# The Transformation of 'Youth' Through the Social Representations of Disobedience: A Critical Semiotic Overlook Towards Turkish TV Series

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## Abstract

The present study focuses on the construction of 'youth' and its social representations in Turkish television series. It discusses how Turkish TV series represent 'youth' and how they feature youth with specific significations. In other words, the study attempts to investigate how Turkish TV series construct youth and make a transformation of youth through certain signs. This process implies that through particular signs particular taken-for-granted ideas of society, therefore social representations, are constructed and transformed. In the present study, by pointing out the meaning-making processes in a Turkish television series, Güneşi Beklerken, I attempt to offer an interpretative and critical analysis and an understanding on the construction and transformation of 'youth' through the representation of disobedience. The study traverses Serge Moscovici's (1984, 1988, 2000, 2001) ideas on social representations and Roland Barthes's (1977) ideas on visual rhetoric and denotation-connotation dichotomy (1964). In this framework, I discuss how linguistic and socio-cultural codes that establish youth identity are replaced with new codes determining the meaning of 'youth' via its representations in television series.

**Keywords:** Youth, Social Representations, Signification, Visual Rhetoric, Disobedience.

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İNCELEME / ARAŞTIRMA

# İtaatsizliğin Toplumsal Gösterimleri Üzerinden 'Gençliğin' Dönüşümü: Türk Televizyon Dizilerine Eleştirel Göstergebilimsel Bir Bakış

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## Öz

Bu çalışma 'gençliğin' inşasına ve onun televizyon dizilerindeki toplumsal gösterimlerine odaklanmaktadır. Çalışma, Türk televizyon dizilerinde 'gençliğin' nasıl gösterildiğini ve belli anlamlamalarla nasıl özellikler ile yüklendiğini tartışır. inşasının hegemonik bir anlamlama sürecinin sonucu olduğunu kabul eder. Bir başka deyişle, çalışma belli başlı göstergeler üzerinden Türk televizyon dizilerinin gençliği nasıl inşa ettiğini ve gençliği nasıl dönüştürdüklerini incelemeye teşebbüs eder. Bu süreç belli başlı göstergeler ile toplumun kabul edilmiş düşüncelerinin, böylelikle de toplumsal gösterimlerinin yapılandırıldığını ve dönüştürüldüğünü gösterir. Bu çalışmada, bir Türk televizyon dizisindeki, Güneşi Beklerken, anlam yaratma süreçlerine değinerek itiatsizliğin gösterimi üzerinden 'gençliğin' inşası ve dönüşümüne dair bir yorumcu ve eleştirel çözümleme ve anlayış sunmayı amaçlamaktayım. Çalışmada Serge Moscovici's (1984, 1988, 2000, 2001) tarafından ortaya konulan toplumnsal gösterimler ve Roland Barthes'ın (1977) görsel retoriğe ve düz-anlam/ yan-anlam ikiliğine dair düşünceleri üzerinden geçilmektedir. Bu çerçevede, gençlik kimliğini ortaya koyan dilsel ve sosyo-kültürel kodların televizyon dizilerindeki gösterimler yolu ile 'gençliğin' anlamını belirleyen yeni kodlarla değiştirildiğini tartışmaktayım.

**Anahtar Kelimeler:** Gençlik, Toplumsal Gösterimler, Anlamlama, Görsel Retorik, İtaatsizlik.

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## The Transformation of 'Youth' Through the Social Representations of Disobedience: A Critical Semiotic Overlook Towards A Turkish Tv Series

The present study concentrates on 'youth' and its social representations in Turkish television series. Since TV representations of social affiliations are significant in the construction and transformation of societal elements, the study focuses on how Turkish TV series represent 'youth' and how they feature youth via specific significations. In other words, I attempt to investigate how Turkish TV series construct youth and make a transformation of youth through certain signs.

In the present study, I endeavour to offer an interpretative and critical analysis which is conducted in the interface of social representations and denotation-connotation dichotomy in semiotic systems. About social representations, I underline the processes of anchoring and objectification which are labelled as "two basic socio-cognitive communicative mechanisms that generate social representations" (Höijer, 2011, p. 7) and which "make something unfamiliar, or unfamiliarity itself, familiar" (Moscovici, 1984, p. 24). On semiotic analysis, I discuss the ideological aspects of semiotic mechanisms by dealing with denotation and connotation in terms of the dichotomy of signifier and signified.

The examined data come from a Turkish TV series on youth, *Güneşi Beklerken*. As a Turkish adaptation of a South Korean series, it had been on air between the dates of July 2, 2013 and July 27, 2014. It broadcasted in 54 episodes and themed the daily lives of the students of a high school. The extracts and scenes analysed were retrieved from the web page of the TV channel having the broadcast rights. The site is www.kanald.com/gunesibeklerken. In the extracts and scenes examined, the series characters construct their self-determination and powerful identities which make them to consider themselves as rightful of acting independently from their parents and teachers. This leads to their disobedience towards the directives and expectations of their parents, teachers and the society.

