



[itobiad], 2021, 10 (4): 3243-3263

<p>Review of TV Series in the Context of Verbal Violence and Marginalization Against the Low-Income Group</p> <p>TV Dizilerinin Alt Gelir Grubuna Yönelik Sözlü Şiddet ve Ötekileştirme Bağlamında İncelenmesi</p> <p>Video Link: https://youtu.be/Sb8JLDMGDpA</p>	
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Makale Bilgisi / Article Information

Makale Türü / Article Type	: Araştırma Makalesi / Research Article
Geliş Tarihi / Received	: 10.04.2021
Kabul Tarihi / Accepted	: 21.10.2021
Yayın Tarihi / Published	: 21.12.2021
Yayın Sezonu	: Ekim-Kasım-Aralık
Pub Date Season	: October-November-December

Atıf/Cite as: Koçak, M. C. & Küçük, O. (2021). Review of TV Series in the Context of Verbal Violence and Marginalization Against the Low-Income Group . İnsan ve Toplum Bilimleri Araştırmaları Dergisi , 10 (4) , 3243-3263 . Retrieved from <http://www.itobiad.com/tr/pub/issue/66167/912783>

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TV Dizilerinin Alt Gelir Grubuna Yönelik Sözlü Şiddet ve Ötekileştirme Bağlamında İncelenmesi

Öz

Toplumsal yapı içinde gelir eşitsizliği, sözlü şiddet ve ötekileştirme bakımından dezavantajlı bir durum meydana getirebilmektedir. Alt gelir grubuna sahip kimseler bu anlamda aşağılama ve ötekileştirmeye daha çok maruz kalmaktadır. Toplumsal yaşamın görsel bir temsili olan medya içerikleri ve özellikle popüler olan dizi türü, teması ve diyalogları bakımından sözlü şiddet ve ötekileştirici unsurlara sahip olabilmektedir. Dizilerdeki bu olumsuz temsiller ise bahsi geçen toplumsal problemlerin sıradanlaşması veya görmezden gelinmesini tetikleyebilmektedir.

Araştırmanın örnekleme olan ve Kanal D ekranlarında 2010-2012 zaman diliminde yayınlanmış “Fatmagül’ün Suçu Ne?” dizisi sözlü şiddet ve ötekileştirme bağlamında nitel araştırma yöntemi ve tarama modeli yoluyla analiz edilmiştir. Analiz sonucunda; dizinin bazı bölümlerindeki sahneler ve diyaloglarla alt gelir grubundaki kişilerin aşağılandığı, küçük görüldüğü ve ötekileştirildiği tespit edilmiştir. Dizide taşrada yaşayan ve maddi anlamda düşük profile sahip kişilerin varlıklı kişiler tarafından sözlü şiddete maruz kaldıkları, haksızlığa uğradıkları ve zaman zaman bu haksızlıklar karşısında susmak zorunda bırakıldıkları görülmektedir. Yine, özellikle kadının toplum içindeki zayıf konumunun diziyeye de yansıdığı ve ötekileştirme sorunuyla daha çok yüzleşmek durumunda kaldığı anlaşılmıştır. Öznenin cinsiyeti yaşanacak olumsuzluklar bağlamında anlamlı bir farklılık oluşturmaktadır. Sonuç olarak, “Fatmagül’ün Suçu Ne?” dizisinin bazı bölümlerindeki sahneler ve diyaloglar yoluyla alt gelir grubuna sahip kişiler ve avantajsız konumda olanların sözlü şiddet ve ötekileştirmeye maruz kaldıkları anlaşılmaktadır.

Anahtar Kelimeler: TV, TV Dizileri, Sözlü Şiddet, Ötekileştirme, Alt Gelir Grubu

Review of TV Series in the Context of Verbal Violence and Marginalization Against the Low-Income Group

Abstract

In the social structure, income inequality may create a disadvantageous situation in terms of verbal violence and marginalization. People in the low-income group are more exposed to humiliation and marginalization in this sense. Media content, which is a visual representation of social life, and especially popular TV series, may have verbal violence and marginalizing



elements in terms of themes and dialogues. These negative representations in the TV series may cause the aforementioned social problems to be considered normal and trigger overlooking or ignoring them.

As the research sample, the TV series named “Fatmagül’ün Suçu ne? (What is Fatmagül’s Fault?)” broadcasted on Kanal D (Channel D) between the years 2010 – 2012 has been analyzed in the context of verbal violence and marginalization through qualitative research method and survey model. According to the results of the analysis, it has been determined that people in the low-income group are humiliated and marginalized in some scenes and dialogues in the series. It has been observed that people with a low financial profile living in the provinces are subjected to verbal violence and injustice by wealthy people, and from time to time they have been forced to remain silent in the face of these injustices. Again, it was clear that especially the weak position of women in society has been emphasized in the series as well as women having to confront the issue of marginalization even more. The subject’s gender creates a significant difference in the context of negative events to be experienced. As a result; in the series, Fatmagül and other low-income people are exposed to oppressive behaviors and injustices. Additionally, it is observed that women are always in a less favorable position than men in society.

