Roles of Women and Men Produced on TV Series: The Sample of Ece (The Turkish Soap Opera Series)

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Abstract

This study aims to analyse the daily experiences of a woman who is strange to the existing social gender perceptions, with an ethnomethodologically point of view instead of looking for her role which needy and powerless against a man. A total of 26 chapters of the series were analysed by discourse analysis over a period of 6-8 months. As a result, it was observed that the men and women presented in the television series internalized the social roles in their daily lives and presented the behaviour patterns that were appropriate to these roles. Besides, the stereotyped ideas that existed in society for women remained valid in this study. Because of the reason for the existence of the strong woman presented in Ece, as different from other TV series, is still she has a male mind. In addition, the other result of the study is the impossibility of understanding how produced images are the male and female roles in society unless individuals undergo a serious transformation, such as gender transition.

Dizilerde Üretilen Kadın ve Erkek Rolleri: Ece Dizisi Örneği

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Öz

Bu çalışma, mevcut toplumsal cinsiyet algılarına yabancı olan bir kadının gündelik yaşamındaki deneyimlerini etnometodolojik bir bakışla analiz etmeyi amaçlar. Ece dizisinin toplam 26 bölümü 6-8 ay gibi bir sürede söylem analizi üzerinden incelenmiş, sergilenen kadın ve erkek rollerinin arkasında yatan toplumsal algılar ve önyargılar açığa çıkarılmıştır. Bu çalışmanın sonucunda televizyon dizisinde sunulan kadın ve erkek rollerinin, günlük hayatlarındaki sosyal rolleri içselleştirdikleri ve bu rollere uygun davranış kalıplarını sundukları görülmüştür. Ayrıca kadınlar için toplumda var olan klişeleşmiş fikirler bu çalışmada da geçerliliğini korumuştur. Ece dizisinde sunulan güçlü kadın imgesi, diğer dizilerden farklı olarak bir erkeğe karşı güçsüz, muhtaç ve savunmasız bir şekilde sunulmamaktadır. Bunun sebebi dizideki güçlü kadın imgesini sahneleyen kadının, senaryo gereği, halen bir erkek zihnine sahip olmasıdır. Çalışmanın bir diğer sonucu ise bireylerin cinsiyet değişimi gibi ciddi bir dönüşüm geçirmediği sürece, toplumdaki erkek ve kadın rollerinin üretilen imgeler olduğunu anlamalarının imkânsızlığında yatmaktadır. Bir erkeğin, kadının günlük yaşamında maruz kaldığı toplumsal önyargıları anlayabilmesi için kadın bedeninde yaşaması gerekmiştir.

Anahtar Kelimeler: *Ece dizisi, toplumsal cinsiyet rolleri, toplumsal cinsiyetin değişimi, söylem analizi*

Introduction

Identity of women and men is shaped by a cultural structure which includes religion, social roles, the patriarchy relationship in family and jobs and it is staged and produced at the same time in everyday life. This production continues and also roots from the media. The media as the fourth power of democracy apart from the legislative, executive and judicial powers, tells us what is the ideal gender roles like it shape our moral values. On the other hand, according to the Katz, we can use the media for our wishes and interest (Erdoğan, 2010, p.155).

The interaction between user and media, not a clear line which can be analysed in favour of users but it easy to say that especially in the social media, the users can create own public sphere. With regard to the interaction between the user and the media, the television sector has an important effect. That magic box has been easily leaked to our life and private spaces and it has provided an ideal picture about women, men, and all society. In Turkey television industry especially in the soap operas, it has created some types of women which usually have a weak character, very emotional and far away from the rational behaviour, sometimes fall down the ground and men catch her immediately romantically, and men which always rich, have a luxury car, very high position in job usually CEO or employer and certainly has a good looking. This study, on the contrary, aims to explain all layers of women identify and to reveal how is shaped the gender roles of man and woman by others, society, perceptions, experiences, and structure of institutions. Also this study represents women and men character which unlikely the other soap operas, the women is strong and self-esteem and the man is polite, thoughtful and respectfully against women.

