



Unfounded Religious Rituals in Television Series

Televizyon Dizilerinde Gerçek Dışı Dini Ritüeller

Mahmut KUTLU¹ 

ABSTRACT: This study aims to raise social awareness and consciousness in the context of religion. The “Camdaki Kız” series, which is examined among the series that reach millions on the screens, constitutes the sample of the study, and the unfounded religious rituals shown in the series constitute the problem of the study. While screens convey healthy information to the audience on the one hand, they can sometimes turn into a tool for conveying false information on the other. In this context, it can negatively affect and change the social, cultural and psychological attitudes of individuals. In our country, where media literacy is not at high levels in terms of society, it is among the possibilities that the audience perceives the erroneous religious content they see on the screen correctly and thus applies it in their own practices. In the study, the semiotic method and discourse analysis method, which are frequently used in qualitative research, were used together. With this design, the integrity of religion - ritual and the character relationship were tried to be analyzed. It was found that the first season of the examined television series was mostly associated with religious rituals. The events experienced between Nalan and Feride among the fictional characters constructed in the series and the dialogues in some scenes constitute examples of some incorrect rituals in terms of religion. The study draws attention to these mistakes and emphasizes the negative aspects of television productions.

Key Words: *Television, TV Series, Religious Ritual, Camdaki Kız, Media Literacy.*

¹ Assist. Prof. Dr., Niğde Ömer Halisdemir University
e-mail: kmahmut@ohu.edu.tr ORCID: 0000-0002-5047-4234

Atf/Citation: Kutlu, M. (2025). Unfounded Religious Rituals in Television Series. Intermedia International e-Journal, 12(22) 188-214. doi: 10.56133/intermedia.1614647.



Bu eser Creative Commons Atıf-GayriTicari-Türetilemez 4.0 Uluslararası Lisansı ile lisanslanmıştır.
This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License.

Öz: Bu çalışma dini bağlamda toplumsal bilinçlenme ve farkındalık amacı taşımaktadır. Ekranlardan milyonlara ulaşan diziler arasından incelenen “Camdaki Kız” dizisi çalışmanın örneklemi, dizide gösterilen çarpıtılmış dini ritüeller ise çalışmanın problemi oluşturmaktadır. Ekranlar bir yandan sağlıklı bilgiyi izleyiciye ulaştırırken diğer yandan kimi zaman yanlış bilgileri aktarma aracına da dönüşebilmektedir. Bu bağlamda bireylerin sosyal, kültürel ve psikolojik tutumlarını negatif yönde etkileyip değiştirebilmektedir. Medya okuryazarlığının toplumsal açıdan üst seviyelerde olmadığı ülkemizde izleyicinin ekranda gördüğü hatalı dini içerikleri doğru olarak algılaması ve bu şekilde kendi pratiklerinde uygulaması olasılıklar arasındadır. Çalışmada nitel araştırmalarda sıklıkla kullanılan göstergebilim yöntemi ve söylem analizi yöntemi birlikte kullanılmıştır. Bu tasarım ile din-ritüel bütünlüğü ve karakter ilişkisi çözümlenmeye çalışılmıştır. İncelenen televizyon dizisinin ilk sezonunun daha çok dini ritüeller ile ilişkilendirildiği bulgulanmıştır. Seride inşa edilen kurgusal karakterler arasında Nalan ile Feride arasında yaşanan olaylar ve bazı sahnelerde geçen diyaloglar dini açıdan bir takım yanlış ritüellere örnek teşkil etmektedir. Çalışma bu yanlışlıklara dikkat çekerek televizyon yapımlarının olumsuz yönüne vurgu yapmaktadır.

Anahtar Kelimeler: Televizyon, Dizi Film, Dini Ritüel, Camdaki Kız, Medya Okuryazarlığı.

