Come on lift your head from those books”

Fatmagül: “I can’t I have an exam tomorrow, don’t you know”

Fatmagül is discussing money matters with Kerim and her family. Kerim wants to take on
Fatmagül: “If this is going to be our business all together I will pitch in also with my brother. I won’t have it anyother way”

**Dialogue:**

Fatmagül is mad at Kerim she goes into the Kitchen after listening to his confession one more time…

Kerim: “Believe me Fatmagül I am telling the truth. I went to Vural that night to find out what happened on the night”

Fatmagül: “Belive this believe that. Something keeps coming up! There is always a mishap! Now this confession, this evidence, wrecks my hopes”

“I had it I can not put up with this!”

She leaves the room…

Fatmagül plans to help a women’s shelter

“I was thinking about it for a long time. I want to help women who are in my situation that are looking for their rights!”

Mukkades(Sarcastically):

“wow”

Fatmagül (continues with the same serious tone): I will look and do some research, there are associations that help them, I will go and help them”

Fatmagül and Ebe nine put to work on Fatmagül plan to help

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<tr>
<th>Season One Episode Thirtyfour</th>
<th>Dialogue:</th>
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<td></td>
<td>Fatmagül is mad at Kerim she goes into the Kitchen after listening to his confession one more time…</td>
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<td></td>
<td>Kerim: “Believe me Fatmagül I am telling the truth. I went to Vural that night to find out what happened on the night”</td>
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<td></td>
<td>Fatmagül: “Belive this believe that. Something keeps coming up! There is always a mishap! Now this confession, this evidence, wrecks my hopes”</td>
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<td>“I had it I can not put up with this!”</td>
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<td>She leaves the room…</td>
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<td></td>
<td>Fatmagül plans to help a women’s shelter</td>
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<td></td>
<td>“I was thinking about it for a long time. I want to help women who are in my situation that are looking for their rights!”</td>
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<td></td>
<td>“wow”</td>
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<td></td>
<td>Fatmagül (continues with the same serious tone): I will look and do some research, there are associations that help them, I will go and help them”</td>
</tr>
<tr>
<td>-Trust (Loosing and Gaining trust)</td>
<td>-Helpful</td>
</tr>
<tr>
<td>-Optimistic</td>
<td>-Open</td>
</tr>
<tr>
<td>-Hurt</td>
<td></td>
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</table>
the women’s shelter

Fatmagül is visiting her therapists for the second time

Fatmagül: “Show me some respect I don’t want you in my life” –Fatmagül is referring to Kerim’s dialogue with his father on the phone. “I have used this sentence a lot “I don’t want” but it didn’t have an effect on anyone”

Therapist: “You think you are not taken seriously, you are neglected”

Fatmagül: “Everybody went their own way, they made me do things that they wanted. They obliged me to things I didn’t wanted”

She explains how Kerim reacted to his Fathers telephone call and express’s her dismay of the dialogue

The Therapist: “You are mad at Kerim”

Fatmagül: “Yes,I am mad at Kerim for making me go through all these contradictions.He tells me to trust him. He tells me that we will have beautiful memories that will let us forget what we have gone through.I want to believe this; but suddenly I learn something.Something that he hid from me, that wipes out everything he did for me in a second.Trust is very important. Trust is more important then to love.If we are going to have beautiful days ahead of us then we have to do this together, this is very important”
She quotes something from the website of one of the women’s shelter she found: “Every person keeps their past closed up like the pages of a book. Your friends just read the titles”

Fatmagül: This a quote from a famous writer that was on the website of that charitable foundation. To my surprise, there was a lot of titles, lots of stories, a lot of hurting women, children, a lot of enemies just like mine and what is worse is some of the enemies are in the same household. It makes your skin crawl. I don’t the whole money there. Maybe later I can become a volunteer. I can not sit with my hands tied until the trial. I have my kitchen being completed slowly, I’ll work there, It stil doesn’t have a name but in the records its written our last names. This is very important for me. This kind of thing will happen to me for the first time (She smiles).