In the next section, I exhibit the semiotic aspects of TV series and some related concepts which help me to discuss the extracts from the TV series. Then, I present the theoretical framework of the analysis by delving into the Social Representation Theory. In the following section, I offer a qualitative analysis of some representative extracts and scenes showing how the young in the series are represented as powerful enough to resist and disobey the parental, institutional and societal authority. In the last section, I make a summary of my findings and discuss them in terms of their influences on the construction and transformation of youth in Turkey.

## TV Series as Semiotic Systems

TV series have become more and more popular in contemporary societies. On TV screens we may encounter with television series in various genres and with different themes.

One of these themes is about young people and their lives, choices, expectations and problems. In these youth TV series, it is highly possible to witness the young's creating their identities which allow their autonomy by a resistance towards the societal norms. Evidently, these TV series do not follow and show excerpts from the real lives of real young people; they are deliberately produced in terms of film scripts and shots and both the characters and the events are fictitious. Despite this, TV series as media practices have a great part in the construction of the discourses which transform the meaning codes of youth.

In the era we live in, media practices do not just mirror the 'real' world but mould our perceptions of realities. They construct and reconstruct what the 'real' is (Bell, 1991; Chouliaraki, 2000; Cotter, 2001; Ensink, 2006; Fairclough, 1995a, 1995b, 1995c; Fowler, 1981, 1991; Thornborrow, 1999; Van Leeuwen, 2009, 1996; Wodak, 2009, 1999; Wodak and Meyer, 2001;). As Baudrillard (1985) claims, the 'real' is not that we directly contact and become to know. The 'real' as we consider is the reality constructed by the media. Thus, we watch fictions on TV screens and become a part of ever-changing realities emanating from screens to our everyday lives. This fictional universe replaces the 'real' in our minds and, in a broader sense, it changes our perception of reality, therefore our meaning schemes.

Media practices construct these realities with the help of signs. A sign, in its broadest definition, is an object, entity or phenomenon that represents something different from itself (Vardar, 2002, p.106). That is, what we call as a sign is an entity whose self-value is set aside and that embraces a new meaning and a semiotic value. Here, I consider the symbolic character of sign. This symbolic character leads to the symbolic value as well as the construction and reconstruction of signs. To exemplify, money as a piece of paper is not just a piece of paper and has a different value than other kinds of papers in our everyday lives. It has a symbolic meaning of a level of purchasing. Besides, that piece of paper may have many other meanings, for instance it may represent power.

Sign was introduced to modern times by the founder of modern linguistics, a Swiss linguist, Ferdinand de Saussure (1857-1913). Stemmed from the Ancient Greek 'semeion', sign as a modern term is studied in order to explain what language is and it is defined as a cognitive entity of a combination of a signifier and a signified by Saussure (1998, p. 111). Saussure (1998, p. 111) dominantly commented on linguistic signs which can be considered as a combination of a *concept* as a signified and a *sound-image* as a signifier. In this linguistic and symbolic process, any sign may take its meaning and value according to the other signs in a semiotic system (Saussure, 1998, p. 171). In other words, the meaning and value of a sign depend on the semiotic system that it belongs to.

According to Saussure (1998), language is a system of signs and linguistics is the science of signs. This idea inspired many scholars studying signs whether in the form of verbal, audial and visual. In *Rhetoric of the Image*, Roland Barthes (1977) claimed that

photographs are composed of signs, therefore, he put forward the idea, photograph-as-a-system-of-signs. According to him, cinema, theatre, newspapers, advertising, photography, political language, as well as popular literature and architecture are particular semiological systems and they are 'great signifying units' (Pezzini, 2017, p. 353). Christian Metz (1974) also underlined different systems of signification and introduced film-as-a-system-of-signs. The rationale of Metz was on the idea that film is a kind of language and is structured like a language in a body of specific signifying procedures.

In this context, the present study features TV series as a system of signs which has its own signifying processes. Any casual object or character in everyday appearance or simple idea may have layered meanings in the semiotic system of series. This is not the case for TV series only, it is an idea which is acceptable for any sign in any semiotic system. Barthes (1972) discussed the idea in *Mythologies* by drawing attention to trivial aspects of everyday life, even the hairstyles of characters, can be loaded with meanings. These signs and meanings root in the everyday lives of people, so in social representations, but they also perpetuate and transform the common-sense constructs.

In the following section, I attempt to discuss some concepts which allow us to analyse TV series as a system of signs which makes up common-sense constructs and I also stress their constructive character which shapes the social-cognition of audience.

**Theoretical and Methodological Framework: Social Representation Theory and Semiotic Analysis**

Social representations encode the processes of meaning-making which are highly related with the common cognitions of the individuals, groups and society. First introduced by Serge Moscovici, the theory of social representations relies upon Durkheim's idea of 'collective representations' which leads us a common way of perceiving and evaluating social reality. Here, it is possible to see the bond between social representations and collective cognition which includes "common sense or thought systems of societies or groups of people" (Hoijer, 2011, p. 4). According to Moscovici, social representations "concern the contents of everyday thinking and the stock of ideas that give coherence to our religious beliefs, political ideas and the connections we create as spontaneously as we breathe" (1988, p. 214). Furthermore, with a more dynamic perspective, social representations "appear as a 'network' of ideas, metaphors and images, more or less loosely tied together" (Moscovici, 2000, p. 153).