INTRODUCTION

Since the 20th century, technologies such as television, radio, and cinema have brought people closer together, transforming the concepts of time and space into a different dimension. People who adopted these technologies have been able to communicate and interact with individuals from all parts of the world (Laughey, 2010, pp. 28-29). Television, by combining motion, sound, color, and light, captured interest and became an indispensable part of human life by appealing to multiple senses (Büyükbaykal, 2007, p. 31). Among mass communication tools, television is the most frequently discussed, as its significance as a communication medium cannot be denied. Television, which has made significant quantitative and qualitative advancements, has gained an important position with its unique narrative style. It is accepted as a form of cultural expression in almost every society (Oğuz, 2000, p. 27). At times, television is also used as a tool to impose societal changes (Sucu, 2011, p. 125). In the modern age, social phenomena can be constructed in the eyes of the masses through a television series, as well as through newspapers or cinema. Through media, minds can be directed, and viewers may come to see their world through the lens of the media (Küçük & Koçak, 2021, pp. 692-693).

Turkish television series communicate with viewers through societal conventions, striving to sustain their attention (Karadaş, 2013). These series reflect the structural traces of the societies in which they are produced. Social, cultural, and ideological values are presented to the audience through the characters portrayed on-screen. As a result, these characters are perceived by viewers as representations of social life (Kutlu, 2023, p. 187). Despite their long durations, Turkish television series achieve high ratings. As one of the results of this situation, it is seen that TV series produce values for acculturation and socialization and convey these values to the masses. (Ak, 2022, p. 344).

In addition to positive developments, television series are also accused of constructing negative narratives. In their fictional worlds, negative schemas seep from the screen into daily life, becoming embedded in social cognition (Kaya, 2017, pp. 63-64). Both foreign and Turkish series include productions that may negatively influence viewers. Therefore, it is crucial to approach television series critically, particularly within the context of religion and value psychology (Kaya & Kimter, 2022, p. 389). As a matter of fact, the media, which is inherent in society and surrounds today's people and leaves no possibility of escape (Coker, 2011, p. 169), has an important position in daily life practices (Çelik, 2024, p. 36). Given their intimate involvement in daily practices, it is nearly impossible for individuals to escape the influence of media and live differently (Laughy, 2010, pp. 9-10). Religion's alignment with media, due to this proximity, cannot be overlooked (Trocholepczy, 2013, p. 183).

The overt or covert messages sent to the subconscious in local TV series can have an effect on the religious value perceptions of the individual and society. It is necessary to raise awareness in the context of becoming media literate in the viewers regarding the moral collapse experienced due to TV series (Kaya & Kimter, 2022, p. 387). Indeed, viewers can imitate and adopt the religious life understanding and rituals of the people they see in TV series (Çamdereli, 2018, p. 22). In sociological studies, the claim that mass media erodes religious values is frequently included (Stout & Buddenbaum, 2000, p. 117). Rituals, which are an inseparable part of social and cultural life, are important components of social integration. Rituals, which are characteristically collective, strengthen the collective consciousness of society by keeping the social environment together, ensuring and increasing solidarity. Thus, they connect the past to the present and the present to the future (Karaman, 2010, p. 227). Television, which produces image-based thought and perception, is one of the most important but most neglected social phenomena of our time. Its position, impact and long-term negative consequences deserve to be addressed (Esslin, 1991). Based on these points, television productions and especially series require examination in the context of reflecting the sacred.

The study examines the series "Camdaki Kız" from a religious perspective. Religious rituals depicted in some episodes of the series are the research subject of the study. The first nine episodes of the series were examined using the semiotics method and discourse analysis method. The findings were interpreted by referencing religious sources. As a result of the study, it was aimed to emphasize that the series, which was examined in terms of the relationship between media and religion, incorrectly reflects religious rituals.

1. Religious Rituals on Television

The media age has brought with it some challenges as well as positive developments. We face fears as well as educational and cultural opportunities (Hoover, 2021, p. 197).

One such risk is the portrayal of unfounded religious rituals in television series. In the digitalization process, religiosity has also met the screen, and with these opportunities, it has become inevitable to encounter displays with correct content on the one hand, and with incomplete or incorrect manifestations on the other. These rituals are often designed with information that is not quoted from religious sources or whose accuracy has not been confirmed. This situation can cause incorrect religious information to be perceived and spread correctly through screens (Kutlu, 2022, p. 24). Wrong behaviors that prevent happiness on an individual and social basis are conveyed to the audience as if it should be and within the theme of naturalness (Hökelekli, 2011).