"It is said, "Media is the mirror of society." Communication and social scientists are working on that, what drama is portraying and whether the portrayal of the drama is a real picture of society or it is presenting different"(Madni, 2014, p.173). Because of that reason, social scientists can observe the social role of genders from the soap operas on television as a picture of women and men who living in society. Communication studies reveal the relationship between real and produced social types. There is a mutual influence between them. The studies which regard with media

and especially on television series involve a gender prototype in some way. The reason for that, it is produced some kind of image about women or men which falling in love or working or sleeping. These images have been put forwarded some lifestyles and discourse and thus, the system of the culture industry has been created its own demand and depend on that, it has created own social rules and social types. Hence, the production of gender perception in media and television series has become a study subject for the field of sociology, psychology as well as communication. According to Livingstone, "British viewers' explanations for watching soap opera are shown to concern escapism, realism, relationship with characters, critical response, problem-solving, and role in viewer's life, emotional experience and entertainment (1988, p.55)". Therefore watching a soap opera is not the only matter of communication studies, but also it related with sociology and psychology in point of the social gender, social roles of individuals and images produced by media, state, army or other institutions. For examples Gerbner and Gross, (1976) explained the effect of television on violence profile and claimed that:

"All societies have evolved ways of explaining the world to themselves and to their children. Socially constructed" reality" gives a coherent picture of what exists, what is important, what is related to what, and what is right. The constant cultivation of such ".realities" is the task of mainstream rituals and mythologies, they legitimize action along socially functional and conventionally acceptable lines" (Gerbner and Gross 1976, p.176)

This study aims to demonstrate that the TV series and programs are an important tool in this cultivation process that represent by male and female characteristics in the series. Thus the cultural model suggests television is capable of shaping viewers' perception at a cultural level and cultivation theory suggests the entire value system made of ideologies, assumptions, beliefs, images, and perspectives are formulated by television (Mosharafa, 2015, p.24).

Literature Review

Many studies have been carried out in this area based on the importance of television's social role. A study that analyses the portrayal and perception of the woman in soap operas, claim that soaps do include men sometimes as an audience but according to some theorists the gender of the viewer is a woman who value the personal and domestic world(Ahmed 2012, p.1-2). Addition to that, watching a soap opera which produces a lifestyle like never end, say something about the viewers. "The majority of soap operas are set in a domestic situation because the home is a place where women's expertise is supposedly valued and is also a place of comfort" (Madni, 2014, p.175). Usually, women have a family and child and have some priority that comes before herself and her life like a merry-go-round approvingly the myth of never-ending materialism(Madni 2014, pp.175).Generally, the studies about women image and the social roles of them which produced again and again by the whole system, have analysed sometimes media, tv series, advertisements and sometimes family structures and sometimes social role approaches upon on differences of gender (Blackstone 2003; Eagly and Wood 2012; Oláh et al. 2014; Ozgun et al. 2017; Saito 2007).

According to the İkizler, in a study on television series men were more represented than women, this ratio has been preserved in studies made in the 1980s and 1990s (2007, p.3-5). In these studies, including cartoons and music clips, it was found that male characters talk more. Again, according to the same study, made in the late 90s, it was observed that young women are more represented than older women, while women work in lower job positions, men often assume the boss role (İkizler, 2007, p.5-6).At the similar study Smith and Cook analyzed the amount and the nature of portrayals of male and female characters in 101 of the top-grossing G-rated movies from 1990 to January 31st, 2005 and they found a full 85.5% of the characters in G-rated films are white, 4.8% are black, and 9.7% are from other ethnicities. Fewer than one out of three (28%) of the speaking characters (both real and animated) are female and more than four out of five (83%) of the films' narrators are male (Smith and Cook 2008).Also Elasmar, Hasegawa and Brain (1999) studied how many times women and men spoke in the shows viewed, the ethnicity of the female characters, and any

acts of violence the characters were involved in and Signorielli and Kahlenberg (2001) studied television shows of the 1990s and found "women less likely to work outside the home and that the world of work on television is designed to tell stories, not necessarily reflect reality"(Scott, 2011, p.14). Again in a study which contains analytical data from a total of 13 Asian, American, and European countries, and examine how women and men are shown in television advertisements, found that female primary characters are more likely to be shown in a home setting, whereas male characters are more likely to be associated with a work setting (Matthes et all. 2016).

