



ARAŞTIRMA MAKALESİ | RESEARCH ARTICLE

REFLECTING ON THE LIQUID MODERN LOVE DYNAMICS IN THE TV SERIES 'AVRUPA YAKASI' FROM A BAUMANIAN SOCIOLOGICAL PERSPECTIVE

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**Abstract**

This study aims to explore the unique dimensions of social reality in domestic sitcoms, one of the fundamental dynamics of television narrative, from a Zygmunt Bauman sociological perspective. According to Bauman, causal relationships and proximities are inherent characteristics of human existence. At the core of love lies uncertainty. What makes love temporary is the ideal intention that it cannot exist without it. The ultimate goal of love for each individual is the happiness of its object. The perfect model of imitating love is not to love in order to acquire something one has not had before, to give up the richness of one's own life, security, and sense of integrity. All loves should be like this. In this study, the Turkish TV series "Avrupa Yakası," which was broadcast on ATV channel between 2004-2009, is examined. The series narrates the humorous story of the Sütçüoğlu family living in Nişantaşı and the employees of Avrupa Yakası. In this study, utilizing a sociological analysis method, the loves, emotional events, and gender relationships in the series are examined from Bauman's perspective. Problems such as temporary relationships among characters in

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the liquid modern life of the modern era, distancing couples, the depreciation of love, and the impermanence of emotions are analyzed and interpreted in light of Bauman's views on love. As a result, it has been observed that the series reflects the social and cultural dynamics of the phenomenon of love in society and likely tells the future direction of love in contemporary society.

**Keywords:** Zygmunt Bauman, Liquid Modern Loves, Avrupa Yakası

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## AVRUPA YAKASI DİZİSİNDE AKIŞKAN MODERN AŞKLARIN BAUMAN SOSYOLOJİSİ PERSPEKTİFİNDEN DÜŞÜNDÜRDÜKLERİ

### Öz

Bu çalışma, televizyon anlatısının temel dinamiklerinden birini oluşturan yerli durum komedilerinde sosyal gerçekliğin özgün boyutlarını Zygmunt Bauman sosyoloji perspektifinden ortaya koyma amacını taşımaktadır. Bauman'a göre nedensel ilişkiler, yakınlıklar veya akrabalıkların tümü insan varlığının özellikleridir. Aşkın özünde bir belirsizlik yatmaktadır. Sevgiyi geçici kılan şey, sevginin onsuz var olamayacağı ideal niyetindedir. Her bir özne için aşkın amacı, onun nesnesinin mutluluğudur. İnsanın sevgiyi taklit etmesinin mükemmel modeli şudur: Birini daha önce sahip olmadığı bir şeyi elde etmek için sevmemek, kişinin kendisine ait yaşamsal zenginliğinden, güvenlik duygusu ve bütünlük duygularından özgürce vazgeçmek. Bütün aşklar bu şekilde olmalıdır. Çalışmada "Avrupa Yakası" dizisi incelenmektedir. Avrupa Yakası, 2004 ila 2009 yılları arasında ATV kanalında yayınlanan sitcom türünde yerli televizyon dizisidir. Dizi Nişantaşı'nda yaşayan Sütçüoğlu ailesi ve Avrupa Yakası dergisi çalışanlarının komik öyküsünü anlatmaktadır. Sosyolojik analiz yönteminin kullanıldığı çalışmada dizide yaşanan aşklar, duygusal olaylar, kadın erkek ilişkileri Zygmunt Bauman'ın sosyolojisi perspektifinden ele alınmıştır. Modern çağın getirdiği modern akışkan yaşam ortamında karakterler arasında yaşanan geçici ilişkiler, çiftlerin birbirinden uzaklaşması, aşkların değersizleşmesi, duyguların kalıcı olamaması gibi problemler Bauman'ın aşkı açıkladığı görüşleri ile çözümlenmiş ve yorumlanmıştır. Sonuç olarak "Avrupa Yakası" dizisinin toplumda var olan aşk olgusunun sosyal ve kültürel dinamiklerini gösterdiği ve büyük olasılıkla da toplumun yaşanan modern aşklarda geleceği noktayı anlattığı görülmüştür.

**Anahtar Kelimeler:** Zygmunt Bauman, Akışkan Modern Aşk, Avrupa Yakası

### Introduction

In the era of liquid modernity, family structures are fragile (Bauman, 2009, p. 67), and Bauman criticizes liquid modernity as a rigid form of modernism. In fact, modernity is destructive as it fails to bring the expected welfare and optimistic atmosphere (Kaya, 2019, p. 1451). The most prominent characteristic of human relationships today is fragility. For this reason, Bauman describes contemporary loves as 'liquid' (Göka, 2013, p. 191). Love and death, the two fundamental characters of human life story, even though they may not have a plot or an ending, gather the majority of life's turmoil within themselves, demanding more thinking, writing, and reading than anything else (Bauman, 2009, p. 17).

Regarded as the pinnacle of postmodernity (1999) by Dennis Smith, Bauman expands the framework of sociological perspective, adapts postmodern philosophy to the field of sociology, and evaluates it in a sound theoretical structure by making generalizations to explain social phenomena, focusing directly on society rather than engaging in concept debates and methodology. Bauman (2014), whose works revolve around social issues and their solutions, deserves attention for his original style of reflecting culture in sociology (Blackshaw, 2016, p. 117) and the impact he has made in various disciplines (Ertoý & Yalçın, 2017, p. 184). Indeed, the great thinker, who was approaching his nineties, before leaving us, made it his duty to enlighten us about love and male-female relationships in his books, putting aside the impending death knocking on the door. The central problem he addresses about society is the collapse of the public individual. The ideology of privacy, which reduces political categories to psychological ones, is on the rise. On one hand, there is an increasing need and search for freedom, while on the other hand, there is a hunger for belonging; on one hand, there is the pain of loneliness, while on the other hand, there is the fear of dissolution within society (Göka, 2013, pp. 190-191).

Zygmunt Bauman is one of the most prolific social scientists of our time, contributing to the field of social sciences with his sociological analyses of modern societies. In his research, he strives to explain many interconnected yet seemingly independent areas that social sciences seek to elucidate but continue to be plagued by uncertainties. His works predominantly focus on modern and postmodern processes. He emphasizes that modernity has failed to deliver on its promises and that the current era can be perceived as postmodernity. However, he also argues that postmodernity is not fundamentally different from modernity and does not represent an entirely new period. For Bauman, the term 'post' implies following behind. Postmodernity is defined as a critique of modernity, its successor, and a completion of modernity. Bauman approaches the understanding of modernity and postmodernity from the perspective of everyday experiences, exhibiting an intimate and candid approach. This is one of the reasons why his sociological understanding is considered valuable and unique. Indeed, Bauman emphasizes that sociology does not aim to provide solutions to problems or adopt an authoritarian position from above. The primary task of sociology is to understand and interpret social changes and advancements. Thus, Bauman asserts that the true concern of sociology is 'understanding' (Tiryaki & Akca, 2022, p. 17).