More specifically, social representations denote a system of values, belief and ideas. What lies underneath here is that social representations determine the thoughts and acts of individuals, groups and even the whole society. It is important, however, to note that individuals and groups, therefore society, are the collective unities producing these social representations via their social encounters and communication. Thus, there is a paradoxal relationship between humans and social representations as it is the case for other social constructions such as language and discourse.

Since the main goal of the present analysis is to investigate how Turkish TV series construct and transform youth as a common sense, naturalise it and therefore generate a collective cognition, the basic understandings of Constructivist Paradigm is taken into consideration in the analysis. We may here discuss the dynamic, changeable and shaping character of the age we live in through an interpretivist point of view. Variability and plurality in social cognitions which are the results of the quick flow of information about the divergent ideas from traditional views cause modifications and transformations in social cognitions. As a result, new social representations grow. In this context, Moscovici (2007) highlights the power of media on the emergence of new representations. The present study also emphasises the constructive power of media, specifically TV series, on the collective thinking of society.

Moscovici's theory of social representations depends on two socio-cognitive mechanisms generated in social interaction via signification, therefore in meaning-making processes. On the one hand, there is anchoring which locates the unfamiliar into a familiar environment of previous social representations. On the other hand, we see objectivication which combines the unfamiliar with concrete ideas or objects so that we may conceptualise it in a more elaborate way.

In the present study, special attention is paid to the levels of anchoring, which are *naming*, *emotional anchoring*, *thematic anchoring*, *anchoring through antinomies* and *anchoring through metaphors*, and, a level of objectivication, *personification*. At the same time, in the analysis, the semiotic processes which lead to these levels are also taken into consideration. By doing so, the theoretical discussion on both the anchoring and objectivication processes are enriched and elaborated. Besides, a more interdisciplinary overlook and communicative-, linguistic- and discursive-oriented account of social representations are provided by the semiotic analysis. Thus, the present study offers a theoretical support for the Social Representations Theory (SRT) and introduces methodological implications for various social sciences dealing with different aspects of media.

The convergence between SRT and semiotics lies upon the idea of multiple and layered signification which can be best understood by the distinction between denotative and connotative meanings (Veltri, 2015). According to Veltri (2015, p. 236), concentrating on denotation and connotation also means to examine any type of sign whether linguistic or not. These concepts, denotation and connotation, are two terms which are formulated in several theories in semiotics, also in linguistics. Firstly introduced in linguistics, especially with the ideas of Saussure (1959), the terms moved to semiotics by the contributions of Louis Hjelmslev (1963). Hjelmslev (1963, pp. 116-119) proposed that a denotation is a relation between the expression, signifier in Saussure's terms, and the content, signified of a sign, and a connotation is a process between two signs.

Barthes (1964) redefined Hjelmslev's distinction of denotative and connotative meanings by putting emphasis on the ideological aspects of connotations. In his thoughts,

denotation can be understood as the literal meaning of a sign which is composed of a signifier and a signified (1964, p. 35). However, when this sign is promoted to the signifier to a secondary sign and signifies a new content, therefore a new signified, connotation emerges. Within communication, according to Barthes (1964, pp. 90-92), the distinction of denotation, first-order meaning, and connotation, second-order meaning is employed for conceptualising a third-order meaning which is presented as 'myth'. Myth gives some room for giving ideology in social interaction and communication (Barthes, 1972). As a summary, the set of the semiotic items constituting connotation results in 'rhetoric' while the set of connotative meanings constitutes 'ideology' (Veltri, 2015, p. 239). In the following analysis, when I discuss the social representations about youth, the denotative and connotative aspects of specific signs representing social cognitions are discussed. This leads us to a semiotic analysis; an analysis on signifiers and signifieds, therefore signs, and their layered and plural meanings. Through the discussions on the orders of meanings, the social representations and myths about youth are attempted to be presented. Such a theoretical framework and such methodological implications will offer an understanding about the social representations about 'youth' and its construction and transformation.

## The Analysis on the Social Representations About 'Youth'

In this section, I analyse some representative extracts from the TV series, *Güneşi Beklerken* where youth are constructed as powerful enough to resist and disobey the parental, institutional and societal authority and create their self-determination. In each of the socio-cognitive mechanisms of SRT, extracts and examples will be analysed in terms of their signifying aspects at the former step and discussed in terms of the social representations in the latter. In the analysis, I will endeavour to present the already existed social representations that are used to construct the meaning and features of youth as well as their potentials to change the meaning codes of the society about perceiving, thinking and evaluating youth.