Geçer, in his study which examined the Turkish-made series with regard to ideological oppositions, modernity, tradition, popular culture, the progress in the Turkish film production and the media representations where social identities, religions, nationalism, and gender are structured, claimed that the soap operas have a natural anti-depressant effect (2015, p.14-16). Again in this study, the success of the soap operas is explained by that the sharing common emotions and these feeling contributed to the creation of common role models. In his study, Taşkıran drew attention to the transformation of famous novels into tv series, analysed the women character in the soap operas adapted from novels and compared the social conditions and perceptions between the time the novels were written and the date when the tv series were drawn(Taşkıran, 2010). Women's identity changed over time and this change was observed as a result of the change in social perceptions. Changing social perceptions are conveyed to the television world through mediators that are referred to as gatekeeper or symbol creators, and are embodied as channel managers, distributors, media planners in the world today (Ateşalp, 2016, p.12). There is an interrelated relationship between this transmission mechanism and the audience. The television world offers both images that the viewers are interested in and the images they want to watch, and shapes and changes the patterns in the minds through the images they present. For this reason, the media in the hands of the state or any kind of power has turned into a very effective propaganda tool and cultural shaping mechanism.

The social images of men and women are both nurtured by the historical past of the relevant society and shape this historical process through their images. If we talk about Turkish society, the image of the woman has

passed three stages (Şenol and Erdem 2016, p.165-6): "A woman in no-madic life, a woman around Islamic culture with settled life and a woman under the influence of Western civilization". In the historical process, important social and political changes such as the acceptance of the religion of Islam and the establishment of the Republic have been determinative in the position of women. As such, development itself and progress itself depend on the position of women in society. The founder of the republic, Atatürk, stated this in his speech on 1 December 1923 in İzmir (Şenol and Erdem 2016, p.180):

"In the society, if only one gender of men and women get the necessities of the age, more than half of the society remains in powerlessness. If a nation wants to develop and become civilized, it has to accept this point in particular. The reason for the failure of our society arises from the faulty behaviours that we have shown against our women ...Therefore, if science is necessary for our society, it is necessary for both men and women to obtain it equally".

On behalf of the realization of this vision, an ideological structure that supports the modern woman's identity has been shaped in Turkey. But in the origin of all sorts of social and economic development made on behalf of women, the female image created by the woman in her own mind has an important place. If for the woman, being a woman is still the second sex, then change must start from the mind and images that produced by society and its institutions. Simone de Beauvoir's analysis of this issue reveals an important fact. (Beauvoir, 2010, p.724):

"The woman herself recognizes that the universe as a whole is masculine; it is men who have shaped it and ruled it and who still today dominate it; as for her, she does not consider herself responsible for it; it is understood that she is inferior and dependent; she has not learned the lessons of violence, she has never emerged as a subject in front of other members of the group; enclosed in her flesh, in her home, she grasps herself as passive opposite to these human-faced gods who set goals and standards. In this sense there is truth in the saying that condemns her to remaining "an eternal child"; it has also been said of workers, black slaves, and colonized natives that they were "big children" as long as they were not threatening; that meant they had to accept without argument the truths and laws that other men gave them."

In constructing the social roles of female and male images, the definition of Ann Oakley's gender holds an important place. Oakley refers to gender by "sex" and uses this expression to biologically distinguish man and woman and also she refers to a social gender by "gender" and points to the social division between masculinity and femininity (Ersoy 2009, pp.210). Therefore, the distinction arising from gender differences is different from the behavior patterns of gender and it is a whole variety range of images. Beauvoir, by saying "One is not born, but rather becomes, a woman", means that the images produced are based on the acceptance of a social role beyond the gender difference. The discourses built on the social role of women also can apply to the social roles of men. According to Sancar (2011, p.19):

"In order for masculinity to move in different contexts by built in the context of a power relationship, as well as in other social gender positions, that concept must be considered as a commodity which owned/lost and It also should make it possible to realize a distinction between 'man who is man' and 'man who is not man'."

As well Beauvoir claim that women are fundamentally free to reject male stereotypes of beauty and sexual attractiveness, Connell believed that against the hegemonic masculinity, men should reject the stereotypes of power and wealth. Hegemonic masculinity creates a hierarchic relationship between men and only demands specific type: young, living in a city, white, heterosexual, have a full-time job, reasonably religious, successful at least in one of sports branch and have active bodily performance (Sancar, 2011, p.30).Masculinity studies were first made on differences in the 1970s. In this period, the writers of the men's movement criticized the image of hard, solid, sovereign and combative masculinity. However, there are three stages produced by these approaches: hegemonic masculinity, conservative masculinity and subordinated masculinity (Avşar, 2017, p.225). By the 1980s, the appearance of masculinity is changed. Now, in the ideal male definition, fashion, cosmetic aesthetics, diet, sports industry, new health technologies have been included and the new man has become a consumer through the desire for sexuality, power, and attraction (Avşar, 2017, p.235). Masculinity studies are not opposed to feminism as well as criticism against the definition of masculinity (Uçan, 2016, p.2-3).