According to Bauman, who encapsulates his own life experiences, tragedies, and the events he has encountered in his books (Yıldırım, 2022), causal relationships, intimacies, or kinships are all characteristics of human unity (Bauman, 2019, p. 18). Love, on the other hand, has no history of its own. Love is an event within the realm of human time, a separate event that is not dependent on other 'similar' events, and not causally bound. At the core of love lies an ambiguity, an aporia. What makes love temporary is the ideal intention that love cannot exist without it. The aim of love, for every subject, is the happiness of its object. However, the vision of happiness proposed as the horizon of love's endeavor should reject and hinder the first, existential compulsion and the second, pragmatic compulsion. The perfect model for human imitation of love is as follows: not loving someone to obtain something they did not previously possess, freely relinquishing one's own vital abundance, and feelings of security and integrity. All loves should be like this (Bauman, 1998, pp. 122-123). To love one's interlocutor unconditionally, to have no expectations, to be able to relinquish one's desires for the other person, and to identify and integrate oneself with them.

These are the missing elements in all human relationships, including love, in the context of Bauman's sociology of modern liquid life.

The sitcom *Avrupa Yakası*, which predominantly focuses on the theme of modern love, has been examined in this study. The series depicts the social relationships of employees working at a magazine in Istanbul's Nişantaşı district, highlighting their efforts to become more Europeanized (Bayramlı, 2023, p. 113). Although the main setting of the story revolves around a workplace, the series gives more emphasis to the employees' love relationships and emotional worlds rather than work-related issues. As a result, technical aspects are separated from emotional phenomena. The depicted loves in the series, which are characterized by a focus on emotional topics rather than performance, have been analyzed from a Baumanian perspective. Through sociological analysis, the transient nature and dissatisfaction of modern loves have been identified using the series as a reference point.

To conduct an analysis through the lens of Bauman necessitates understanding the ideas he expressed in his works (Körlü Topan & Savaş, 2022, p. 74). Therefore, in this study, Zygmunt Bauman's work "Liquid Love" (2009) has been utilized as the primary reference. The main characters in this work are human relationships, men, and women in the modern age. The book portrays the risks and anxieties of living together and separately in our liquid world, the state of "being in a relationship," the frailty of bonds between people, the feeling of insecurity, and the fundamentally changing nature of love. Additionally, the study draws from the work "Liquid Surveillance" (2013) authored by Zygmunt Bauman and David Lyon, as well as Bauman's book "Modernity and Ambivalence" (2003), which aims to stimulate the mind through thought-provoking questions and activate our moral stance and potential abilities.

## Method

Television series, while reflecting the universe of the study, constitutes the example of the domestic situational comedy "Avrupa Yakası". The reasons for choosing this sample as the subject of research include its ability to push the boundaries of the comedy genre, reaching a wide audience throughout its seasons (Çelenk, 2010, p. 84), and its potential for sociological investigation. "Avrupa Yakası" effectively and distinctly portrays the transition to modern life (Sözer, 2010, p. 5) and serves as an important series that narrates the story of modernity (Bauman, 2018, p. 13) through television.

In the series, which aired 190 episodes and encompasses a variety of meanings in terms of sociological thought and the development of social reality (Borlandi et al., 2011, p. 232), the phenomenon of love has been examined through a sociological analysis method that attempts to solve every social issue (Gezgin, 2015). The method is rooted in sociology, which initially aimed at knowledge production. This was one of the shared goals of Émile Durkheim, Vilfredo Pareto, or Max Weber. However, differences emerged from the beginning. Indeed, for some, sociology aimed to produce data, for others, to explain social events, and for some, to contribute to political decision-making. Finally, sociology envisioned examining its relationships with other related

disciplines such as anthropology, demography, economics, philosophy, or psychology, emphasizing the importance of methodological borrowings (Borlandi et al., 2011, p. 5).

The fundamental research problem of this discipline is to investigate social appearances, examine organized social behavior patterns, and explore how individuals are influenced by their social environments and respond to these influences by taking action (Marshall, 1999, p. 124). By utilizing the concepts of culture and cultural formation to explain social patterns, the sociological analysis frequently employed in professional circles (Scott, 2012) highlights its necessity and significance (Warde, 2016) (Barnes et al., 1996). Based on this, the characters experiencing the phenomenon of love in the series have been examined, and each character has been analyzed in a sociological context.

## Literature Review

The study titled "Yerli Durum Komedilerinde Sürdürülebilirlik Problemi: Avrupa Yakası Örneği" conducted by Zehra Çelenk in 2010 examines the issue of "sustainability" which has become one of the significant dilemmas in television programming in Turkey in recent years, within the framework of the local situational comedy Avrupa Yakası. The main assumption of the study is that the sustainability problem, largely a product of the "reliance on short-term trends" characteristics of the Turkish television environment, leads to a tendency towards fantasy rather than daily reality in situational comedies. This problem, which causes repetitions in episode topics, has resulted in mystical and fairy-tale-like elements gaining prominence in the narrative, outside the realm of everyday reality and the story world. This phenomenon has been tested through the analysis of the Avrupa Yakası situational comedy using the screenplay analysis method. Additionally, the efforts to localize situational comedies as a popular subgenre in Turkey have been evaluated within the context of the sustainability phenomenon. As a result of the study, it has been observed that the "absurd" element, which has challenging features in terms of the sustainability of comedy, has gained popularity in local comedy scenarios and has led to an escape from everyday reality into fantasy in productions that exhibit the characteristics of situational comedies.

The master's thesis titled "Gülmede Modern-Geleneksel Karşıtlığının Kullanımı: "Avrupa Yakası" Örneği" conducted by Sibel Çelik Sözer in 2010 examines the fundamental elements of comedy and humor, the modern-traditional contradiction in local situational comedies, the ways in which these contradictions are constructed, consumption habits, and character contrasts in the TV series "Avrupa Yakası." The study focuses on the emphasis on "individualism" and "diversity" as characteristics of the contemporary era and discusses categorizations such as "urban-traditional," "traditional-modern," "traditional-rural," "Eastern-Western," and "urban-rural" by considering the characters' education-cultural level, problem-solving approaches, and perception of life. The study is based on the idea that narrative texts in drama are built upon contradictions. Contrasts such as rich-poor, urban noble-peasant, educated-ignorant, clever-naive have been commonly used in the oldest narrative genres like tragedy and comedy. Similarly, in television

narrative texts, contrasts such as educated-ignorant, rural-urban, rich-poor, clever-naive are employed. Furthermore, the study aims to underline the concepts of "consumption" and "freedom" in the series. As a result, the study examining the general approaches and language use in interpersonal relationships concludes that the series portrays the impositions of contemporary urban life and urbanity, the changing social structure, and "character types" who struggle to recognize themselves and their identities by utilizing all elements of comedy within the framework of humor.