### *Anchoring*

In the communication, new ideas are coined by some well-known social representations and gradually become more familiar. In short, this is a kind of anchoring process of the new ones with the old ones and it leads to the transformation of the old social representations with new ones. The following example (Appendix 1) comes from the first episode of the series and shows two of the most common ways of anchoring: naming and stereotyping. It is from a conversation of Zeynep, the main female character and her mother Demet. Zeynep hides on a tree and her mother tries to make her go down. They discuss about their moving from the small town they have been living since Zeynep is a baby to Istanbul. They move to the metropolis Istanbul for the education of Zeynep who is donated a scholarship in a famous and prestigious private high school. The change in their lives is for the sake of Zeynep but she resists to the decision of her mother. She rejects leaving

their town and dismisses her mother by slinging a stone. Her mother criticises her and warns her about her inappropriate act towards her mother. After all, Zeynep declares that she will stay in the town and will even live alone.



In this process, she also rejects to be a student of the private high school and naming the students of the school as 'con con' which is a nickname for the rich, disobedient and snobbish youth. The audience who are not familiar with it meet the nickname by incorporating their social knowledge about private school students. Here, an anchorage of social representations emerges through a naming process. She also featured her mother to be 'old' and that is why her mother cannot understand what she talks about. Here, she noted her mother with a stereotyping which brings in the idea that adults are incapable of understanding the young. She labels adults with negative characteristics and criticises them with this negative attribution. In such a case, stereotyping becomes related to identities in terms of inclusion and exclusion through discrimination, power and hegemony (Pickering, 2011). To put it in this frame, youth and adults are shown in juxtaposition; a young one is different from an older person and vice versa.

These processes, according to Moscovici (2000, p. 46), include the naming processes in a complex of specific words and situate the labelled characters, objects or phenomenon in the identity matric of a culture. These acts of naming are about "a more recognisable frame of references" (Hoijer, 2011, p. 8), therefore they are highly related with the meaning-making processes of a group or community. Besides, naming reinforces the object, person or phenomenon and endows it with new dimensions and qualities (Moscovici, 2000).

In this conversation, beside the naming and stereotyping processes, the disobedient acts and words of Zeynep is clearly presented in the series. She slings a stone to her mother. This is a sign of disobedience. The act denotes throwing a stone but connotes a reaction and rebellion against the decision, therefore the power of the mother. She apparently reacts and disobeys her mother by stating that she will not go to İstanbul, she will stay in the small town and will live alone. All these, signs and sets of signs are employed for the representation of youth through disobedience.

The second example (Appendix 2) is from the Episode 12 and shows how emotional anchoring occurs. In the scene, Zeynep and her mother Demet are in a discussion about who is Zeynep's lost father.

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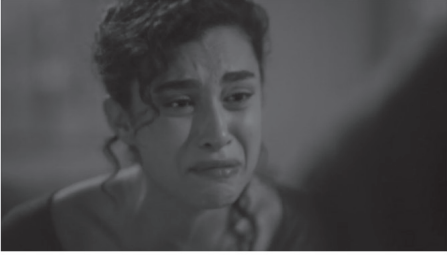
Demet, for many years, had raised her daughter with a consolation of her father. However, in Istanbul she finds the man that she has known as her father and learns that he is not her real father. As a result, she stands against her mother and questions her about the true father. But, Demet does not wish to unclose the truth and hides the man. This makes Zeynep crazy and in many different ways she shouts, rejects and at last threatens her mother about leaving home. Such acts are not acceptable acts of a daughter-mother relationship in Turkey. In Turkish society, youth are expected to behave in a more respectful manner. However, Zeynep's actions are highly aggressive, even rebellious. Such an unacceptable mood and unfamiliar actions are anchored with a very well-known social representation which is about being a fatherless child. In Turkish society, it has been accepted that raising a child without a father is a hard issue since the child needs both parents. Zeynep, as a fatherless child, is shown to suffer from such a burden. The present example illustrates the communicative process through which a new understanding about disobedient youth is rooted in some well-known emotions, in this case, sadness and agony. The audience may empathetically understand her disobedient reactions and meanwhile TV series naturalises youth disobedience.

Another anchoring mechanism is achieved through thematic aspects. Social representations are fastened to the concept of theme by Moscovici (2000, 2001). Themes are basic ideas in terms of general patterns of thinking and in Moscovici's (2000, p. 163) words "they have been created and remained preserved by society". Thematic anchoring is a familiarising process which is highly related to the concept of discourse. Discourse is something that is hard to be considered independent from language, communication, cognition and society (Van Dijk, 1997, 1998, 2000). In Teun van Dijk's point of view, discourse is strictly assigned to cognition and the collective thinking of society. Themes are identified through macrostructures which account for what the message or the text is about (Van Dijk, 1988, p. 13). In discourse analysis literature, themes are also

conceived as topoi and discussed in terms of argumentation (Reisigl and Wodak, 2001; Wodak, 2009, 1999). In short, themes are particular patterns of taken-for-granted ideas in a society. Taking social representations about the disobedience of youth in the series, the remarkable themes are the negligence of parents and the loneliness of youth. The following example shows how the theme of the negligence of parents takes place in the series. It comes from Episode 6 (Appendix 3) and is about an argument between Melis, a friend and half-sister of Zeynep, and her mother, Tülin. In the scene, Melis learns that her father is also Zeynep's true father and reacts against her mother by blaming her for being blind to her and her father and for considering her profession more than her family. Then, she shouts her mother as stating 'get off my back' and leaves home.