The male image produced is not actually directed at all men, only the powerful, wealthy and powerful men are suitable for these definitions. Others, by the system of consumption and power, are not seen as men enough. Thus, the hegemony that masculine sovereignty produced against women is also produced against the other men.

There is a lot of study in Turkish literature about women and men stereotype in television series. Some of them, in the formation of the social identity of women and men, refers to differences at the creation by God (Metin, 2011). And some of them criticized the masculine sovereignty. According to Sankır, gender roles are the most important instrumental symbols that affect the individual's mind and self-processes. Therefore, women make more efforts than men to create their artistic identities (Sankır, 2010, p.2-3). And some of them criticized the whole system. According to the Bingöl, in point of the presence of Turkish women in the world of education and politics, there are quality and quantitative imbalances between men and women. Adult men have a much more literacy than adult women. Basic indicators such as literacy or graduation from an educational institution and the academic staff ratios tell us that women in education come after the man. Femininity in Turkey stands like a disadvantage to deal with political work. Especially in professional and active politics women cannot find a place (Bingöl, 2014, p.114).

This study aim to analyses a Turkish soap opera, Ece. The "Ece" soap opera is based on the transformation of the Ege(a men name in Turkish), which is a male character, into a woman overnight. Ege is a womanizer and works as editor-in-chief in a men's magazine, Black. Ege runs after a woman, Hilal, for a long time and he abandons her after a one-night stand. When she calls him back, he gives affront to her and she uses witchcraft for revenge. Because of this witchcraft, Ege awake as a woman in the next morning. Ege becomes Ece (a woman name in Turkish) and tries to learn to be a woman and this process explain to us the difference between being as a woman and born as a woman. This gender change led to a detailed analysis of the female and male images produced. Ege is transformed into Ece and now, falling into the middle of the all kinds of problems, which he as a foreigner never interested before, in the everyday routine of women. From the discourses produced for the female drivers in the traffic to the hostilities directed to the female manager at work, it is possible to

find every stage in which gender is produced in daily life in the characters of this series. The woman (Ece) in this soap opera, unlike the produced female character in the other soap operas in Turkey, strong, warrior, independent, self-confident, and most importantly not incapable and not powerless in front of any man, even though the man she loved. The male character in this series (Ömer) is not as rich as the male characters in other series and is not over-confident. On the contrary, he is kind, respectful to every woman, and likes women who have self-esteem. In contrast to the character relations in other series, the woman in this series is a senior executive and has an upper position than the man who falling love with. To summarize all these explanations, the reasons for choosing Ece series in this study;

1- Presented and produced different social roles of male and female roles than other tv series

2- As the male character in the series is transformed into female character, it allows to us that analyze a woman role from the eyes of a completely stranger.

3- Despite he has a woman body, he/she still has a man mind and that mind still thinks the women incapable and powerless. Thus the only strong woman in tv series strong because of her man mind. That is the most ironic thing in the produce of social gender on white screen.

This study aims to analyse the daily experiences of a woman who is strange to the existing social gender perceptions, with an ethnomethodologically point of view instead of looking for her role which needy and powerless against a man. Ece, Ege, Ömer and Selim, the dominant characters of the Ece series, have been analysed in detail in terms of their psychological, sociological and physical qualities. Afterward, as supporting characters, the women in the workplace, Sema, the closest friend of the Ege, and Nihat, the boss of the Ege will be briefly mentioned.

Methodology

The Ece series, which is the subject of the study, was chosen because it offers a different perspective in the analysis of gender roles. In this context,

the psychological, sociological and physical characteristics of the dominant characters were analysed and the supporting characters were also briefly mentioned in order to understand the interlocutors of the produced discourses. The art of writing plays in the analysis of characters has been used. Then, social roles of men and women will be evaluated. Discourse analysis was used in this evaluation. To analyses of the woman identity and man's social roles, we used the social construction approach and for seeing the traditional rules and structures of produced images we used an ethnomethodology way, the Ece's perspective: being a stranger for all social rules and structures. That provides us with an opportunity to observe of all layers which create and shape all images about gender behaviour in everyday life. A total of 26 chapters of the series were analysed by discourse analysis over a period of 6-8 months. The average length of a one-season series is 50-60 minutes.