Keywords: TV, TV Series, Verbal Violence, Marginalization, Low-Income Group

Introduction

Giddens argues that poverty shall be examined under two approaches: “The theories which consider the poor as responsible for their poverty, and the theories claiming to consider poverty being produced and reproduced by the structural forces in society.” The first approach considers “the victim as guilty” and the second approach considers “the system as guilty”. “The victim as guilty” approach has a longer history. In this approach, the cause of an individual’s poverty is considered to be his/her own pathology and inadequacy. If a person’s abilities are below the average of the society and he/she lacks profitable skills, poverty shall be inevitable for that particular individual. Physical and motivational deficiencies also play a significant role in the emerging of poverty. According to this approach, talented people get rich, and poor people are generally incompetent. They associate poverty with people’s attitudes and perspectives. According to American sociologist Charles Murray, welfare state policy harms the poor. He argues that welfare benefits will take away the incentives of the poor to work. Most European states are skeptical about welfare benefits. They consider that welfare benefits may hinder unemployed people’s determination to get a job.



Murray argues that the growth of the welfare state creates a subculture which lacks personal ambition and self-help. Welfare addicts rather accepting handouts instead of striving for a better life. Murray argues that welfare benefits discourage people from working. He compares and criticizes individuals who are responsible for their poverty to those who are poor because of their disadvantages such as widows, orphans, and disabled people. The second approach put forward about poverty is the idea that poverty is mostly caused by the social process. According to this view, structural forces within the social structure have a significant impact on the class, education level, and occupational positions (Giddens, 2008, p. 397).

Whether the classification for the low-income group originates from the individual or the system, this group will be positioned differently in social life and visual media compared to the high-income group. Some philosophers explain this situation through the subject's "sense of self". In other words, it is stated that the other is not only composed of income level, but also because what is in the ego shall differ in the other. Focusing on the individual's subjectivity also causes the formation of the other. The "self-centered" structure of human beings causes the formation of negative and positive thoughts towards society. "Good" and "bad" may vary based on their own interests. The motive of self-preservation prevents the formation of a basic moral understanding (Koçak & Küçük, 2020, p. 276).

Lacan argues that the existence of the subject is related to the existence of the other. According to him, there is a mirror phase in the self. This phase forms the basis of the other self. The individual begins to construct oneself through the mirror phase. Encounter with the other plays an important role in self-construction. Whereas, it is a process in which the individual transfers from the we-centered state to the self-centered state. It can be described as positioning oneself through the reflection in the mirror. This situation eventually leads to the formation of the other. The 'other' that is formed will not be temporary but permanent. "Ego" that comes into existence is a total admiration for the body (Zizek, 2005, p. 231). Admiration for the body will also highlight one's self-indulgence. Such an individual will evaluate those who are against his/her self-indulgence as dangerous and evil (Koçak, Küçük & Toprak, 2020, p. 764).

According to Freud, countless civilized people are prone to murder and violence, but they keep their aggressive behavior under control, because they fear being punished. If there was no punishment, most people would not hesitate for a moment to slander, hurt and attack other people. Therefore, Freud claims that human beings are inherently bad, but somehow suppress and censors the idea of evil in order to live a better life (Freud, 2000). Expressions similar to Freud's thoughts can be found in Dostoevsky's novel Crime and Punishment. Dostoyevsky emphasizes that human beings are innately evil beings, saying "Man does nothing but harm his own kind".



He bases the reason for moral behavior on social norms (Dostoyevsky, 2018, p. 372). Likewise, Bloch claims that there are moral disorders in the individual (Eagleton, 2016, p. 137). Therefore, violence will always exist in societies. Ridley says violence has existed since the first humans. He states that in primitive societies powerful people enslaved, killed, and extorted the weak ones, and this problem continues today (Eagleton, 2016, p. 40).

Socrates states that evil cannot be completely removed from society. According to him, there must be something opposing the good. Hence, evil emerges. (Platon, 2010, p. 494). That is, the importance of good can only be comprehended in a reality where there is evil.

People wear the mask of civilization to the extent that rules and regulations allow. In unexpected situations, the urge for violence and brutality emerges. Thus, the mask of civilization falls off (Zizek, 2005, p. 106). According to Elias (2000, p. 195): "Human beings do not possess natural, automatically activated mechanisms that enable them to control their anger and fear in situations of danger or despair, or in moments of conflict, as opposed to animals living in groups or herds."