An example (Appendix 4) is for the other theme, the loneliness of youth, can be seen in the same episode. Kerem, a friend of Zeynep and the son of the owner of the private high school that Zeynep attends, disobeys his parents by claiming that they neglect him since the death of his elder brother, send him away and leave him alone. By Turkish society, the disobedience of youth is mostly assigned with these two themes; if a child is rebellious, the reason of it is mostly about either the negligence of the parents or the loneliness of the offspring. Here, I argue the reasons through in two themes. Yet, it is open to many other interpretations as well. To sum up, social representations about the disobedience of youth are presented on the screens through the take-for-granted ideas of Turkish people that if a young person disobeys to her/his parents, this may dominantly because of the negligence of parents and/or the loneliness feelings of the young one. As a result, the existence of these representations is reinforced and they open the way of new representations depending on these more accustomed ones.

Social representations are also related to the antinomies underlying oppositions and polarities. These oppositional distinctions become a source of social tension, problems and conflicts (Hoijer, 2011, p. 10). Continuing with examples from the series, antinomies such as youngsters/adults, children/parents and students/teachers may organise the discourse about youth disobedience in the series. The extracts discussed above may exemplify an antonomy of the young and the old, the youngsters and adults, and the children and parents. The story of the series are developed through the tensions, struggles and problems between these oppositional sides. In fact, there may be another polarity between the obedient youth and disobedient ones. Notwithstanding this polarity, every young main character in the series depicts a conflictual relationship between the adults, their parents and teachers. It is worth-noting here that disobedience is constructed on TV screens through the series by representing and re-shaping the cognition of Turkish society. By doing so, the meaning codes of youth are transformed into a more disobedient and self-determinant way.

As well as antinomies, social representations are incorporated with metaphors. Metaphors are approached as crucial parts of everyday language and interaction (Chilton and Lakoff, 1995; Chilton and Mihail, 1993; Kövecses, 2005; Lakoff and Johnson, 2003).

Metaphors express taken-for-granted ideas of society. In such an understanding, the conceptual mapping of metaphors matches to the conceptual mappings assigning social representations. For example, in the series, on the one hand, the main female character, Zeynep calls Kerem, the main male character, as kas hayvanı (muscle animal). This is a metaphor in its nature and encodes the ideas that the character has a well-built body but a weak understanding as an animal. This metaphor is a reflection of the ideas about the young men with muscles. On the other, Zeynep is named as Gölyazı elması (Gölyazı – a rural distinct in Bursa province – apple) which portrays Zeynep as 'köylü kızı' – a rural young girl –and as natural in her mood and different in her actions. This portrayal mirrors some of the ideas of urban Turkish people about young rural females. It also constructs an opposition between young rural and urban, and female and male people and legitimises the discrimination of a group in some extent. Besides, these linguistic devices transform the meaning codes of youth again and again.

## *Objectivication*

Objetivication is the mechanism of making unknown more concrete by attaching it with something concrete so that it can be more perceivable. Media is a very important domain which transforms more abstract ideas into more materialised entities. By using both verbal and non-verbal signs, the conceived ideas change into perceived physical world entities. Hoijer (2011, p. 12) explains this situation as in the media the original thoughts and the ideas are transformed into pictures. This reminds us the ideas of Barthes about visual rhetoric. Objectivication process is especially confronted with visual signs which can be understood via denotation and connotation. A connoted meaning is shown with a denoted one, an idea is objectified and accumulates an iconic quality. For example, in Episode 13, as a result of the anger of Zeynep towards her mother, she both leaves the home and dyes a part of her hair pink.

Dyed hair is forbidden in high schools in Turkey. That is why her teachers warn her about her style and actions. On the one hand, the pink hair denotes just pink hair, on the other, it connotes disobedience of Zeynep towards adults as a youngster, her mother as a daughter and her teachers as a student. The rebellious thoughts of Zeynep are objectified with the pink hair. Here, the presentation of pink hair in terms of its social representational load can be discussed its being unfamiliar to the adult world in Turkey when the TV series first broadcasted. That is, it introduced and naturalised an unfamiliar entity, pink hair, as well as its connotated meaning, youth disobedience.

The new or/and unfamiliar abstract entities can be shown not only by objects but also by persons. Any person can be perceived as the symbol of specific ideas as Karl Marx personifies Communism. Here, a person represents herself/himself but s/he can also stand for some ideas. For example, in the series, the main male character Kerem stands for himself as well as he personifies the loneliness of youth, problematic childhood and disobeying youth. He is the son of a rich family, the owner of the school, the chief leader of a school gang and the most problematic student of the school. Via his clothes, possessions, habits, behaviours and actions, he is shown as a symbol for indiscipline and disobedience.
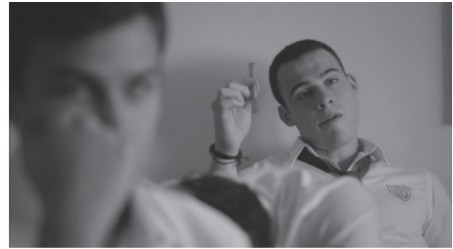
That is, Kerem denotationally shows his own self and, in broader terms, the disobedience of youth in connotational terms. It is prominent to note here that he does not only exist on TV screens. What is seen on televisions which is in fact not real comes into a reality, a simulation.As Baudrillard (1981) proposes it does not stay on the screens. People who watch the series continuously create new ideas posing the social representations shown on the screens. This means what is presented about Kerem becomes the meaning code of youth and youth disobedience in time. As a result, new ideas become to settle in the social cognition of the society and the old ideas are transformed into new ones through the representation of signs.