Finding and Analyses

General Information

Figure 1. General Information About Ece TV Series

The soap opera examined	Ece
Channel	Channel 1
Producer -Director	Channel 1 and Med Production - GülinErtüm - BirkanUz
Scenario	Can Sinan
Date of Publication – Number of Chapter	2008- 26 Chapter

Analysis of Characters

The physiological, sociological and psychological dimensions of male and female characters are given in the tables below (Egri, 1946, p.279-924).

Figure 2. Physiological Dimension of Characters

	ECE	EGE	ÖMER	SEMA	SELİM
Gender	woman	man	man	woman	man
Age	30	45-50	37	28	36
Height and weight	53 – 1,69	70 - 1.73	83 - 1.91	59 - 1.69	75 - 1.73
Hair, eye, skin color	brown, wheat	black, brown, wheat	black, brown, brown	red, brown, brown hair	black, brown, brunette
The attitude, movement and, posture	confident, macho, intelligent, masculine	confident, macho, intelligent	confident, gentle, intelligent, compassionate, courteous, empathetic	confident, gentle, intelligent, compassionate, courteous, empathetic	confident, rude, intelligent, ruthless, disrespectful, incompetent
Appearance	attractive and beautiful, well-groomed	Cute, groomed, sympathetic.	Cute, groomed, sympathetic.	Cute, groomed, sympathetic.	Well-kept, repellent, cheesy.
Defects	more masculine movements, rough movements	female affection, soulless, attachment problem	Deception, Easy Belief	Deception, Easy Belief	rogue, hypocrite, deceitful, liar, manipulative
Inheritance	The deception of the father, the father cheated on his mother, the genetic continuation of the unfaithfulness of his father to his mother.	The deception of the father, the father cheated on his mother, the genetic continuation of the unfaithfulness of his father to his mother.	genetic and behavioral qualities of living with the mother	Not specified	Not specified

Figure 3. Sociological Dimension of Characters

	ECE	EGE	ÖMER	SEMA	SELİM
Class	urban, born in Izmir	urban, born in Izmir	urban,	urban	urban
Occupation	Director of General Broadcast-ing	Director of General Broadcasting	Director of Visual Broad-casting	radio programmer	Assistant of Director of General Broadcasting
Training	not specified	not specified	not specified	Not specified	Not specified
Daily life	Usually at home, read-ing maga-zines, watch-ing TV, sleeping, putting on makeup, getting dressed with help from his room-mate, chat-ting with sema (room-mate), dis-cussing, and watching the match.	Usually in the bar, reading magazines, sleeping, watching the match.	Usually at home, cooks looks after for his child, spends time with his child.	At work, at home, outside, cooking at home, cleaning.	At work, at the bar.
Religious belief	not specified	not specified	not specified	Not specified	Not specified
Race, nationality	White Turkish	White Turk-ish	White Turkish	White Turkish	White Turkish
Location in the Environ-ment	editor-in-chief of black, men magazine	editor-in-chief of black, men magazine	As a visual editor of the black magazine has a gentleman profile.	A very good friend, loyal friend	crook, liar, manipulative
Enjoyed Things	watch the match, go to the bar, meet with Ömer (the colleague he likes)	Watch the match, go to the bar, women.	Spending time with his child, working, spending time with Ece.	Spend time with Ece-Ege, spend time with her lover (Oğuzhan)	women, business ambition,