The aggressive instinct is also associated with the concept of "sex drive". This thought has been put forward by examining the "concept of sexual drive". An opposing view is that aggressive tendencies often occur under the influence of the "social" and "cultural" environment (Elias, 2000, p. 197). It's clear in both perspectives that violence cannot be completely isolated from society (Wollen, 2004, p. 87).

Bauman (1999, p. 59-60) establishes a link between violence and poverty. According to him, poverty leads to the emergence of violence and bad behavior. He claims that poverty is directly related to hatred and anger. He argues that the feeling of worthlessness of the poor has a great effect on the emergence of violence.

Violence and aggressive behavior can also be implanted in the minds of the audience through the media. According to Bandura's Social Learning Theory, violence and aggressive behaviors are not related to inherited traits, but are related to the type and amount of violent scenes encountered in social life. The frequency of exposure to such scenes determines the level of learning and legitimizing violence and aggressive behavior (Kalafat Çat, 2018, p. 265).

Adler opposes Freud and many other philosophers to the notion that human beings are "violent" and "evil". He argues that such an opinion will cause society to deteriorate further and the violence in social life to increase. Furthermore, he states that such an idea should not even be mentioned in social life. Adler completely refuses the "collective crime idea" that became popular after World War I. Many philosophers later on (Adler, 1983, p. 100, 260) have supported this point of view.



Kant argues, "Human can only be human through education (Kant, 2013, p. 35)". Education is one of the duties of society. By evaluating some behaviors as harmful to common values, the society may perceive those behaviors as an act of crime and request those who commit them to be punished (Durkheim, 2013, p. 25). Society plays an important role in the construction of the individual.

Violence and Media

According to Fromm (1995, p. 88-89), people show a great deal of interest in violence and murder whether it is fictional or real. If there was a fire somewhere, people would gather around it immediately. Even in newspapers, no incident attracts as much attention as murder and violence. Fromm claims human beings are hungry for drama. People of the modern era are more prone to violence and vandalism, and they are more fearful.

There are many academic studies in the literature on the effects of TV programs on people. The majority of the research focuses on violence and crime. Gerbner et al carried out the most intense work. After 1967, Gerbner and his team have put forward some statistics regarding violence in television programs. The studies mainly focused on what violence is. Based on their research, violence has been defined as the use of force and threats against others, causing physical harm or death. In addition, self-harm may also be considered as violence. In the studies of Gerbner et al., it was observed that the amount of violent scenes is quite high even in programs for children. Particularly, individuals exposed to violent programs from a very young age will be more affected than those who were never exposed to such programs. There is more violence on television than in daily life (Gerbner, 1979, cited in Giddens, 2008, p. 208). On the other hand, there are also opinions stating the opposite of these studies. Watching violent content on TV may have a calming effect on some viewers. In addition, such programs might be useful to distinguish various audience groups from each other (Williams, 2003, p. 102).

The theme of violence is vital for television writers, directors, and producers (Cater & Strickland, 1979, p. 59). Almost everyone who produces content for television acknowledges how important violence is for ratings. Therefore, they constantly seek to produce programs based on violence. Violent scenes may produce many negative consequences as on television, violence is presented as an acceptable way of solving problems. The scenes of violence on television constantly shape viewers. Additionally, it has a greater impact on transforming children than adults (Wright, 2004, p. 44).

There is an obvious correlation between violence and masculinity on television. Violence is often framed as a masculine trait. Men have often been associated with tension and strife. On the other hand, women are generally shown as in need of protection by men. While masculine values



are glorified through violence, feminine values are weakened by fear (Bourdieu, 2015, p. 69).

The association of men with violence is closely related to the sociological situation of society. After all, the media is the mirror of society. Women are still being oppressed, dominated, and violated by men even in modern societies. On the other hand, the death rate of men in violent crimes is much higher than women in almost every country in the world (Giddens, 2008, p. 319, 494).

Technology has built its own human structure as well as exploiting so called masculine values. Those people are often single-minded. They are structurally depressed and show severe pathological symptoms (Fromm, 1995, p. 107).

In our era; "human" has become much more virtual compared to the past (Foucault, 2012, p. 20-21). The masculine values began to be cultivated much more easily when the virtual violence is combined with the actual violence. This may take place in the most vulnerable and private places of people, namely at home, on their seats. In the virtual situation, the viewers cannot easily distinguish who is good and who is evil. Evil can be perceived as good and vice versa.

In many movies and TV shows, violent characters are portrayed as honest and trustworthy people. Self-defense is often the reason these characters resort to violence. This situation makes it difficult for the audience to distinguish between good and evil. Violence against perpetrators and bad people can be regarded as justifiable violence in the eyes of the audience (Ryan & Kellner, 2010, p. 70).