## Concluding Remarks

The present study has shown how a Turkish TV series, *Güneşi Beklerken*, represents 'youth' and how it features youth with specific significations. In other words, by an interpretative and critical point of view, it has presented how the Turkish TV series constructs youth and makes a transformation of youth through certain signs. Depending on the social representations of Turkish society about youth and some specific semiotic elements, in the present study I attempted to discuss the representation of young people in TV series. Through some extracts and general examples from the Turkish TV series, *Güneşi Beklerken*, the processes of anchoring via naming and stereotyping, emotional bonds, well-known themes, antinomies and metaphors, and objectivication via personification have discussed.

In the extracts and scenes examined in the present study, the young people in the series construct their self-determination and powerful identities which allow them to consider themselves as rightful of acting independently from adults, their parents and teachers. This results in a transformation in the everyday collective understanding of youth and their actions in terms of disobedience towards the directives and expectations of their parents, teachers and the society.

The present analysis has brought the surface different mechanisms which mirror and build social representations of Turkish society in the TV series. The audience who receive the signs of the social representations about youth reconstruct their meaning schemes and social cognitions about the young, their behaviours and features and attribute them in the frame of the screen representations. The TV series construes a reality for audience through the simulations leading by the signs on television screens as it is proposed by Baudrillard. By doing this, it provides audience with simulations of reality and the fiction becomes to settle in the minds of the people. As a result, the meaning schemes of the audience are shaped by the simulations. Here, I claim that television series create a discriminatory discourse which stands on the tension between youth and adult, youth and parents, youth and teachers. The tension on television screens flows into the daily lives of audience and this leads to youth disobedience, therefore a tension in real life. I also claim that this tension which roots into the social cognition of audience is in the locus of a discrimination which shapes society through semiotic processes.

The linguistic and semiotic analysis of specific instances in the series has shown that social representations are brought to live through signs. Thus, a semiotic analysis reinforced the theoretical discussions of the above stated mechanisms of anchoring and objectivication. The study has endeavoured to put Social Representations Theory together with an analysis on semiotic mechanisms. This is one of the strengths of the study. Another strength of the study is its relating social representation to media studies, especially to the studied of TV series in Turkey. With the other studies (Aksel Yağcı, 2011; Kökpınar Kaya, 2017; Sezgin, 2007; Tunç, 2010; Ünür, 2015) investigating Turkish TV series from different perspectives, the present study takes its place in terms of its introducing a new perspective to the studies of TV series.

In spite of these strengths, one shortcoming of the study is that it lacks a discussion of power relations and ideology. The theoretical implications of the study can be elaborated with the notions of Critical Discourse Analysis which concentrates on "the ways discourse structures enact, confirm, legitimate, reproduce, or challenge relations of power and dominance in a society" (Van Dijk, 2001, p. 353). Notwithstanding this shortcoming, the present study is a valuable contribution not only to media studies, discourse analysis and semiotic analysis and but also to the studies on social representations.

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## Appendix 1

**Episode 1 (Part 1-05:35-07:12)**

Demet: Zeynep. Bak dilim damağıma yapıştı. Yorma beni hadi. Kız, çıkartma beni oraya ha. / Zeynep. Look at me. I got exhausted. Don't put me in a burden. Girl, don't make me climb up.

Zeynep: ((slings a stone))

Demet: Hi. Anneye! Kız taş olursun bak./ Hi. To a mother! Girl you'll become a stone.

Zeynep: Yaklaşma./ Don't step up.

Demet: Zeynep bak, paralarım seni./ Zeynep look out, I'd tear you up.

Zeynep: Yaklaşma buraya./ Don't come near here.

Demet: Kız otobüs kaçacak./ Girl the bus will depart.

Zeynep: Gelmeyeceğim ben./ I won't come.

Demet: Kız ne demek gelmeyeceğim!/Girl what does it mean I don't come?

Zeynep: Gelmeyeceğim işte./ I don't come already.

Demet: Kızım, toplandık. Taşınıyoruz. Gidiyoruz. Bitti artık. Hadi./ My girl, we packed up. We're moving. We're leaving. It's over. Come on.

Zeynep: Gel-me-ye-ce-ğim. I do-not come.