Figure 4. Psychological Dimension of Characters

	ECE	EGE	ÖMER	SEMA	SELİM
Sexual life, moral criteria	moral, conservative	Woman passion and low morality.	high moral, loyal,	high moral, loyal,	low morality, unfaithful
Forces that direct personal Behavior (propositions), passion	business passion	Business passion and fond of woman.	Business passion and his daughter.	passion for friends and business	business passion, money greed, slander
Hopelessness, frustrations	In frustration against old male co-workers.	not specified	deceived and abandoned by his ex-wife	unrequited altruism	failure to become chief editor
Temperament	selfish	selfish, sympathetic, business-savvy	A sympathetic, business-like, sincere, an ideal father.	sympathetic, business-like, sincere, an ideal friend	tricking people especially against women,
Attitude towards life	combative,	Struggling, love of life.	easy to give up, life-loving, well-intentioned	Life-loving, well-intentioned.	Ambitious, malicious.
Complexes	Being important,	being important, unfaithful to women	Not specified	Not specified	inferiority complex
Inward-looking, outward-looking, middle of two	extroverted	extroverted	middle of two	extroverted	extroverted
Skills: Language and Skills	communication and persuasion	communication and persuasion	communication ability, photography, cooking, housework	communication ability, cooking, housework, a good radio programmer	Communication ability
Attributes	creative, selfish, social	creative, selfish, social	creative, social, innocent	creative, social, innocent	manipulative, unbalanced, selfish
Level of intelligence	smart	smart	smart	smart	low intelligence

Men And Women Characters Built In Discourses

1. The Analyses of Women Character's Features

Figure 5. The Features of Women Character in Ece TV Series

	Features offered in the soap opera	Features idealized in the soap opera
WOMAN	They live generally as an object of desire (Chapter 12).	They must always be beautiful (chapter 15).
	They always have emotional demands and response (Chapter 12).	They should know that every man who meets her have some expectations about her beauty (chapter 16).
	They always should beautiful and dress well (Chapter 15).	What behaviours are abuse, determines not by women's feelings but by abusive economic position and the reaction of people who around her (chapter 16-3).
	They are objects of desire which easily steal their heart (Chapter 16).	Emotional reactions should be expected from women, but not rational behaviours (chapter 18).
	They can act like a silly little girl (Chapter 18).	Always they have demands for equality, but they sometimes waiting for precision and attention (chapter 19).
	They can do stupid things to get revenge (Chapter 2).	
	Women chauffeur's ability is limited (Chapter 24).	
	Being a free and beautiful woman is so hard, being old and ugly one must be unbearable (Chapter 24).	
	Overweight and ugly women are not harassed (Chapter 4).	
	A man's commitment to his work is explained by his passionate nature, and when women do the same thing, she becomes bad temper and aggressive. Men are desirous, women are hysterical, men are warm and friendly, and women are frivolous. Women must transform to a freak for can fight in the world of men: be much more feminine in private life and be a much more masculine in business life (Chapter 6).	
	To be a woman especially in this homeland, need a brave heart (Chapter 7).	
	The sixth sense is only in women (Chapter 8).	
	Women like nonsense and unnecessary things such as design and home decorations (Chapter 10).	

Women compare their own lives with the lives of their friends. If the women around her marry and have children, she feels late for marriage and unhappy. In addition, married women do not want to introduce their husbands to their single female friends, singles are not invited to organizations. (Chapter 10)
While women introduce each other to their boyfriends, they want that their friends also admire their lover (Chapter 15).
In a world where men are sovereign, women should use all the blessings they have (Chapter 15).
Women should not show their weaknesses (Chapter 15).

Gender stereotypes as social roles applied to individuals emphasize a way of life which beyond biological differences (Eisenchlas 2013, pp.2). Therefore, gender prototypes are not the only behaviours that individuals decided. Gender role produced by institutions that emphasize behavioural stereotype and means such as media and state is staged by individuals. The common patterns produced in the television series serve as role models for the perception of men and women in the country. Gerbner and his colleagues when examining people how much spend time on television watching soap opera, claim that people's understanding of social reality reflects what they see on television (Saito, 2007, p.512). According to Katz, there is a mutual interaction between the TV and its audience (Erdoğan, 2010, p.155).

Usually women are imaginative, emotional, parent, shy, beautiful, attractive and seen as a woman in a certain age range. The reason for choosing the soap opera, Ece, for the study is that it includes men and women who are not suitable for this stereotype characters. However, there are some similarities that produced the same social roles. The basic duty of women as an object of desire is always being beautiful. If the woman is over or under a certain age, the expected roles change. As an object of desire, women should always know that men around him may have expectations about her feminity. Even business agreements can be made through women, and trade agreements are made dependent on the power of women to influence men as women. Ege (man) character, in one of the relationships that he doesn't feel adherence to his girlfriend, waked up as

Ece (woman) in the next morning as result of witchcraft. Therefore, women can apply to all kinds of methods for revenge. Women can't be passionate about her job. They always exhibit extreme emotional and irrational reactions and behaviours. These hysterical moods prevent them from having a career in the workplace and even being a manager. Essentially, the factors that prevent them in their careers are not their weak characters, but generally male sovereignty and in particular their partners:

"To increase his authority, he likes to exaggerate feminine incapacity; she accepts this subordinate role with more or less docility. We have seen the surprised pleasure of women who, sincerely regretting their husbands' absence, discover in themselves at such times unsuspected possibilities; they run businesses, bring up children, decide and administer without help. They suffer when their husbands return and doom them again to incompetence"(Beauvoir, 2010, p.566).