In almost every country, scenes of violence are featured in movies and TV series. This situation is more evident in movies and TV series about the mafia (Truffault, 1987, p. 163, 266). According to Hitchcock, most spy movies are also based on abundant violence. Hitchcock also points out that it is not necessary to capture the violence itself in order to convey a sense of violence, as filming the scene in a way that creates the impression of violence has the same effect.

Violence in the media is an issue that is not fully understood. Many people think it's just violent imagery. However, there is also subtle and verbal violence. It can be seen in a casual sports show or a nightly newsletter. Violence is also found in various cultures, in literature, mythology, drama, and even fairy tales. Some fairy tales tend to provide social control through violence (Trend, 2008, p. 10-11). The Little Red Riding Hood fairy tale is a good example of what happens to a little girl in the forest who does not follow her mother's instructions.

Today, violence has spread to the whole society through the media. This situation has made violence a part of daily life by showing it as ordinary. There are too many scenes of violence on every TV channel. In a study on



violence in the media, they claim that a teenager has seen nearly 16,000 murder scenes on screens until the age of 18. In addition, special effects used in TV series and movies have virtually eliminated the difference between reality and fiction. (Trend, 2008, p. 11-13).

Today, technology is leveraged to create advanced visual effects. A lot more viewers participate in the audience compared to the past. Especially with the inclusion of special sound effects among the visual effects, "There is not even a single point of view that would not enter the viewer's field (Benjamin, 2002)."

Although movies and series are highly developed in terms of sound and image, the stereotypes used have been the same in almost every period. These stereotypes are similar not only in TV series and movies but also in ordinary daily news. The US media, in particular, cites certain individuals and groups as issues that disrupt the sociology and psychology of society. The poor, the homeless, and the immigrants are scapegoats. In the TV series, the homeless and the poor are shown as people who resort to violence. Media violence has positioned them at the center of violence, whether they narrate it through these people or not. Evidently, it is impossible to get rid of this violent narrative of the media. Violence is too integrated into life that cannot be destroyed. It is emphasized from time to time that it is a part of the culture and cannot be isolated from societies (Trend, 2008, p. 91-99).

Television has a powerful effect in developing and changing viewers' value systems. The fact that most of today's television programs are based on violence causes viewers to change their thoughts in this direction (Nair & Thomas, 2013, p. 186). It can become much more problematic if the society we live in is also taken into account. For example, in the USA, violence can be experienced not only in the media but also in the daily life of society (Wartella, 1997, p. 14).

Adorno (2011, p. 70-71) states that "organized entertainment has become a feature of organized brutality" and that violence is spreading everywhere from cartoons to adult movies. Viewers state that they find themselves in the heroes they watch. For example, if Donald Duck is subjected to violence in the cartoon, the viewer will contemplate his/her own experience of physical abuse. Thus, he/she will begin to evaluate physical abuse as normal. Adorno states that the mass media do more harm than good. According to him, even if the movie theaters are permanently closed, the audience will not lose much.

The media aims to impress the audience. Chomsky and Herman (2012, p. 21-23) argue that the people have no power over the media. Media managers are decision-makers. The public only receives the content presented to them. Sexuality and violence are always at the forefront in media content. The desire to reach more viewers means more sexuality and violence will be broadcast. This situation does not only apply to TV



programs. Max Frankel, the former editor of the New York Times, stated that the more newspapers want to reach their internet audience, the more sex and violence there will be in the content. In mass reactions, the language of marginalization and hatred can reach more extreme. This is especially evident in audience rhetoric on social media.

People's reactions in social life are similar to those on social media. Freud (2018, p. 25-58) states that individuals in the community are "animations of the primitive herd." In other words, the individual wants to act together with the majority in order to feel safe. Often, profound changes occur in an individual's mental state. Emotions prevent the mind from working efficiently. The thoughts of the community are embedded in the mind of the individual.

"Fatmagül'ün Suçu Ne? (What is Fatmagül's Fault?) Series

The series was broadcast on Kanal D (Channel D) between 2010-2012. The main theme is about a woman named Fatmagül, who lives in a small town, being sexually abused by four men and forced to marry one of the aggressors, Kerim. Kerim, one of the main characters of the series, regrets what he did later on as he was drunk on the night of the event. Beren Saat plays Fatmagül in the series, and Engin Akyürek plays Kerim.

The novel "Fatmaül'ün Suçu Ne? (What is Fatmagül's Fault?)" was written by Vedat Türkali, has also been filmed in 1986 (www.beyazperde.com).

Research

The universe of the research is made up of all episodes of the series. In the TV series "Fatmagül'ün Suçu Ne" the fact that the main characters of the society are from different classes is important for the analysis of this series. Although 80 episodes of the series are suitable for the purpose of the study, the first 33 episodes, which include a lot of clashes, have been deemed valuable in terms of examining. In this context, purposeful sampling was used in the study.