Demet: Zeynep'im, kuzum, inatçı domuzum benim. Bak ben de seviyorum buraları. Ben de özleyeceğim. Ama sen geleceğini düşün kızım. Sayer Koleji'nin adını bilmeyen, duymayan mı var? Orayı bitirince bak, var ya üniversite bursu hazır diyor Jale Teyze'n. Annecim ağaç tepesinde geçmez hayat. Hadi. Biz senin geleceğin için gidiyoruz İstanbul'a./ My Zeynep, my Chuck, my stubborn piggie. Look I love here, too. I'll miss, too. But think about your future my girl. Is there anybody who don't know, don't here the fame of Sayer College? Look when you graduated from there, imagine that university scholarship is ready, your Aunt Jale says. My dear, you can't spend your life on a tree. Come on. We're moving to İstanbul for your future.

Zeynep: Ben daha iyi bir gelecek istemiyorum. Ben bugünümü istiyorum. Ya tanıdığım herkes

burada. Arkadaşlarım, ablalarım, teyzelerim, herkes burada./ I don't want a better future. I want my today. My friends, elder sisters, aunts, everybody are here.

Demet: Kız iyi, orada da arkadaşların olacak./ Girl, well, you will have friends there, too.

Zeynep: İstemiyorum ben o conconları./ I don't want those snobs

Demet: Neyi?/ What?

Zeynep: Conconları./ Snobbs.

Demet: O ne demek kız?/ What does it mean girl?

Zeynep: Sen yaşlısın. Anlamazsın./ You're old. You cannot understand.

Demet: Bana bak Zeynep kızıyorum artık ama ha./ Look at me Zeynep I'm getting angry now ha.

Zeynep: Kızarsan kız ya. Çok meraklıysan sen git./ If you wish, get angry. If you're so willing, you go.

Demet: Sen ne yapacaksın? Tek başına mı yaşayacaksın?/ What will you do? Will you live alone?

Zeynep: Yaşarım tabi. Ne var! Korkacak değilim ya./ I'd live alone of course. What's the problem! I wouldn't get afraid ya.

Demet: Ee yetti ama. Sen inatsan ben de inadım. İster bir başına yaşa, ister on başına. Gidiyorum ben./ Ee its enough already. If you're stubborn, I'm stubborn too. If you'd live alone, if you'd live in a crowd.

Zeynep: Ben de kalıyorum./ I'd stay here.

Demet. Kal./ Stay then.


## Appendix 2

**Episode 12 (Part 3-20:06-20:56/Part 4-02:21-09:07)**

Zeynep: Anlat. Dinliyorum./ Tell me. I'm listening.

Demet: Anlatacak bir şey yok./ Nothing to tell.

Zeynep: Yok ya. Sen yıllardır beni kandırdın. Yıllardır bana yalan söyledin. Şimdi bana anlatacak bir şey yok mu diyorsun? Ya ben bugün yıllardır babam sandığım birine sarıldım. Hem de hayatımda hiç kimseye sarılmadığım gibi sarıldım. Sonra o bana ne dedi biliyor musun? Ben senin baban değilim dedi. Kendimi nasıl hissettim biliyor musun? Nasıl hissettim bir fikrin var mı? Anne bir fikrin var mı diyorum./ No no. You've deceived me for years. You've lied me for years. Now do you tell me nothing to tell? Ya today I hugged a man that I thought he were

my father. I hugged him in a way that I have never hugged anyone. do you know what did he say after me? he said ı'n not you father. do you know How I feel? Do you have any ideas how I felt? Mom I said do you have any ideas how I felt.

Demet: Yok. / I don't.

Zeynep: Yok tabi. Yok. Ya bir insan bunu nasıl yapar ya? Bir insan neden bu yalanı söyler? Öldüyse, öldü. Öldü mü diyorum sana. Hayır yaşıyor diyorsun. Ne o zaman benim babam? Hırsız mı benim babam? Katil mi benim babam? Nerede? Nerede benim babam? Hapishanede mi? Umurumda değil. Neredeyse nerede. Katil mi? Umurumda değil. Ben yine giderim hapishaneye. Ben yine sarılırım ona. Görüş günlerinde giderim. Kapısında yatarım. Ama söyle babam kim söyle. Anne söyle, benim babam kim?/ You don't. You don't. How does a person do such a thing? Why do a person tell such a lie? If he hd died, he died. I asked you whether he is dead. No he is alive you say. So what about my father? Is my father a thief? I don't care. I don't care where he is. Is he a murderer? I don't care? Anyway I'd go to the jail. I'd hug him. I'd visit him invisiting days. I'd sleep at the door. But tell me who my father is. Mom, tell me, who is my father?

…

Zeynep: Anne babam kim? Ya sen benimle dalga mı geçiyorsun ya! Sen beni beş yaşında falan mı sandın ha. Bunları anlatacaksın ben de peki tamam diyeceğim. Sormayacağım babamın kim olduğunu, öyle mi? Hah? Sana babam kim demeyeceğim öyle mi? Gerçekten böyle mi olacağını sandın? Gerçekten böyle mi bu konunun kapanacağını sandın?/ Mom, who is my father? Ya are you mocking me! Do you think I were five years old ha? You tell me this stuff and I'd just say ok, so? Hah? I don't ask who is my father, is it so? Really do you think so? Do you really think this subject would close in that way?