"Wood (2010) articulated it clearly: "the can-do discourse tells young women that they are responsible for balancing career and family and does not encourage them to expect or demand that male partners have significant responsibility for domestic life" (p. 103). Many women may be able to balance this demanding lifestyle, but it is not always without sacrifice"(Scott, 2011, p.12).

Women, who cannot be a driver as good as men, as well as their demands for equality, expect that men to be attentive and understanding towards them. Women spend a lot of time decorating their home and organize their life by taking other women into account. It is possible to see how they spend time in their private areas with home decoration through social media such as New Bride Houses Instagram Page which so popular between new married young women and produced an image about being great housewife in Turkey's social conditions and traditions. Women are easily affected by the lifestyles of other women in their social circles (Thaler and Sunstein, 2017, p.77-9). For example, single women tend to feel more alone and inadequate as their friends get married. This situation, which is seen in the characters in the tv series, is also seen in the studies that explain how strong the social nudges are (Thaler and Sunstein, 2017). Therefore, while women perform their social roles in accordance with the role drawn to them, they internalize their role to receive more applause

and improvise in the scenario. Because, in a world where men are dominant, women must use all the blessings they have (Ece Series, Chapter 15). It is precisely at this point that the expectations of women for the changes demanded by feminist views collapse. Women have various intuition and meaning demands as individuals and the discourses that generalized for everyone, has difficulty in finding answers. Perhaps with third-wave feminism, the internalization and improvisation on the stage have begun to be taken into account (Hammer and Kellner, 2009).

2. *The Analyses of Men Character's Features*

Figure 6. The Features of Men Character in Ece TV Series

	Features offered in the soap opera	Features idealized in the soap opera
MAN	Men do not value women more than necessary (Chapter 2).	Men work with men, have fun with women (Chapter 2).
	If they desire a woman, they can affect her by trying every way (Chapter 2-8).	The business environment is not a suitable place for an emotional transformation of women (Chapter 20).
	Women in workplaces may not be parties to commercial bargaining but may be subject of it (Chapter 20).	If a man's career is on the rise and his health is good and if he can hang together the woman he wants, he can ask for anything other than in his life. Men's sources of life are women and money (Chapter 1).
	Men who care about love are extinct (Chapter 1).	Marriage is an institution that restricts men, short-term partnerships are the sources of life that make men happy (Chapter 10).
	Some men may be an opportunist and an informant for work relationships (Chapter 1).	Men do not have to know and understand feelings and the inner worlds of women who they are interested in arbitrarily (Chapter 10).
	Men are scared of their wives, but they can establish peremptory relationships with women at work (Chapter 1).	Men always want to look strong against each other, trying to highlight how handsome and admirable one and they do that by mention each other about how they are an object of admiration of the women (Chapter 15).
	Women and cars are things that concern modern men (Chapter 1).	Men do not like to see other men admire their girlfriends (Chapter 15).
	Men's magazines should not contain visuals that given social message, but visuals that show the beauty of women. Because men read men's magazines for fun not to learn something (Chapter 1).	

Married men get away from their wives and find peace and freedom at their workplace (Chapter 10).
In events that are carried out with common emotion and enthusiasm, such as football, tensions between men are lost and group identity is created because of common feelings (Chapter 10).
They are obliged to give a gift women when they propose marriage, so they take care about not to give a sub-message of marriage and long-term relationship in the gifts they bought for her (Chapter 15).