The scenes in the research series were analyzed using the document analysis method.

"Document analysis" is one of the data collection models used in qualitative research. With the help of document analysis model, books, newspapers, photographs, memories, diaries, journals, videos can be examined (Kıral, 2020, p. 170). This model comes to the fore especially in studies with interpretative paradigm purposes. In document analysis, data selection comes to the fore rather than data collection. Accessing data has become much easier than before, especially thanks to the internet (Bowen, 2009, p. 29-31). Researchers can watch previously published or broadcast TV series on the internet at any time. The documents of this study have been accessed from Kanal D's website.



Language is emphasized in detail in document analysis. By examining language, thoughts and expressions are revealed. Consumption is as important as the production of documents. This situation makes the produced document more important. Again, the content of the document is never fixed and static (Prior, 2004, p. 76-91).

"Fatmagül'ün suçu ne?" All episodes of the series were followed and the study was limited to 33 episodes. The reason for this limitation is that the othering expressions in the sections excluded from the scope are similar to the statements in the 33 sections examined. In the research, in order to eliminate repetitive judgments in terms of discourse, similar expressions in the series were not included in the scope of the analysis, instead of this, dialogues with higher threshold status were included.

Before the study, the TV series with the highest ratings were determined and in accordance with the purposive sampling method, "Fatmagülün suçu ne?" The sequence was found suitable for research (Aziz, 2010, p. 55). In this sample type, the object or people to be selected must be selected in a way that can meet the purpose of the research. In order to reach the highest level of data in the purposeful sampling, the sample is expected to have the character to provide the theory of the research at the highest level. Research areas are chosen consciously to reach the main phenomenon (Guba and Lincoln, 1982, as cited in Başkale, 2016, p. 26).

Although the purposeful sampling technique has some limitations, it is used efficiently by researchers. Having good knowledge about the universe in purposeful sampling will affect the outcome (Berg and Lune, 2019, p. 67).

Purposeful sampling is basically the researcher takes a suitable unit for this purpose as a sample in order to reach the information that he thinks is appropriate for his purpose in the light of his own knowledge and value judgments. In this sample category, events or people are restricted in order to reach the necessary information (Maxwell, 1996, as cited in Taylan, 2015, p. 79).

Analysis of Various Scenes

Episode 2 (Time Period: 1.14.04- 1.14.36)

Erdoğan: The girl is a shepherd. She has no money.

Lawyer Münir: How do you know?

Vural: We've seen it before.

Münir (Lawyer): Oh, there is also a premeditation, right? You have set your eyes on her?

Erdoğan: There is no such thing. For God's sake, just give some money to her family and shut them up.



Münir (Lawyer): It's that easy!

Erdogan: I know it's not simple, but you can handle it.

Münir (Lawyer): How are you going to find the money? Are you going to ask Resat Yasaran for the hush money.

Erdogan: I will handle it. I will use the discretionary funds.

In this scene, Erdogan, one of the aggressors who abused Fatmagül is meeting his lawyer. He is insulting the people in the lower-income group by saying "Just give them some money and shut them up", assuming along with the other attackers that these people will ignore all kinds of abuse so long as they are getting the financial benefit. Lawyer Münir is shocked to see Erdogan believes it is just so simple to persuade people from lower-income.

Episode 2 (Time Period: 1.14.48 - 1.15.00)

Selim: Uncle (Lawyer) for God's sake, handle this job quietly. I'm begging you. I'll do anything you want for the rest of my life. Otherwise we are doomed. Well, it doesn't matter if we go to jail, but think about my father. Oh, for God's sake, save us.

Münir(Lawyer): Why didn't you think of him before your penis. Or your family? Why did you ruin your future lives, you scumbags?

Selim: For God's sake. You gotta save us.

Selim: The girl will be convinced if we give her money, go shut them up.

In this dialogue, Selim, one of the assailants who abused Fatmagül, tells his uncle, who is a lawyer, to do whatever it takes to avoid punishment. Selim, like his accomplice Erdogan, thinks Fatmagül will not file a criminal complaint as long as she receives some money. Thus, these criminals do not care about the victimization of Fatmagül, who is from the lower-income group, and think that they can solve all problems with money. Selim is able to ignore the victimization of others in order to lead his own prosperous life, and instead of taking responsibility for the incident, he will not hesitate to put more emotional pressure on an already victimized person.

Episode 3 (Time Period: 12.10-12.12)

Mukaddes (Fatmagül's Aunt): He must prove that he didn't rape her. Right? Or else, he must restore our honor by marrying Fatmagül.