The therapist: “Something that belongs to you”

Fatmagül: “Actually it belongs to all of us. It’s not just mine. I don’t want it anyway, I couldn’t manage it alone (head bowed in front with embarrassment-nt she is shy with a timid smile). We will do everything ourselves like we did in the diary. We will serve everything infront of use. If god allows us, maybe we’ll earn some money as well. I am really excited for this” (She has a positive attitude in the end)
Season One Episode Thirtyfive

**Dialogue:** Fatmagül is not furious as the others who reacted at Mustafa she speaks and reacts later

Fatmagül: “Why should he be afraid? Everything that was need to been said has been said. Nothig is left to said for him to be afraid!”

Fatmagül doesn’t see a threat in Mustafa’s sending a flower while Kerim thinks she doesn’t understand. Fatmagül breaks her silence once again

Fatmagül:” Don’t raise your voice at me!”

Fatmagül: “Enough already. I can’t stand this anymore! All of you just close this topic!”

Vural is in the hospital room (The dream sequence begins) the door handle rattles and a tattered Fatmagül comes through door with the same post-rape image her dress open revealing her undergarments her hair covered in dirt and her body is all bruisded she comes and leans over Vural

Fatmagül: “It’s me again. Look, I never leave you alone” (She takes her bandana which was used to silence her during the rape from aroud her neck she has soft tone)

Fatmagül: “ I will follow you wherever you go even in prison” (She takes the banda and stuffs it into Vural's mouth just like they tied it to hers she strangles him. (Vural wakes up and the dream sequence ends)

-Brave
-Composed
-Threatning
-Relaxed
Fatmagül is closing up the restaurant while Kerim doesn’t let go of the Mustafa topic. Fatmagül is not worried she only believes in law

Fatmagül: “I don’t want to make sudden decisions. I will appear in front of my enemies with the law!” (She is in rage again for being pressured by Kerim)

Fatmagül: “I am not afraid of anyone. So should you”

Fatmagül is never left alone she is at work but she is constantly under the watch of Kerim now Kerim has left her for two hours and she is focused on work she turns around to see her ex-fiancé has found her workplace…

Appendix 1.2: Full dialogues of the television serial “Hayat Devam Ediyor” (Life Goes On)

<table>
<thead>
<tr>
<th>Season and Episode Number</th>
<th>“Hayat Devam Ediyor”</th>
<th>Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Season One Episode One</td>
<td><strong>Dialogue:</strong> Hayat: “Kerem what did we do? How will look in the face of my mother and father?” Kerem: “Hayat don’t be scared” Fatmagül: How couldn’t I not be scared, tell me?” Kerem: “We didn’t do anything wrong” Kerem: “I won’t leave you in the middle I will speak to my family” Kerem’s phone rings it’s his</td>
<td>-Self-sacrifice -Worthless -Humiliation -Regret</td>
</tr>
</tbody>
</table>
Hayat: “What will you say Kerim? Will you say, there is a girl and I …” (She not able to finish her sentence)

Kerem: “I will not disgrace you Hayat. I am my father’s only child. He loves me he will love the person I care about also”

Hayat smiles but still not convinced

“What if your father says that, these people are poor and I don’t want their daughter?”

Kerem speaks to his father about Hayat

Kerem: “I am going to marry the one I love. I promised her I am obligated to marry her. Obligated do you understane me?!"

Kerem’s father: “Why are you obligated, why?!"

Kerem: “We became eachother’s”

Kerem’s Father: “What does it mean that you became eachothers, you godless?! (Slaps Kerem)

Kerem’s father: “What good will come from a unmarried women who slept under you?!”

Şirin tell’s her mother about Hayat sleeping with Kerem

Şirin: “Mom, I will tell you something, but please tell no
one. Do you know what our Hayat did?”

Kudret: “Why is she our’s. Hayat can just go astray!

Şirin: “She already did!”

Kudret: “Girl, don’t keep me waiting and just say it”

Şirin: “Hayat, has gone and deflowered herself by Kerem”

Cennet tell’s Hayat to go and washe her hair and Kudret makes a remark:

“Cennet, you can’t cleanse (Legitimize) Hayat by washing her. Soap won’t take her dirtyness away”

Cennet: “What is that you are trying to implysister Kudret? My daughter is pure she is just a child”

Kudret (Sarcastically): Yeah she is a child, she so clean, praise her. Aldready her halroty is on everybody’s tongue! (She pull’s Hayat by the hair) People will speak about your fickleness and you will go around my house impure!"(She grab’s her by the elbow and rattle’s Hayat)

Cennet: “Don’t call my daughter a Whore! Go look at your own!”