According to the results of Gerbner's study on a similar subject, television has important nurturing roles. These reproduced realities are planted in the minds of individuals who watch television extensively, and the individual begins to believe in the facts constructed by the screen. In this position, television and the media can shape the attitudes and thoughts of the audience (Özer, 2021a). The theory reveals the contribution of watching television to people's perception of the world and conceptualization of social reality (Özer, 2021b, p. 593). Studies have shown that social instruments and social texts are linked to rituals, media, religious belief rules and political doctrines in the formation of "character". People prefer to perform these texts rather than read them (Sennett, 2005, p. 63). In the context of the media-religion relationship, it is seen that in some productions on television, series characters have problems in reflecting what is religious (Kutlu, 2023, p. 186). The real issue in media and television is how attention is organized (Sennett, 2009, p. 106). Again, in the context of television and religion, we see that most people in the US society are not familiar with religious issues, do not know what religion involves, and are unaware of the details of the principles of religious belief (Postman, 1994, p. 121).

In modern times, the tools that have been most distant from religion have been the means of communication. In this context, religion has become the blind spot of the media. Even if religious-themed programs transformed the structure of television at certain times, the mechanism that encodes television did not allow this for a long time. As a result, religion has transformed into mass culture with the language of television and has been lost in the flow of broadcasting (Şirin, 2021, p. 131). At this point, religion has become a part of popular culture, instrumentalized and ordinary in a media way (Çamdereli, 2018, p. 52). What is important is how television presents the world. Just as typography once determined the style in social areas such as politics or religion, today it is television that takes the reins (Postman, 1994, p. 107). In societies that consume media intensively, it is a common belief that religion is presented in the form of entertainment. In environments where media fetishism is in question, the features that give the religious a deep and sacred atmosphere have also been erased. When the media covers religion with its

multifaceted possibilities, there is no real ritual or spiritual tradition left. Whether or not the essences shown on television are preserved, they have been transformed into something other than their original state. The fundamental problem is not the inclusion of religion in television programs, but the intervention of television productions into the content of religion (Şirin, 2021, p. 132).

According to this view, also defended by Neil Postman (1994, p. 91), television is the command center of epistemology. Even the youngest children are not prevented from watching television. Even the worst poverty does not require giving up watching television. Even the highest education system cannot escape the determinism of television. Most importantly, no subject that concerns the public, such as news, politics, education, religion, science and sports, can remain outside the scope of television. To put it more clearly, the way society perceives and lives on these issues is completely shaped by the influence of television. Indeed, religion, like everything else on television, is presented as entertainment in a simple enough way and without any concern. This situation, which is the enemy of religious experience, is the weakness of the medium that operates. To explain, the medium provided by television has certain characteristic features that make real religious experience impossible. One of these features is related to the fact that the space where the television production is shown is not a way of sanctifying it. Television is by its nature distant from this spiritual space. Therefore, religious displays are in any case devoid of sanctity or incomplete. Our behavior in a religious temple must be in harmony with its otherworldly nature. However, this condition is usually not fulfilled if we are watching a television production with religious content. The activities in people's dining rooms, living rooms or kitchens remain the same whether a religious program, "The A-Team" or "Dallas" is shown on the television. People will still eat, talk to each other, in short, do everything they are accustomed to doing when the television is on. If the viewer is not under the influence of a mysterious and symbolic otherworldly feeling, then it does not seem possible to reach the state of mind required for a serious religious experience. Advertisements, promotional shots and various worldly images broadcast before or immediately after most religious programs demonstrate the main purpose of the screens, which is to promise uninterrupted entertainment. The idea of shifting to introspection becomes difficult when the television is on. The television screen always asks the viewer to entertain (pp. 132-135). The relationship between media and religion seems problematic. The media positions religious content, exploits it, does not contemplate, and is closed to thinking; it only touches and murmurs about the religious. It instrumentalizes it according to its needs (Çamdereli, 2018). When the carelessly prepared religious scenes in TV series are added to this situation, the religious rituals shown in this case can cause problems at the social level for the viewers.

2. Methodology

This study investigates unfounded religious rituals in TV series, using the example of the series *Camdaki Kız*. In this context, the first season, consisting of the first nine episodes, was examined. Semiotic analysis and discourse analysis were used together to identify and interpret the findings.