The study titled "Dizilerin Türk Diline Olumsuz Etkileri" conducted by Serpil Ayduttu in 2011 investigates television series in terms of language usage. The study examines the TV series *Avrupa Yakası*, which was broadcast on ATV channel, as well as *Türk Malı*, broadcast on Show TV, and *Geniş Aile*, broadcast on Kanal D. The study reveals that Western language patterns are used in these series and that centuries-old proverbs and idioms, which have remained unchanged over time, are distorted when portrayed on screen. It also identifies that viewers, especially young people and children, imitate these erroneous usages and incorporate them into their daily lives.

Furthermore, the study titled "Tarihten Sanata ve Turizme Bir Kültür Hazinesi: Gaffur'un Pijaması ve Sümerbank Basma Fabrikası Desenleri" conducted by Hulusi Doğan and Volkan Aktan in 2017 examines the popular pajamas worn by Gaffur, one of the characters in the series *Avrupa Yakası*. In 2023, Evren Bayramlı carried out a study titled "2001-2006 Yılları Arasında Türkiye'de Popüler Kitap ve Televizyon Dizisi Temalarının Yazılı, Sözlü ve Görsel Kültür Bağlamında Analizi," which analyzes the series in terms of oral, written, and visual culture. Gönül Demirtaş (2022), in her master's thesis titled "Durum Komedilerinde Set Dekorlarının Göstergebilimsel Yöntemle Analizi" examines and analyzes the series from the perspective of set design, props, and locations. Goncagül Budak, in her 2021 study titled "Toplumsal Eleştiri Olarak Mizah: Gülse Birsel'in *Avrupa Yakası* ve *Jet Sosyete* Dizi Örnekleri" investigates the relationship between criticism, laughter, and humor through sitcoms. These studies encountered in the literature demonstrate the richness of research potential in the series *Avrupa Yakası*. In this study, the concept of love was selected from the existing phenomena in the series and examined. The characters in the story, resembling Zygmunt Bauman's concept of liquid modern love, were analyzed in accordance with Bauman's views.

## Avrupa Yakası Sitcom



**Image 1.** Avrupa Yakası TV Series (Haber Global, 2021).

Avrupa Yakası, is a domestic television series of the sitcom genre that aired on ATV channel between 2004 and 2009. The series was produced by Sinan Çetin and written by Gülse Birsel. It had a total of 6 seasons, and different periods of the series were directed by Hakan Algül and Jale Atabey. The music for the series was composed by Cenk Durmazel and Cenk Sarkuş. The production company behind the series is Plato Film, which was established in 1986. The cast includes Gülse Birsel, Gazanfer Özcan, Hümeýra, Ata Demirer, Müşfik Kenter, Gönül Ülkü, Peker Açıkalin, Bülent Polat, Levent Üzümcü, Binnur Kaya, Ömür Arpacı, Rutkay Aziz, Suna Keskin, Hakan Yılmaz, Tolga Çevik, Bihter Özdemir, Şenay Gürler, Hasibe Eren, Hale Caneroğlu, Yavuz Seçkin, Evrim Akın, Vural Çelik, Sarp Apak, Veysel Diker, Engin Günaydın, and Yıldırım Öcek, among others. The series depicts the humorous stories of the Sütçüoğlu family living in Istanbul's Nişantaşı neighborhood and the employees of Avrupa Yakası magazine, along with their relatives.

The characters in the series are portrayed with their physiological and sociological dimensions (Bayramlı, 2023, p. 114). For example, one of the main characters in the series, has fallen in love with Aslı Cem and has dreamt of being together with her for a long time. This relationship went through marriage, then divorce, and in the final episode, they remarried (Sözer, 2010, p. 62). The Sütçüoğlu family, consisting of four members, is a family engaged in the profession of running a dessert shop from the past to the present. The children of the family, Volkan and Aslı, are siblings who have difficulty getting along and have different opinions on various matters. Despite Volkan's rough nature, Aslı has a softer temperament (Sülün, 2022). In the series, both the traditional family structure and the social bond among friends in the magazine office portray a Western lifestyle example. Cultural contrasts are highlighted, including rural-urban, traditional-modern, and upper-income-lower-income dichotomies (Demirtaş, 2022, p. 55).

During its broadcast, it was among the most watched productions and continues to be one of the favorite series among viewers today (Avrupa Yakası, 2023). The script of this sitcom is character-focused, which makes it more socially realistic (Öziş, 2017a). The portrait drawn by the series represents a family that is likely to be encountered in society. People try to make sense of themselves and others from the moment they are born, and this thinking creates representation systems (Umunc, 2022, p. 88). An authoritarian father, a submissive mother, an older brother who drifts from one place to another with a carefree attitude, and a young daughter struggling to prove her independence (Öziş, 2017b). Carrying traces of rural and oral culture (Bayramlı, 2023, p. 118), the series has given so much importance to its characters in daily life (Duygun, 2016) and its energy and chemistry have resonated with the audience, thus endearing the series. For these reasons, Avrupa Yakası has become a golden piece in Turkish comedy history and has become a phenomenon in its own category (Altıkok, 2018). It has become an unforgettable and timeless legend (Blabar, 2017). There are many factors that make each series special and memorable. The biggest success of the Avrupa Yakası series lies in creating unique characters rarely seen elsewhere (Öziş, 2017a). The edits created for the characters of the series, despite having ended a long time ago, still go viral on social media in the year 2023 (Çetin, 2023).

## Research Findings and Analysis

### Modern Liquid Love in 'Avrupa Yakası' Sitcom

Zygmunt Bauman, stating that the continuity and permanence of love relationships have been lost in the present day, used the term "liquid love" to describe the changing nature of love in this context. He reiterated the term "love" that represents the ancient immortal love belonging to the pre-modern world. While some thinkers refer to the historical process we are experiencing as postmodern, Bauman called it "liquid modern" (Çevirme, 2022, p. 26). In this part of the study, the love affairs experienced by the characters portrayed in a humorous style in the sitcom "Avrupa Yakası" are examined. In sitcoms, everyday stereotypes' typical and atypical features are exaggerated and portrayed on the screen, creating interesting and colorful characters. This situation and character construction are important elements for the continuity and watchability of the series (Sözer, 2010, p. 18). In sitcoms, topics related to social life such as confusion, clumsiness, and misunderstandings are the subject of humor. Cultural and class differences in romantic relationships or the hope of getting rich quickly are also addressed as comedic subjects (Bayramlı, 2023, p. 115).