Demet: Zeynep lütfen./ Zeynep please.

Zeynep: Ne lütfen ya. Lütfen yok. Söyle, benim babam kim?/ What please ya. No excuses. tell me, who is my father?

Demet: Zeynep lütfen. Lütfen. Ya bu saatten sonra ne önemi var?/ Zeynep please. Please. Ya is it important already?

Zeynep: Ne demek ne önemi var? O benim babam. Babam diyorum sana. O benim babam diyorum ya./ What does it mean is it important? He is my father. I say you he is my father. He is my father I say you ya.

Demet: Zeynep./ Zeynep.

Zeynep: Tamam. Gitmiş. Aramamış. Bir daha sormamış. Gelmesin istemiyorum. Bir daha aramasın. Ama söyle. Ama söyle benim babam kim? Anne söyle. Bak yoksa./

Ok. he left apart. He didn't call us. He never asked about us. But tell me. But tell me who is my father? Mom tell me. Look otherwise.

Demet: Ne yoksa?/ What otherwise?

Zeynep: Yoksa beni kaybedersin. Otherwise you'd lose me.

Demet: Zeynep lütfen. Annem lütfen./ Zeynep please. Please my dear.

Zeynep Anne söyle. Söylemiyor musun?/ Mom tell me. Don't you tell me?

Demet: Zeynep./ Zeynep.

Zeynep: Anne söylemiyor musun?/ Mom don't you tell me?

Demet: Zeynep. Zeynep. Dur./ Zeynep. Zeynep. Stop.

Zeynep: Tamam anne. Sus tamam. Tamam sus. Tamam sus. Çekil. Çekil. ((leaves the house)).// Ok mom. Shut up Ok. Ok shut up. Ok shut up. Stand back. Stand back.


## Appendix 3

### Episode 6 (Part 1- 03:22-04:30)

Tülin: Melis? Melis? Kızım neredesin?/ Melis? Melis? Where are you my girl?

Melis: ((goes upstairs))

Tülin: Seni arıyorum kızım. Neyin var? Ne oldu? Ne yapıyordun aşağıda?/ I'm looking for you my girl. What's up? What happened? What were you doing downstairs?

Melis: Sana ne! Sana ne! Her şeyi bilmek zorunda mısın ha? / What to you! What to you! Do you need to know everything ha?

Tülin: Ne demek o şimdi? Ne yapıyordun aşağıda? Ne var elinde?/ What does it mean now? What were you doing downstairs? What do you hold in your hand?

Melis: Ya sana ne? Her şeyi bilmek zorunda mısın ha?/ Ya what to you? Do you need to know everything ha?

Tülin: Kendine gel. Ne biçim konuşuyorsun sen? Ne demek bu?/ Behave yourself. How do you speak to me? What does this mean?

Melis: Bugüne kadar hiçbir şey bilmeden yaşamışsın demek. Sen ancak galalara git. Görüşmelere git. Başka hiçbir halttan anladığın yok./ It means you had lived without anything since today. You just take part in galas. You'd go to meetings. You know nothing else.

Tülin: Terbiyesizleşme. Doğru konuş benimle. Buraya gel. Buraya gel Melis./ Don't be cheeky. Speak to me a good manner. Come here. Come here Melis.

Melis: Rahat bırak beni./ Get off my back.

Tülin: Melis buraya gel./ Melis come here.

Melis: ((leaves out))

## Appendix 4

**Episode 6 (Part 1- 02:24-03:23)**

Kerem: Gitmiyorum./ I wouldn't go.

Sevim: Boşuna kendini yorma. Biz kararımızı verdik./ Don't sweat it. We made a decision.

Kerem: Siz kimsiniz ya!/ Who are you!

Ahmet: Terbiyesizleşme./ Don't be cheeky.

Kerem: Hah. Hah. Baba sen burada mıydın? Hoş geldin./ Hah. Hah. Dad are you here?

Sevim: Kerem!/ Kerem!

Kerem: Ne!/ What!

Sevim: Kararımızı verdik biz. Bu tartışmaya açık bir karar da değil üstelik./ We made our decision. Besides it is not a decision open to argue.

Kerem: Gitmiyorum./ I wouldn't go.

Sevim: Sen ne zaman bu hale geldin ha? Ne zaman böyle canavarlaştın? Seni tanımakta zorlanıyorum artık./ When did you become like this ha? When did you become as a monster? I can't know you anymore.

Kerem: İşte klasik Sevim Sayer hareketi. Kerem sorun mu çıkardı. Görmezden gelelim. Kerem Daha büyük bir sorun mu çıkardı, hadi yolla gitsin. Sekiz yaşındaydım be ilk yolladığınızda. Sekiz yaşındaydım. Çocuktum. Beni yapayalnız bıraktınız orada. Ne oldu anne? İşine gelmedi değil mi? / Here you are classical acts of Sevim Sayer. If Kerem made a trouble. Let's ignore. If he made a bigger one, let's send him away. I was six when you first sent me away. I was eight. I was a child. You left me alone there. What happened mom? It didn't serve your book, did it?