Reşat Yaşaran: Rubbish!

Makbule: So it is.

Rıfat Yaşaran: What's going on?

Reşat Yaşaran: Nothing's going on. This woman is trying to extort money for some lie.



Makbule: I said what there is to be said. The rest is up to you. But don't waste time. It will be too late if Fatmagül starts to talk.

Reşat Yaşaran: Hang on. Hang on

Makbule: Speaking of the devil

Reşat Yaşaran: What did yo do? Is this woman telling the truth

Selim: No

Reşat Yaşaran: How do you know what she said?

In the dialogue, Fatmagül's aunt explicitly advises one of the aggressors, Selim, to marry Fatmagül in order to restore the family's honor. However, Selim's father Reşat Yaşaran yells "Rubbish!", implying she is not worthy of his son because of her social class, even though he knows his son committed the crime.

Episode 3 (Time Period: 1.05.37-1.06.32)

Münir (Lawyer): Who is going to look after you? Whom do you have that is powerful enough to protect you? Your aunt? Your poor brother? You are going down... (Talking to Fatmagül)

Fatmagül: I'm dead already.

Makbule: You're not dead. You are safe but you don't know it. That boy Kerim, he accepted to marry you.

Rahmi: Who is Kerim?

Münir (Lawyer): Fatmagül knows him already. They met at the engagement party. Kerim told me.

Makbule: Before you are more humuiliated we'll tie the knot.

In the dialogues, there are statements of a lawyer who is trying to cover up a crime of sexual abuse. Insisting Fatmagül not to file a legal complaint. He also threatens her claiming that otherwise she is going to face much worse situations. Fatmagül, an innocent young women who has been brutally abused by several men, is now being threatened with worse things to come as if what already happened was not terrible enough. Fatmagül's honor and dignity are completely ignored because she is a weak low-incomer.

Episode 7 (Time Period: 27.48 - 29.00)

Selim's Mother: My child destroyed the life of a young woman like a wild beast. My child did that. How many people's lives have been destroyed? Now everyone is walking around as if nothing had happened.

Münir (Lawyer): It is what it is, sister. What is done is done. Everyone is fine. with their life. The girl keeps it shut.

Selim's Mother: Don't say that Münir!



Münir: My dear sister, you do not know these people. If she was a decent girl, she wouldn't be talking about money. Once we put some money into their pockets, they all stopped complaining. Kerim also, Kerim just jumped on the situation. You cry because you think these people are ruined, on the contrary, their lives have been saved. They rushed to Istanbul and settle down. Now they will enjoy the money they've got from us.

Selim's mother feels guilty about what her son did. However, his brother Münir, who is a lawyer, trying to comfort his sister devaluates Fatmagül and his family by considering them as people who are willing to accept all kinds of abuse for financial gain. The lawyer evidently believes that people of lower-income are greedy and ready to do anything for money. He states that she should not feel bad about Fatmagül's family as they will enjoy Istanbul with the money they received from them. The devastation and despair Fatmagül experienced have never been taken into consideration and believed that financial benefit will overcome any emotional damage.

Episode 19 (Time Period: 16.25 -17.00)

Selim: Kerim's idiot wife made a phone call.

Reşat Yaşaran: Well?

Selim: She told her "most of the news in the newspapers are true, do not marry that man."

Reşat Yaşaran: I don't believe it, so this is the issue.

The Woman Selim Married to (Seda Güven: Character: Meltem): Please just stop the act. Fatmagül told me the truth. I know everything now.

Reşat Yaşaran: What do you think you know my daughter huh? What do you know? Some scum calls you to rip you off and break the peace and you believe what she told you.

In the dialogue, Selim's wealthy father, Reşat Yaşaran, tries to persuade his bride Meltem not to believe the accusations. He does this by insulting the low-income class using negative statements. By calling the victim a scum, he clearly reveals his negative and marginalizing attitude. On the other hand, with the phrase "to rip you off" people belonging to the lower income group are shown as dishonest and greedy.

Episode 19 (Time Period: 20.05-21.27)

Reşat Yaşaran: I am not telling you a story.

Meltem: If these people are that bad, why did you help Kerim?

Reşat Yaşaran: Look. Look, I'm trying to explain myself on such an absurd subject. Do not push it any more. Do not upset yourself or your family because of the disgrace of those little people. You shouldn't even communicate with such people.



.....

Reşat Yaşaran (Talking to Meltem): You lend credence to these people. If you hadn't been there, they would have kept quiet. Now that they've got you off guard, they keep blackmailing us. You brought us to this point. I get that, I get that, of course, every confused person makes mistakes, but this is too much. Please! If you don't think of us, think of your mom and dad. The social status of the two families does not deserve to be shaken by the scandals created by a peasant girl.