One of the significant mechanisms in the examined series is love. Many characters experience life through love events. The foremost among them is the love story between Aslı, the daughter of the Sütçüoğlu family, and Cem. Aslı is a young woman who has reached the age of thirty. Especially her advancing age and being unmarried are highlighted in the series. Her mother, İffet, tries to marry her off, but Aslı does not like the candidates her mother presents. Tacettin, the son of a family friend, falls in love with Aslı and proposes to her. However, Aslı falls in love with Cem, a gentle gentleman and the new general manager of Avrupa Yakası magazine. Aslı's emotional state, influenced by her first sight of Cem, fits the description of "romantic possibilities" (Bauman, 2009,



p. 13) in a liquid modern living environment. Her feelings for Cem are not unrequited. Cem is also deeply affected by Aslı. Cem, like Aslı, is an intellectually educated person who studied in America. Aslı is attracted to the office's general manager, Cem, but there is a problem: Cem is engaged to someone he was previously in love with (Sülün, 2022). Tacettin, who mistakenly thinks he is engaged to Aslı due to his love for her, tells Cem, "I am Aslı's fiancé," which angers Cem, leading him to propose to his former girlfriend in America. When Cem's girlfriend Victoria comes to Turkey from America, jealousy ensues between her and Aslı.

In the first season of the series, consisting of 19 episodes, the turbulent courtship of Aslı and Cem is portrayed. Later, Tacettin and Cem come to ask for Aslı's hand in marriage. Aslı's father, Tahsin Bey, likes Cem more as a prospective son-in-law. Cem's charismatic and cultured demeanor is one of the main reasons for Aslı to have emotional feelings towards him. The approval of their relationship by her father and the fact that they can easily see each other and work together in the same office make their relationship more feasible. In Bauman's sociology, the world is a living space for everyone, and there can be multiple reasons for something to happen (Tiryaki & Akca, 2022, p. 18). The emotional relationship that begins between Aslı and Cem brings the Sütçüoğlu family and the Onaran family together.

In the series, the second man who enters Aslı's life is Osman. Osman appears in the social circle of the series as Aslı's boyfriend. Aslı meets Osman, Şahika's cousin with a macho attitude, and although her father does not approve of this situation, they start dating. The unforeseen consequence of sudden desire and the attempt to suppress it is, in Jarvie's words, "an emotional middle ground between the freedom of dating and the formality of a serious relationship. However, it also reminds us that if one of the partners remains determined to continue while the other seeks new adventures, 'formality' cannot save a 'serious relationship' from a difficult and painful ending" (Bauman, 2009, p. 27). Because, as Bauman emphasizes, modern society offers freedom reflexively and fluidly in every aspect (Günerigök, 2017, p. 229). In postmodern culture, this freedom creates new heroes and new victims (Ertoy & Yalçın, 2017, p. 188).

Entering into and exiting from these relationships, which resemble today's virtual companionships, is easy, unlike real relationships that are heavy and slow-moving. With the increasing prevalence of dating, a definite advantage of these relationships is the possibility of pressing the "Delete" button at any time (Bauman, 2009, pp. 13-14). Aslı's character has formed an emotional connection with both Cem and Osman, but it is not possible to call it true love. In fact, Ivan Klima tells us the following: "There are few things as close to each other as fulfilled love and death. Each manifestation of them is unique but at the same time definitive, having no tolerance for repetition, not responding to any call, and promising no delay. Each must stand 'alone' and it does. Each is born anew or again when it emerges from the darkness of non-being, without a past or future. Love, like death, starts anew each time, laying bare the futility of past designs and all future plans. Neither love nor death can be entered into twice; not even the river of Heraclitus is entered so rarely. Indeed, they are their own heads and tails" (Bauman, 2009, p. 17).

In the series, the character Osman has been shown to be involved with both Aslı and Meryem. Just as both Cem and Osman have entered Aslı's life, likewise a woman has entered Osman's life. However, Osman's relationships with both women do not reflect the states of love. Love is the desire to care for and protect the object of affection. Unlike the centripetal desire, it is a centrifugal force. It is the impulse to expand, to go beyond, to surrender completely to what is "completely there." Love is about incorporating the subject, engulfing it, and then assimilating it within the object; it is not the opposite as in the state of desire. Love strives to add to the world, and every addition is a vivid trace of the loving self; in love, the self is gradually placed in the world. The loving self develops by surrendering itself to the beloved object. Love is the survival of the self-otherness of the self in life. Therefore, protection implies hunger for nourishment, shelter, and harboring, but at the same time, it is the hunger for caressing, pampering, or the possessive deprivation of envy, surrounding, and confining. Love means to be at service, to be always ready, to be at command, but at the same time, it means taking ownership and assuming responsibility. Control through surrender; sacrifice that manifests in exaggeration (Bauman, 2009, p. 26). Osman's psychological state portrayed in the series resembles desire rather than love. While desire seeks to consume, love seeks to possess. The satisfaction of desire coincides with the destruction of its object, while love grows through its acquisitions and finds satisfaction in their durability. Although desire self-destructs, love persists on its own. Like desire, love is a threat to its object. Desire destroys its own object, in doing so, it destroys itself; love enslaves this object with a protective web it carefully weaves around it. Love captures and imprisons the defendant; it even attempts to arrest to protect the very prisoner. Desire and love serve different purposes. Love is a net cast upon infinity, while desire is a war game aimed at escaping the burdens of weaving. True to its nature, love strives to sustain desire, while desire seeks to escape the chains of love (Bauman, 2009, pp. 26-27). The concept of love stands out as a comedic element in the series. The theme of love, with characters oscillating in this regard, is seen throughout all seasons. For example, Sacit's management of the Zeynep-Sahika duo, Aslı's wavering between Osman and Cem (Öziş, 2017b), and so on.