Kudret: “My daughter is here pure as a flag. Your daughter as put her waist below the ground under a guy. She became Whore, a whore!”
| Cennet: “Stop insulting my daughter!” |
| Kudret: “If you don’t believe me ask your deflowered daughter, ask her!” |
| Kudret speaking to Hayat: “Tell your mother what kind of Harlotry you did?” |
| Cennet: “Stop calling this child a harlot!” |
| Kudret: “The hospital and the doctor is there lets see if she is a whore or not” |
| Hayat is taken to the hospital to be examined |
| Kudret: “Something terrible happened to us we would like to ask for a report” |
| “The boy’s side of the family is denying so we don’t want the girl left in the middle that’s why we need this report” |
| Hayat is taken into the room to be examined she begins to cry she is ashamed. |
| Hayat’s mother Cennet beats’ Hayat |
| “How could you put this stain on our fourhead?!” |
| “How did this to you tell me?!” |
| Hayat: “They will come and ask for your blessing to take me as their bride” (Refering to Kerem’s family)” |
| Kudret (Speaking to Cennet): Pray that they take her otherwise you know what |
will happen”

Kerem is Engaged.Hayat is upset

Kudret: “Now cennet are you left with your ruined daughter”

“This stain is going to be cleaned but don’t mix my Sıraç, Bekir and most of all my cousin and husband Ismail into this mess”

Kudret hand’s a gun into Cennet’s hand: “Your bastard should clean this mess”

Cennet is speaking to her son Malik

Malik: “Mom, how can I shoot Hayat, Isn’t there another way?”

Cennet: “In these parts where honour is involved no one see’s anything, everyone is blinded what can I do son”

Kudret: “Everybody is speaking about your sister, If you are a man then you will clean up this mess, If you do it then people will start calling your father dishounurable”

Abbas Altındağ (70) come’s to ask Hayat’s family for her hand in marriage. Hayat’s father refuse’s. Kudret tell’s ismail she has to marry him

Kudret: “You are obliged to give her away Ismail”
Ismail: “What are you saying Kudret ?!”

“If their is honour involved you are obliged to”

“Your daughter has done dirty things she has slept with stranger”

Cennet: “She is a child she did out her ignorance”

Ismail: “Take this stain and clean in what ever way you can!”

Ismail goes and wash’s himself…

Hayat makes a decision

Hayat: “I will marry Abbas”

Hayat in her wedding gown

Hayat: “ This is not my wedding dress but my burial robe”

Hayat speaks to Kerem at her wedding night

Hayat: “You made my mother and father bow their heads, I don’t want you Kerem”

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Season One Episode Two

Dialogue: The maids come to clean the room while they check the bed:

Maid A:“‘ look there is no stain on this bed”

Maid B: “Now I understand why the gave her to this old -Self-sacrifice
-Honour
-Worthless
-Defected
-Not-legitimate

---

73 In the original Turkish dialogue she says “eloğlu” which is a stranger or referred to a man outside of the family”
man to close up her deficiency."

When Abbas’s first wife insists that Hayat continue her education,… Abbas: “What has a married women has to do with school”

Hayat’s brother and Abbas’s son Berat accuse Abbas talk to a lawyer: “This marriage is not even legal this man has committed sexual abuse”

Hayat’s teacher arrives to their home and Kudret speaks to her

“Ms. Teacher this is place is not like where you come from. We don’t leave our girls unconfined like where you come from so they can go and sleep around”

Zeliha Hayat’s older sister asks Şirin why Hayat got married

“That Hayat you defend so much went and slept with Kerem!”

Bekir Hayat’s brother comes in the room hears the conversation

“They are putting a stain on my sister’s honour and I have hear nothing about it!”

Şirin: “Mom, Bekir went to stab Kerem”

Abbas who defends himself for marrying 15 year old Hayat to his son Berat

———

74 Hayat not being a virgin makes her unpure which is seen as her defect
Abbas: “Are you denying the 1000 year old traditions?!”

Berat: “You have been covering your carnal needs with these lies about tradition and moral codes!”