Selim's father Reşat marginalizes the people in the lower segment with his words. He characterizes these people as insignificant. He accuses his bride of causing discord between two important families because of a simple peasant girl. Reşat Yaşaran implies that people in the low-income group such as Fatmagül and the like are too insignificant to be causing issues in the lives of noble families like themselves.

Episode 19 (Time Period: 29.48-30.20)

Erdogan: Did you see the wild beauty? How her eyes are out on stalks, how she jumped after me...

Vural: I hated myself once again.

Erdogan: Look, don't get depressed again

Erdogan considers it quite normal pointing her femininity, even after their inhumane behavior towards Fatmagül. He does not seem to regret the crime he committed, and he does not consider it as a big issue when people from the lower class of society experience such problems because of the arbitrary behaviors of upper-class people. Erdogan belittles low-income people.

Episode 20 (Time Period: 1.00.29 - 1.02.00)

Reşat Yaşaran: Who were you before? Mustafa the fisherman. You were sailing on someone else's boat for days, and what? How much money were you making? Could you even afford to get married? what life did you have in that town. Your world was small.

.....

Reşat Yaşaran: What a life did you have in that town? Your world was small. As small as that town. As small as the money you earn. Wasn't it?

Marginalizing is not based solely based on income. From time to time, it is been carried out based on occupations (İnce & Yılmaz, 2020, s. 7040) Reşat clearly disparages Fatmagül's ex-fiancee, Mustafa, in the above dialogue. He humiliates Mustafa's humble life and job in the small town. He emphasizes that Mustafa was nothing before providing him good living conditions. A negative and derogatory expression is encountered in almost every sentence of Reşat in the dialogue. He expresses how worthless the lives and



occupations of people like Mustafa are by saying “Who were you before”, “as small as the town” and “as small as the money you earned”.

Episode 22 (Time Period: 1.06.22 - 1.06.30)

Erdogan: We gave him another task in logistics.

Selim: He was thinking so highly of himself as a driver (Talking about Mustafa). You did good.

Erdogan: I already hired him on a temporary basis but the wise man will be useful to us there

Reşat Yaşaran: I'm just learning this too.

Münir (Lawyer): He will arrange the order of the drivers and will do all the planning.

Selim: The drivers were already complaining about the old responsible.

Selim is pleased that Fatmagül's ex-fiancee Mustafa is removed from his job as a chauffeur in his company and transferred to the cargo section. He states that Mustafa was thinking so highly of himself in his previous job and it is good that he was dismissed from there. This shows that he believes a person who is not from the upper-class like himself has no right to feel good.

Episode 33 (Time Period: 10.40-10.57)

Reşat Yaşaran: (Talking to Meltem) If you do not cooperate with us, you will get played like a fiddle by those peasants. We all have to deal with those scum, including your father. But you strenghten their hand.

It is clearly seen in the dialogue that Reşat Yaşaran despises people from the low income group. This social segment is openly humiliated by expressions such as “peasants” and “scum”. He also refuses to allow Meltem (Bride) to communicate with these people and implies that they are definitely not on a par with them.

Evaluation of Analyzes

Dialogues containing violence and marginalization in the series are tabulated below (Table 1). Thus, it is revealed through which expressions verbal violence and marginalization is used.

Table 1: Othering and Verbal Violence Elements

Expressions in the Series	Violence and Elements of Othering Included in Expressions
Erdoğan: The girl is a shepherd. He has no money.	Understanding, trivialization, negation towards a profession.
Erdoğan: No such thing. For God's sake, go give money to your family and shut	look down on, Humiliation.



them up.	
Selim: The girl will be convinced with the money, go and shut them up.	Insulting, devaluing.
Mukaddes (Aunt of Fatmagül): Prove that you didn't rape. Is not it Or clean our honor. Marry with Fatmagül Reşat Yaşaran: No camel!	Scorn.
Münir(Avukat): Who will take care of you? Who can afford to protect you? Is your aunt? is your poor brother? Where do you fall(Tells Fatmagül)	Gender-based verbal violence.
Münir: My sister, you do not know these people. The girl would not say money - stamp if she was good. Be reasonable. When she put money in her pockets, both her family and the girl,they stopped her voice. Kerim also jumped on the situation. You cry because these people are ruined, but their lives have been saved. They rushed to Istanbul and settle down. Now they will enjoy with the money they get from us.	accuse with arrogance, devaluation, vulgarization.
Reşat Yaşaran: Look, I'm trying to express myself on such an absurd subject. Don't push it any more. Neither upset us nor your own family because of the disgrace of those little people. It is a mistake for you to even deal with them.	Humiliation, insult.
Reşat Yaşaran: (says to his bride Meltem)..... The social status of the two families does not deserve to be shaken by the scandals created by a peasant girl.	Insult and contempt on the peasantry.