Relationships in our world are like double-edged swords. They oscillate between beautiful dreams and nightmares, and it is uncertain when one will turn into the other. Most of the time, these two states, even though they exist on different levels of consciousness, coexist. Within the framework of liquid modern life, relationships may be the manifestation of the most vivid, unbearable, deeply felt, and widespread ambiguities. This situation explains why relationships have taken center stage and captured the attention of "commanded individuals" in the personal agendas of liquid modern individuals (Bauman, 2009, p. 9). In the series, the third male lover, Tacettin, is constructed through the character Aslı, and the fourth male is Gaffur. Gaffur, a character with a complex state of mind, appears with his striped pajamas and his love for Aslı (Duygun, 2016). Aslı becomes excited while reading the ambiguous letters sent by Gaffur. In the series, Aslı marries Cem but later separates from him. Aslı abandons Cem, with whom she had a romantic relationship, except for her love for Melek. While all these events take place in the series, entertainment and original humor have not been compromised (Öziş, 2017a). The series, which depicts social events, addresses the themes of separation and divorce in this episode. Initially, Cem, who was a phenomenon with his intellectual structure, is characterized as Aslı's ex-husband and pushed into the background. In domestic or foreign situation comedies where everyday life is

the subject, inevitably every situation comedy reflects the current events, problems, and changes of its era on the screen (Sözer, 2010, p. 41).

Living together as two people means sharing the boat, the dining table, and the bed. It means setting sail and sharing the joys and hardships of the journey. However, it does not mean crossing from one shore to another or changing solid bridges without a destination. The logbook of past adventures can be kept, but only superficial mentions are made of the route and the destination port. The fog covering the unknown, undiscovered opposite shore may disperse and disappear, the contours of a harbor may emerge, and a decision to drop anchor may be made, yet none of these are recorded in the navigation documents, nor is there such an intention (Bauman, 2009, p. 52). In the series, the reason for Aslı and Cem's divorce is not fully known. Their relationship was portrayed as colorful and exciting before marriage, but the enchantment of this relationship faded and vanished after they got married. This situation, which raises the belief that marriage can be an obstacle to love, is a common social reality in modern love. Interestingly, the couple reunites after having emotional connections with other people. Love can be experienced in this world, but it is very difficult for it to transform into a healthy and lasting relationship. The world beyond the island of love is filled with bewildering noise and visual chaos. The two dreamy lovers on the island of love are incapable of taming the world outside themselves; eventually, they will inevitably be powerless in the face of disagreements, incompatibilities, and differences of opinion, and the desire to escape and break free will arise after a while (Göka, 2013, p. 191). Indeed, the relationship between Aslı and Cem in the series portrays couples who fail to achieve lasting and true love. Their marriages, which failed to establish longevity, end in divorce. The allure of falling in love is as irresistible and powerful as the allure of running away. This deadly blow of love is most commonly observed in marriages within liquid modernity (Kara, 2013, p. 30). Even if they were to reunite, the stability after separation is doubtful.

Aslı's brother, Volkan, has fallen in love with Selin Yerebakan, who comes to the magazine office as the boss's daughter. Volkan is a young man who couldn't finish university and is chasing fame. He works half-heartedly at his father's pudding shop. Selin, who is interested in Volkan, also tries to get closer to him along with Yaprak, who is also a magazine employee. Volkan's girlfriend Selin is an example of the "adorable fool" character type who often misunderstands events and facts in a way that leads to conflict (Çelenk, 2010, p. 94). "Oh my God, like seriously!" is a phrase frequently used by Selin, the "quirky girl," who has brought young girls wandering around Istanbul's Nişantaşı district and Bağdat Avenue to television screens (Altıok, 2018). Indeed, the strong connection between sitcom characters and the audience depends largely on the alignment of character motivation and viewer motivation (Çelenk, 2010, p. 94).

Volkan's indecisive love relationship between Yaprak and Selin has been portrayed in an emotional form in the series. Volkan has tried to choose between Selin and Yaprak but remains undecided. At another time, he meets with Şahika. According to Bauman (2009, p. 18), one cannot learn how to love. Love catches a person when the time comes, but when that will happen is never known. It catches a person unprepared whenever it comes. Volkan's indecisive attitude and his inability to know what he wants have led him to interact with many people. From Bauman's perspective, this is neither love nor affection, but merely an experience. In fact, in a path where

love does not exist, it is simply a waste of time. According to Bauman (2009, pp. 19-20), one can fall in love multiple times, and some take pride or complain like the other people they encounter in easily falling into love or losing it just as easily. Everyone has heard of these types of people who are "in love with love" or "wounded by love." There are many valid reasons to consider love and especially the state of "falling in love" as a recurring situation, almost inherently prone to repetition, and even inviting repeated attempts. However, in our era, there is a rapidly growing segment of people who label many experiences in their lives as love, cannot guarantee that the love they are currently experiencing will be their last, and believe they will experience love in the future. In the end, the romantic definition of love as "till death do us part" is definitely outdated; it has long exceeded its "expiration date" while the structures it once served and owed its strength to have been radically overturned. Nevertheless, the arrival of this concept's end inevitably means the simplification of the tests that an experience must pass to be called "love." Rather than elevating love to high standards, many people have lowered those standards; as a result, the range of experiences referred to as love has significantly expanded. Now, there is talk of momentary relationships under the codename "making love."

Volkan has made his choice and decided to marry Selin. However, due to unforeseen circumstances, he has abandoned this marriage. Furthermore, in the liquid modern environment, a new love has sparked between Volkan's former fling Yaprak and Selin's ex-boyfriend Kubilay. Yaprak, who is interested in art, vegetarian, and environmentally conscious, has married Kubilay Peynircioğlu, a shareholder of the magazine and a wealthy man. Later on, Volkan secretly marries Selin, the spoiled daughter of the magazine's owner. Situational comedies flirt with the absurd in terms of their capacity for intense exaggeration. They have a fast internal rhythm, and the characters are quite static; except for exceptions, they remain exactly the same throughout each season (Çelenk, 2010, pp. 91-93). These characters have struggled with marriage throughout the series. They either couldn't find the right person to marry or life circumstances didn't allow it. In some cases, work life has hindered marriage, while in others, family members have been obstacles. For example, it was Aslı's brother Volkan who prevented Aslı and Cem's relationship from progressing to marriage. Due to simple jealousy, this negative situation actually points to a social reality. Volkan gave Cem the nickname "Uzun" (Tall) because of his height and looked down upon him. Similar expressions such as "meymenetsiz" (ungrateful) and "kazulet" (rude, ugly, and huge) were used towards Aslı in the series. As a character, Aslı has generally been the target of mockery and teasing (Altıok, 2018). When Aslı and Cem wanted to meet, they had to hide from Volkan because, as an older brother, Volkan does not approve of this marriage.