Season One Episode Three

Dialogue: Cennet is concerned about her daughter

“Ismail, Hayat’s situation is not good Abbas is beating her every single day”

Ismail: “After all that has happened he has made his wife it’s none of our concern anymore”

Deniz, Hayat’s lawyer is being informed about the situation of child marriages by the district attorney…

“What honour code! There is child marriages happening in every part of this country”

“Parents who bury their children alive, which one should I talk about”

“One in every two women are married under the age 18, In the last 20 years over two million children were sold under the bride price”

“Most of those child marriages take place in the west as what we call the cradle of civilization”

“No one is doing anything about it”

Hayat is confiding her mother

---

 seventy-five Money that is payed by the groom’s family, in order to take the bride. The bride’s side of the family asks for this money in token of exchange for their daughter.
as she visits her

“I ran away from that home to seek shelter here, my father and Kudret don’t want me, how can I return”

Ismail regrets giving away his daughter to Abbas

“I wouldn’t have given my daughter to you but…”

Ismail’s father wants to find out why his granddaughter was married off to Abbas

Ismail: “Father there are reason’s behind my reason there is a grievance under my tongue that I can not even share with you”

“You didn’t have a daughter so you can not understand. Please don’t make me speak”

“Father I am humiliated, I want to go from here”

Bekir goes to avenge his families honour

Kerem: “ I got under the skin of your sister she gave her everything to me I dishonoured your family”

Bekir stabs Kerem

Malik: “Why did you do it brother?!”

Bekir: “ I saved our families honour”

Hayat’s father and mother is arrested

“ Ismail Bakirci and Kudret
| Season  One  Episode Four | **Dialogue:** Şirin is upset that her mother is taken by the police she attacks Malik, Hayat’s brother  
“Because of you Bekir goes and stabs Kerem for Hayat’s honour”  
“ Instead of hitting me hit your broken \(^{76}\) sister”  
Kudret and Ismail come back from the police station Kudret see’s Hayat at their house  
“What is this whore doing here?!?”  
Kudret hits Hayat and her mother Cennet  
“I will give you the discipline your mother never gave you!”  
Kudret speaks to Cennet  
“You were a whore your offspring is also!”  
Ismail hits Kudret Hayat steps inbetween them  
“I loved someone, I made a mistake, I brought shame without wanting it without knowing it would all end like this, I am leaving father, forgive me father”  
Ismail: “Get out of my house. I don’t have a daughter like you anymore!” | -Il-legitimate  
-Worthless  
-Humiliation  
-Trouble  
\(^{76}\) Broken girl slang for non-virgin girl. She is not complete without her virginity so she is defected. |
<table>
<thead>
<tr>
<th>Season One Episode</th>
<th>Dialogue:</th>
<th>-</th>
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</thead>
<tbody>
<tr>
<td>Five</td>
<td>Kudret blames Hayat for burning down the house</td>
<td>Outcast</td>
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<td></td>
<td>Hayat: “Who did this?”</td>
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<td></td>
<td>Kudret: “Those people who you made our trouble!”</td>
<td>Promiscuous</td>
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<td></td>
<td>(Referring to Kerem’s family)</td>
<td>-</td>
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<tr>
<td></td>
<td>Cennet interferes</td>
<td>Trouble</td>
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<td></td>
<td>Cennet: “Enough already!”</td>
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<td></td>
<td>Kudret: “What enough! This is all you and your daughters fault, If she hadn’t went and slept with that boy this things wouldn’t have happened to us”</td>
<td>Hopeful</td>
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<td>Hayat speaking to her mother Cennet</td>
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<td></td>
<td>Hayat: “Everything happened because of me, I wish I had died”</td>
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<td></td>
<td>Berat assures Hayat that she will continue her education</td>
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<td>“We will send you to school. You have to continue to study”</td>
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<tr>
<td>Six</td>
<td>Kudret doesn’t like their new home she blames Hayat and her mother</td>
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<td>“Because of their sins I have lost my home”</td>
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<td>Cennet is being threatened by bekir</td>
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<td>“I a stabbed a person because of your daughter, think what I can do for my mother”</td>
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<td></td>
<td>Kudret is attacking Hayat’s little sister Lavin</td>
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</table>
“My son stabbed a stranger because of your sister’s fickleness! My son will rot in prison because of you!”

Ismail finds out that Zeliha has a relationship

“Have all of my daughters went down the wrong path!”

Kerem’s mother is talking about Hayat

“That girl who was a nuisance is gone”

Hayat confides in Kadriye (Abbas’s first wife)
“Everyone’s lives became worse all because of me, I became a widow at the age 15, is there a way out for me?”