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Reşat Yaşaran: Who were you before? Fisherman Mustafa. You were sailing on someone else's motorcycle for days, but what was happening. How much money were you making? Could you even afford enough money to get married?	Insult over profession, insult, humiliation towards people.
Reşat Yaşaran: how was your life in that town? Your world was small. It's as small as a town. It's as small as the money you earn. Is it a lie?	Insult over low income.
Reşat Yaşaran: (Talking with his bride Meltem) If you don't act with us, you will be a toy for those tiny people. We all deal with that filth, including your father, separately. You go and give strength to their hands	Scorn. Insult.

As it can be understood from the table above, it is understood that individuals with low income groups in the dialogues in the series are subjected to negative descriptions such as provincialism, inferiority, peasantry, greed. Prejudiced statements over poverty have found their way into the series. Poor people have also been shown to be morally vulnerable.

Conclusion

Unfortunately, there are verbal violence and marginalization problems in social life. Low-income people who are in a negative situation compared to the upper-income group may encounter such negative behaviors more.

Publications containing such negative attitudes and behaviors may cause insensitivity to this situation. Television series, in particular, are watched by millions of people and viewers of almost every social class and age. The reflection of the characters and social classes in the series creates various effects on the audience

The story of the TV series Fatmagül'ün Suçu Ne? (What is Fatmagül's Fault?) is about a crime committed against a female character who is in the socially unfavorable class. Verbal violence and marginalization over the character of Fatmagül also have a gender discrimination aspect. Although all people with low income groups are in an unfavorable position compared to wealthy people, especially women may be exposed to further marginalization since they are not as strong and equipped as men.

In some scenes of the series, it is seen that Fatmagül, who has been sexually assaulted, is also being humiliated from time to time by wealthy people who



committed this crime. Evidently they believe, a woman in the low income group will accept being subjected to such humiliations so long as she will receive some money, and she will even consider this an opportunity. In some of the dialogues in the series, Fatmagül is being considered as despicable and positioned as opportunistic. Furthermore, wealthy people go as far as blaming the victim, let alone admitting their crimes.

The lawyer in the series is trying to cover up the incident by applying psychological pressure to the victim Fatmagül. Fatmagül's sister-in-law acts in the same way as the lawyer and even sees this as an opportunity to earn money. Thus, it has been shown that people in the lower-income group are not in solidarity with each other. Power and money can be used as tools to ignore all problems.

In some scenes of the series, it is shown as if it is ok to cast a woman out of the society because she was sexually assaulted. She faces the risk of being complete exclusion if she does not comply with the social role the society has assigned to her. It is implied that a sexually abused woman cannot be considered being in the same level of the society as other women, but merely a sexual object. This raunch culture creating an image of "cheap woman" for the victim of abuse does not only punish the victim, it also awards and protects the abusers.

Although some rich characters in the series do not approve of the abuse of Fatmagül, but they are persuaded by the other wealthy family members. The mother of one of the rapists feels remorse. Her sister and the lawyer, on the other hand, calms her down by expressing that everyone is happy with their lives and that she should not be upset about anything. In addition, the lawyer thinks this is a great chance for Fatmagül and her family.

Evidently, some of the scenes and dialogues in the series marginalize and humiliate people living in rural areas. People living in the rural areas are devalued by expressions such as "scum", "peasants", "as small as the town". It is also stated that these people are greedy and will do anything for financial gains.

In some parts of the series, low-income people are depicted as not deserving to be happy or do things that make them feel good. It is stated that after experiencing the difficulties and the troubles of village life, they do not deserve to benefit from the blessings of city life like the rich. High-income people tend to think of some good things only for those who belong to the upper class.

Obviously, in some scenes and dialogues of Fatmagül's TV series, What is her crime? (What is Fatmagül's Fault?), Low-income people and those who are in poor social situations are exposed to verbal violence and marginalization. Rich people do this marginalization and humiliation both to people in their own class and to those who are not and disadvantaged. Being in a weak and unsuitable position in general leads to more



humiliation in the society. In the series, Fatmagül and other low-income people are subjected to oppressive behavior and injustice. In addition, it is seen that women are always less suitable than men in the society.

In some of the scenes and dialogues of the TV series Fatmagül'ün Suçu Ne? (What is Fatmagül's Fault?), low-income people and those who are in an unfavorable social status are exposed to verbal violence and marginalization. Rich people perpetuate this marginalization and humiliation both against people in their class and against those who are underprivileged and disadvantaged. Being in a weak and unsuitable position in general leads to more humiliation in society. In the series, Fatmagül and other low-income people are exposed to oppressive behaviors and injustices. Additionally, it is observed that women are always in a less favorable position than men in society.

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