After completing his military service and returning home, a love affair unfolds between Volkan and Şahika, the daughter of the magazine's partner. Şahika, in order to make herself appealing to Volkan, does everything she can, but this love quickly comes to an end. Later on, a relationship begins between Şahika and Sacit, Volkan's cousin who has returned from America to Turkey. Sacit is a swindler character who, like Volkan, seeks to get rich quick. He is unable to find happiness in his love relationships. This is due to his lack of honesty, his flexible and untrustworthy character that can bend in any direction. In this regard, Bauman (2009, p. 31) says the following: If you invest in a relationship, the primary benefit to expect is trust, in every sense of the term: trust that a helping hand will be extended in times of trouble, that someone will come

to your aid in your misfortunes, that someone will accompany you in your loneliness, that you will be rescued from your troubles, that you will find solace in defeat, and that you will receive applause in victory; but at the same time, it is also a reward that comes without delay after a need arises. However, know this: commitments made in the relationships you enter into are "meaningless in the long run." Of course, they are meaningless: Relationships, like others, are investments, but have you ever sworn loyalty to shares you bought from a stockbroker? Bauman then asks the following questions: Have you ever thought of promising to remain faithful in good times and bad, in sickness and in health, "till death do us part"? Have you promised not to even glance at the place where more important rewards beckon you, even if just out of the corner of your eye? Sacit met Şahika, the daughter of the Koçarslan family, who owns half of the shares of the Avrupa Yakası magazine. Initially, he didn't like Şahika, but his feelings changed over time. However, Sacit, like Volkan, finds himself torn between two women, Şahika and Zeynep.

Şahika, on the other hand, is a character known for her ego, shopaholic nature, sudden mood swings, constant desire to eat, refusal to share her belongings with anyone, and her tendency to order the entire menu at restaurants, among other negative traits. These characteristics have portrayed her as an unwanted, low, and negative (Bauman, 2003, p. 92) character. Şahika, who believes she can buy everything with her money and frequently emphasizes it, is the daughter of one of Istanbul's wealthiest families and a nouveau riche. She has typical expressions consisting of slang words such as "darling," "follow me," "I'll beat you with my money," "head of imbeciles," "trashy," and "I've deviated from my high-class woman image!" Her passions include deriving pleasure from new and different things, wearing brand-new clothes every morning, using the latest model items, unwrapping unopened packages, and listening to popular songs on the most popular radio station (Bauman, 2009, p. 11). Şahika, who fits the description of enjoying these pleasures, makes sure to buy all available sizes of a clothing item she likes from a store so that she doesn't see it on someone else. In sitcoms, individuals who look at society from a giant mirror like this are brought down to the ground floor and made fun of (Öziş, 2017b). Şahika, who couldn't find what she was looking for in her relationships, couldn't establish the right frequency for happiness with either Volkan or Sacit. Şahika's excessive self-confidence due to her economic power put her at a disadvantage in romantic relationships. According to Bauman (2009, p. 23), if there is no humility, there is no love. When entering an unexplored, unmapped territory, this quality is demanded in large amounts and constantly renewed, and when love occurs between two or more people, they enter such a territory. When it comes to love, possession, power, fusion, and disappointment become the Four Horsemen of the Apocalypse. As seen, Bauman chooses practice over theory when trying to understand society and the individual. He focuses on the practical interaction between the individual and society. Because in Bauman's sociology, practice comes before theory. Sociological modern thought is built on the practical relationship between the individual and society (Tiryaki & Akca, 2022, p. 21). The dominant power, ego, and lack of respect in Şahika have disappointed her in her experiences of love. In Bauman's sociology, the starting point of encounters with the "Other" in the liquid modern world is realizing our responsibility towards humanity before ourselves (Bauman & Lyon, 2013, p. 18), and thinking of the other person before ourselves. The path to this lies in respect, humility, and empathy. Although Şahika is known by many people due to her social status, she has struggled to find a partner to share her life with. This search has drawn her into an even more stressful life. According to

Bauman, humans inherently feel the need for togetherness. In the modern era, this togetherness exists within and apart from social life. The process is not different from what was experienced in pre-modern and earlier periods. The content, form, and manner of interaction in social relationships have changed. The relationship between the individual and society has become even more tense (Aslan, 2022, p. 111).

Another relationship in the series that can be considered an example of modern liquid love is the one between Makbule Kiral, who comes from Gaziantep and moves into the neighboring apartment of the Sütçüoğlu family, and Burhan Altıntop. Makbule is the cousin of Aslı and Volkan. She is constantly busy with household chores and cooking, embodying the traditional housewife archetype. Makbule's moments of being in love, her love for Burhan, the dialogues between them, and the things she does for him (Duygun, 2016) stand out in the series. People long for friendship, connection, unity, and community. However, for some reason, their attention is focused on the satisfactions they hope to derive from these relationships, because they have not found these relationships entirely satisfying in reality; and when they do find them truly satisfying, they often consider the price they demand as excessive and unacceptable (Bauman, 2009, p. 9). Burhan seeks support from Makbule to deceive the jury members in a cooking program. Deception is among the most popular themes in sitcoms, regardless of the subject. This deception usually involves efforts to conceal the truth and delay the inevitable (Çelenk, 2010, pp. 94-95). Makbule, who is trying to experience the "friendly warmth" (Bauman, 2015, p. 70) that can only be offered by sincere individuals and couples in our complex and functionally divided society, harbors warm and genuine feelings towards Burhan, who fits the definition of an "unwanted but inextricable" relationship (Bauman, 2009, p. 13). Despite not loving Makbule, Burhan continues this relationship for his economic interests. Makbule is a woman who is used and deceived in this relationship. When one experiences love, they truly show tolerance and negligence towards everything else (Bauman, 2009, p. 17). In response to Makbule's negligence, Burhan is in a cunning position. It is a promise (even though it should sincerely desire truth) to learn the art of loving in a society that encourages "use-and-throw" type products, quick solutions, instant gratification, results that require no ongoing effort, infallible recipes, securing all risks, and guarantees of refunds, and to make the experience of "love" resemble other metals that are polished by highlighting all the features that seduce and entice, promising to eliminate desires, efforts, and labor from products (Bauman, 2009, p. 23).

Burhan Altıntop, who came to the magazine as the administrative manager from Tokat and settled on the lower floor of the Sütçüoğlu apartment, initially felt like a stranger but quickly made friends with the people around him. In the postmodern era, social order is constructed and maintained. However, unlike modernity, foreign individuals are not outside and do not need to be excluded. Instead, ways of living together with others are found. This situation demonstrates Bauman's postmodern personalities and gains prominence in their social identities. The disappearance of time and space boundaries with globalization reveals the coexistence of beings that must be experienced together. Moreover, considering the fact that life cannot be imagined otherwise, the postmodern version of "being together" emerges. Thus, pluralistic voices find ways to coexist (Kanbir, 2012, p. 3). Despite having personality traits that are not liked by those around him, Burhan has quickly interacted with his colleagues and the people in the building where he

lives. There is no other way for him to escape loneliness but to become like everyone else (Göka, 2013, p. 191). Burhan Altıntop, who is considered one of the important characters in the history of Turkish comedy series (Öziş, 2017a) and is among the funniest characters in the series (Karaduman, 2016), is also referred to as an anti-hero with unpredictable, stingy, cunning (Öziş, 2017b), sincere bargaining, and tactless behavior (Öziş, 2017a). Despite these mentioned negative traits, he managed to make Makbule fall in love with him.