The situation in the world of men involves a similar competition in the world of women. However, women are fighting against their same gender and also male sovereignty. For men, work life is a form of life and morality (Sancar 2011, pp.59). Therefore, for men to have a job is much more natural and common than women have a job. Women's careers are offered as an arbitrary choice. In the Ece series, the majority of men in the workplace are troubled by the presence of a female editorial director. Hierarchically, in television series, male bosses are common. The purpose of life for men is focused around money and women. Discourse in the series explains their life meaning: "If a man's career is on the rise and his health is good and if he can hang together the woman he wants, he can ask for anything other than in his life. Men's sources of life are women and money" (Chapter 1). The marriage institution, on the other hand, is a handcuff that restricts men and narrows their freedom.

Emotional men who care about love are either extinct or accused by men around because they are romantic. A man tries all the way for the woman he wants to achieve, but not for the woman he is in love with. Since there are no issues to think about, except for cars and women, for modern time men, men's magazines prepare publications according to this sensitivity level. Romantic men who value women are underestimated by other men. In addition, while men are proposing marriage, the man has certain obligations: to buy solitaire. Therefore men should take care not to give subliminal messages while to buy gifts for their girlfriends. Women participate in the struggle between men as a subject; men show a demonstration of strength on how many women admire them. In these

demonstrations, the strongest, most free man is appreciated. Thus, men build strong ties by establishing superficial relations without mentioning their emotional problems to each other, even to their closest friends. Even if the man is his own friend, he does not want his wife or girlfriend to be found beautiful by other men. The beauty of women thus becomes a sacred ceremony that is both demanded and offered only to her own man. Group actions that act as a mass and drive by collective emotions such as football, politics re-creates the identity of the member of groups as a group identity, by covering individual conflicts.

Conclusion

In this study, which argues that the gender roles are represented and reproduced in television series, it was observed that the men and women presented in the television series internalize these roles in their daily lives and they exhibit behavioural patterns that are appropriate for these roles. In addition to this, the stereotype ideas for women in the society again have been observed in this tv series. Because of the reason for the existence of the strong woman presented in Ece, as different from other TV series, is still she has a male mind. Since tv series produced identities coherent with the society in which they live, in Ece tv series, while a man acts like a woman that makes him weak and miserable; while a woman acts like a man that makes her smart, strong and rationalist. As a result of that in Turkey society, while the discourse of "the woman like a man" is a compliment for women and the discourse of "the man like a woman" is an insult for men. Similar results were obtained in the research implemented within the scope of the Gender Equality Project in Television Series maintenance by TÜSİAD (2018). Similar results were obtained in the research implemented within the scope of the Gender Equality Project in Television Series maintenance by TÜSİAD. As a result of this study, the physical features of female characters were emphasized and 'being like a woman' was used as an expression of humiliation for women. In addition to that, it is praised that the women act like a man in business life and in private life, it was emphasized that the woman should act in conformity with her man's desires. The only solution for women who want to live in that society: thinking and acting like a man in a public space and being

much more feminine in a private space. In this study examining Ece, tv series, some different points have emerged as well as similar results. For example, despite the idea women are always gossiping, it was found that the male characters in the series made gossip more frequently than women. In addition, women may have an emotional relationship for their careers at work because they have the right to use their physical charm, which is the most important weapon they have. In contrast to Madni (2014), Gemini (2007), Scott (2011), women in this series are single, not have children, not married, more shown in business than the home environment, and women are much more seen than men. In parallel with the study of Metin (2011), it is emphasized that women and men have inherent differences.

In addition, the following social clichés have been emphasized in Ece tv series: The happiest man is a man who does not carry social shackles like marriage and has enough money and can be with any woman he wants. Marriage is an institution that restricts the freedom of men. Married men are afraid of their wives and they behave differently to their wives than to women in business. Women cannot make rational decisions because they are emotional. Female managers are more criticized at work than male managers. Female drivers are less talented than male drivers. Women are not the decision-makers in business agreements, but rather the subject of the agreement. Every woman has seen a sexual object; therefore if a man is interested in a woman, the woman should always keep in her mind that the man has sexual expectations from him. If a man is romantic and respectful to women, this shows him as a weak and inadequate man. The solidarity between men is stronger than the friendship relationship between women. All men are so oblivious about their attitude against the opposite sex when their gender changed, only they realize what the woman is subjected to and realizes how his fellow men treat them. Therefore, it is not possible to understand how much produced images of women and men's roles in society, unless they have undergone a serious transformation, such as gender change. On the contrary, the social roles that born into it, require to obey internally. However, individuals should not need such great transformations to understand others in their daily social lives.

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