Makbule, who symbolizes the Anatolian side of "Avrupa Yakası" with her flawed Turkish and spinster personality (Öziş, 2017a), married İzzet after her relationship with Burhan, but their marriage ended in divorce. The instant gratifications and pleasures of liquid modernity are related to Bauman's metaphor of "exclusion." Labeling or exclusion, although associated with poverty and unemployment, most often occurs when a woman loses interest in her husband and vice versa (Kara, 2013, p. 30). As an example of the unexpected becoming expected (Çelenk, 2010, p. 93), Makbule, who was a housewife in the series, enters the workforce. People are known for their tendency to break routines and blur the distinction between order and contingency. Without maintaining this distinction (in terms of acquiring useful habits), learning is inconceivable. Like generals renowned for repeating their victorious campaigns, those who insist on connecting their actions to their previous actions take the risk of suicide and their troubles do not end (Bauman, 2009, pp. 21-22). Later on, Makbule divorces İzzet and starts living in adjacent apartments with her former fling, Burhan. Ralph Waldo Emerson likened these short-term relationships to skating on thin ice: the chance of survival for someone skating on a thin layer of ice depends on their speed. When quality disappoints, "when commitments lack meaning" and relationships cease to be worthy of trust, the search for salvation turns to quantity, where chances of enduring relationships are few (Bauman, 2009, p. 14). Quantity can be seen as ending an existing relationship or marriage and entering into a new one. Rather than preserving what exists, it abandons quality and turns towards quantity. One of Bauman's observations is that the fluidity of life is a series of "fresh starts" that quickly compensate for bitter endings. A new relationship, a new interlocutor, a new message, a new nickname, a new recipient, that's all! However, this is nothing more than a cyclic consolation that lacks continuity and permanence from a technical standpoint but is socially and psychologically barren (Timur Demir, 2016, p. 522). Do people pursue stable relationships, as they claim when asked, or do they desire these relationships to be light and loose above all else, so that they can be easily discarded, like Richard Baxter's example of being "thrown away like a light cloak" (Bauman, 2009, p. 12), similar to transient riches?

In the third season of the series, a love affair begins between Tanrıverdi, who works as a tea boy in the magazine office, and Fatoş. Like the others, this love is far from the classical meaning. It consists of momentary and transient emotions. Prior to this, Fatoş, who narrates her relationships with men in the first season of the series, consisting of 19 episodes, is a person who closely follows fashion and is obsessed with her appearance and beauty. She is a character who appears not to age in the series, with her dominant presence at the table where she constantly sits and numerous love stories. These mentioned characteristics have depicted her as having a low character structure (Bauman, 2003, p. 92). The sudden abundance of "love experiences" and their seemingly easy accessibility can nourish and indeed do nourish the belief that love (falling in love, seeking love) is a learned skill, and mastery in this regard increases with the student's attempts

and continuity. It is even believed, and generally believed, that skills related to love increase with the number of experiences; the next love will be a more dazzling experience than the one currently experienced, but it will not make the heart beat as much or excite as much. However, this is also a new illusion... The knowledge of "love" as a series of love adventures is a type of knowledge that grows with increasing awareness of fragility and transience, consisting of vibrant, brief, and shocking adventures. The acquired skill is not one that provides happiness and permanence but rather assists in "ending quickly and starting again" (Bauman, 2009, pp. 20-21).

Fatoş's relationship with Tanrıverdi reflects the definition of "semi-independent couples" described by Bauman (2009, p. 11), who are neither married nor single, but can have a relationship at their disposal when they need it and discard it when they don't. Bauman (2000, s. 200) states that the West, where modern society was first born, is ahead of our country in this regard, and he says the following (2009, p. 80): "Parisians put more effort into this matter, and with greater skill. Swapping partners seems to be in favor in Paris; it is the most popular entertainment on everyone's lips. Swappers kill two birds with one stone. Firstly, they loosen the influence of marital bonds, accepting to make their consequences less significant and to make the ambiguity of expectations less disturbing. Secondly, they find partners who give them confidence to ward off the capricious and potentially provocative consequences of sexual encounters; the involved parties, because they are fully engaged in the affair and desire to prevent it from going beyond its limits, will certainly participate in this warding off. As everyone knows, changing partners, which is a strategy aimed at repelling the ghost of uncertainty abundant in sexual encounters, has a noticeable advantage over "relationships with no tomorrow" and other casual and temporary encounters. Protection against unwanted outcomes is the responsibility and concern of the other party, and even in the worst case, it is not an individual endeavor but a task shared by strong and loyal allies. The superiority of partner swapping over "extramarital" affairs is very obvious. None of the swappers are betrayed, their interests are not threatened, and according to Habermas and his ideal model of "undistorted communication," everyone is a participant. As is well known, a four-person relationship (or the more, the better...) is free from all the disasters and flaws suffered by a threesome. This new model of relationships, which Bauman tries to describe above, gives rise to new identity patterns. In our age, this situation is not static but dynamic, and it is reproduced in a reflective structure depending on time and space. Individuals and groups can develop themselves very comfortably through the sociological context they are in. This situation, where individuals no longer have a single form and nature, is a new reality adapted to the nature of the new society (Günerigök, 2017, p. 239).

While "relationship" or "partnership" should emphasize mutual attachment and a sense of closeness (Bauman, 2009, p. 13), the relationships depicted in the series are the opposite of that. Modern liquid rationality suggests lightweight garments and rejects steel casings. It views enduring attachments as oppressive and perceives them as dependencies that disable enduring attachment. This rationality does not recognize spatial or temporal commitment rights. Consumers' modern liquid rationality cannot validate them as necessary or beneficial. Bonds and attachments make human relationships "dirty" - just as they would dirty any consumption that assumes immediate gratification and immediate obsolescence in equal measure. Advocates of "dirty relationships" will have difficulty convincing the jury members and gaining their approval



(Bauman, 2009, pp. 74-75). The merging of bodies entails attachment. This binds the partners' future. Sexual intimacy in itself is transient: it is an episode in the partners' lives (Bauman, 2009, p. 79). According to Bauman, a society where aggression and sexual impulses are unleashed is heading towards disaster (Pekasil, 2013, p. 175). This is because the human species continues through sexual intercourse between women and men. The degeneration, rule-breaking, and promiscuity under the guise of freedom, as well as situations like transcendence and, in Bauman's words, partner swapping, threaten human future. Therefore, long-term commitment relationships, such as marriage, should be considered sacred without being entangled in modern or postmodern shackles (Bauman, 2009, p. 13). Attempts at "worldly transcendence" involve utilizing all the potential one possesses to enhance pleasure and sensory capacities, and making the body open to all experiences. In conclusion, all these experiences are attempts and efforts to dissolve the infinite within the finite, that is, within the body (Pekasil, 2013, p. 175).

In the sixth season of the series, Tahsin Bey's wife, İffet, goes to Bursa, while Dilber Hala (Aunt Dilber), who moves from Adana to Istanbul and settles in the Sütçüoğlu apartment building, starts getting closer to Tahsin Bey (Mr.Tahsin). Azim, played by Ata Demirer, who also portrays the character Volkan in the series, is seen as Dilber Hala's former lover from her youth, having tracked her down. Dilber Hala has expressed her desire to constantly call and meet with him over the phone. The relationship between Dursun and Nilay, Burhan losing interest in Makbule and running away, and other similar topics are among the love themes experienced within the context of insecurity in the series.

The precarious frailty of bonds between people, the sense of insecurity that inspires this situation, and the conflicting desires it provokes, which tighten some bonds while encouraging looseness in others (Bauman, 2009, p. 8), make today's modern world seem to have conspired against trust (Bauman, 2009, p. 130). Men and women, our contemporaries, have lost hope in relying on anything other than their brains and easily disposable emotions, longing for the security of an alliance they can trust in times of need, yearning for "forming relationships"... Yet, the state of "being in a relationship," let alone "forever," makes them hesitant. They fear the imposition of obligations and pressures, neither enduring nor feeling ready for such a thing. Moreover, they believe that it could seriously restrict the freedom they need to form relationships (Bauman, 2009, pp. 8-9).

In the series, which pushes the boundaries of situation comedy in terms of the multitude of characters and the portrayal of situations disapproved by society (Sözer, 2010, p. 28), one notable detail is that even if some characters can get married after their love games, they do not have children. Childless marriages have weakened the family atmosphere. The series does not depict a family with children, and male-female relationships are only portrayed within the triangle of love, adventure, and emotional companionship. When examining love, Bauman also emphasizes the importance of children in this regard. He points out that married couples are afraid of having children. According to him (2009, pp. 69-70), having children means balancing our own comfort and tranquility with the comfort and tranquility of another being who is weak and dependent. The autonomy of our own choices is at risk, and the danger reemerges year after year, day after day. The greatest horror is the possibility of becoming "enslaved." Having children means distorting

our professional ambitions, "sacrificing our careers," and professional success judges any sign of divided loyalty with a disapproving eye. What is even more painful is that having children means accepting this dependency that divides loyalty and investing in an endless and irrevocable attachment that does not contain any condition such as "until further notice"; it is a form of commitment that goes against the principles of modern liquid life and is usually avoided by most people in other aspects of their lives. Becoming aware of such attachment can manifest as a traumatic experience. Postpartum depression and postpartum marriage crises (or crises between partners) are, just like anorexia, bulimia, and a variety of allergies, particularly "liquid modern" diseases. The joys of being a parent are, so to speak, accompanied by the tortures of sacrifice and fears inspired by unknown dangers. The situation is resistant and troublesome: a serious and reliable calculation of profit and loss is beyond the grasp of prospective parents.

## Conclusion

The Avrupa Yakası series, which focuses on adventures, loves, and intrigues, has been analyzed from the perspective of Zygmunt Bauman. As a result of the study, it has been observed that the examined series conveys the societal changes to the audience through various character types. One of the most significant units of this change is the love experienced in society. Love is portrayed to the maximum extent in the series. Multiple love affairs take place among the same characters. The changing understanding of relationships, often characterized by falling in love multiple times, changing partners, and moving on to another person when one gets bored, are among the main storylines of the series. Within the scope of the study, the emotional relationships experienced between Makbule and Burhan, Şahika and Volkan, Aslı and Cem, Fatoş and Tanrıverdi, Volkan and Selin, Osman and Aslı can be considered as examples of the modern concept of liquid love proposed by Bauman. In these relationships, rapid progress, separation shortly after, temporary feelings, devaluation of love and affection, inability to establish lasting emotions, childlessness, and lack of a cohesive family structure have been identified as characteristic features.

At this point, male-female relationships are experienced on an uncertain ground. People are hesitant to establish an emotionally themed life and fear attachment to each other. Therefore, sustainability cannot be achieved in relationships. Both sides restrict their feelings for each other to a temporary period. It has become difficult to envision a future together. The desire to experience male-female companionship in the present moment and instantaneously has increased. The concepts of honesty, loyalty, commitment, respect, love, and loyalty required by a relationship are seen as burdens. Living in a relationship without commitment is perceived as easier. Similarly, ending a relationship without permanence is also easier. Therefore, a promising relationship does not provide comfort to individuals. The relationship should be short-lived so that there are no problems in moving on to another. There should be no feelings of acceptance and ownership so that the relationship does not cling to the couple. Lies and infidelity should be tolerated so that even in the slightest disagreement, one of the partners can leave the other.

In today's world, where human connections are weakened and communication is fragile, the modern individual actually forms transient and liquid bonds without real relationships, only to

remain disconnected after a while. The need for freedom and ownership within modern daily life is simultaneously in decline. Relationships oscillate between fantasy and nightmare, like a sharp blade. Disposal is often possible within these relationships. Furthermore, unlike committed traditional relationships, these relationships are suitable for fluid modern living.

Moreover, even in the context of love, couples are afraid of having children, despite getting married. Because having children means taking responsibility. Parenthood requires that. It implies taking a break from one's career, sacrificing time, giving up pleasures and sleep. In today's relationship model, which is unlike love, there is no place for children. Taking on a new obligation in a relationship where partners have not matured enough to overlook each other's negative traits or tolerate difficulties is seen as one of the challenging tasks. Therefore, modern relationships deprive themselves not only of experiencing the high emotional motivation of becoming parents but also of the unique joy of raising a child.

As a result of all these factors, male-female relationships are experiencing significant damage in today's society. Spouses no longer see each other as life partners. This companionship is mostly limited to viewing each other as sexual objects. In this situation, encountering the phenomenon of love in relationships becomes more difficult. One of the negative effects of this in society is the decrease in marriage rates and the increase in divorce rates. Casual relationships have become more appealing. Marriage is perceived as a difficult and exhausting process. The analyzed TV series "Avrupa Yakası" has been considered as a successful example in reflecting these negative developments in society. However, the lack of presenting solutions in the series has been interpreted as one of its shortcomings. In future studies, a different production that focuses on the positive aspects of family based on a comparison using the TV series "Avrupa Yakası" can be examined.

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