Semiotics, which Swiss linguist Saussure (1998) referred to as the indicators of social life and which Guiraud (2016, pp. 21–24) defined as a systematic approach aiming to reveal the context through images, metaphors, and indicators within a narrative, examines the relationships between indicators through tools that construct and transmit meaning. A prominent function of the indicator is to convey meanings through messages. This transmission function can include an object, a referent, an indicator, and thus, a communication tool, naturally involving a sender and a receiver. The same words and behaviors are repeated. The same stories are retold. Ultimately, this seemingly meaningless transmission and communication provide pleasure to the audience. Semiotics enables analyzing contemporary society, identity issues, and daily life through explanations related to the role of symbols (Gottdiener, 2005).

Discourse analysis, which has a very broad scope, was preferred alongside semiotics as it includes analyses and results based on different methods in different disciplines (Duman, 2018). The idea of discourse lies at the center of most of Michel Foucault's works (Adams, 2017). Discourse, connected to *parrêsia*—the “truth-telling” (*dire-vrai*) or “free speech” (*franc-parler*) (Larsen, 2014)—is one of the most commonly used terms in Foucault's studies, to the extent that discourse analysis has almost single-handedly formed an academic field with Foucault. Foucault adopted the term “discourse” to refer to a historically contingent social system that produces knowledge and meaning. He stated that the effect of discourse is evident, producing what he called practices that systematically construct the objects they discuss. Discourse, therefore, is a way of structuring global relationships through the collective resolution of discursive logic and its acceptance as a social phenomenon (Foucault, 2014). According to Foucault, one of the most important pioneers of the 20th-century theoretical revolution with his thoughts on power, knowledge, and discourse (Mills, 2023), the logic produced by discourse is related to the broader knowledge structure of the historical period in which it is lived. This analysis, which is based on examining language on the foundation of discourse (discourse analysis), is used as an effective method for analyzing language and linguistic products (Çakır, 2020). From these points, the ideological and metaphorical structures in the analyzed series were examined within the framework of semiotic and discourse analysis. The indicators and discourses associated with religion by Nalan's mother, Feride, were discussed in line with the research problem. Scenes, discourses and events with religious content in the series were selected and included in the analysis. In this regard, the religious

themes in the first, second, third, sixth, seventh, eighth and ninth chapters attracted attention.

The literature review revealed that directly related studies on the subject are quite limited. However, some of the encountered studies include: In 2022, Pınar Basmacı's study, "The Semiotic Analysis of Honor: The Case of *Camdaki Kız*," ("Namusun Göstergibilimsel Analizi: "Camdaki Kız" Örneği") examined the series in the context of gender stereotypes. The sample of the study was the first three episodes of the series, and a semiotic approach was used. The results obtained in the study showed that honor is discussed in relation to women and is equated with preserving virginity.

In the same year, Sibel Ak conducted the study "Content Analysis of *Camdaki Kız* in the Context of Schwartz Value Scale," ("Schwartz Değerler Ölçeği Bağlamında "Camdaki Kız" Dizisinin İçerik Analizi") which qualitatively analyzed the series based on the internationally recognized Schwartz Value Scale. The findings showed that the demographic characteristics of the characters in the series shared similar traits with universal values. The study aimed to determine which value the characters' traits corresponded to. According to the results, value concepts in the series came to the forefront as power, success, self-orientation, hedonism, stimulation, benevolence, and traditionalism.

The study titled "Comparative Analysis of Two Local Television Series in Terms of Religion and Values Psychology: (Examples of *Gönül Dağı* and *Yasak Elma*)" ("Yerli İki Televizyon Dizisinin Din ve Değerler Psikolojisi Açısından Karşılaştırılmalı Olarak İncelenmesi: (*Gönül Dağı* ve *Yasak Elma* Örnekleri)") conducted by Sare Kaya and Nurten Kimter in 2022 aimed to identify the moral values and anti-values in local television series and draw attention to the effects of overt or covert messages sent to the subconscious in this way on society's perceptions of religion and values. The study aimed to create media literacy and awareness in individuals based on values by revealing the contribution of television series to the moral erosion experienced in today's society. In this context, the local series *Yasak Elma* (Fox) and *Gönül Dağı* (TRT 1), which have high ratings, were addressed from the perspective of religion and values and examined comparatively. In the study, where the document review method was used in qualitative research, episodes 1 to 15 of the mentioned series were watched and content analyzes were made. As a result of the analysis conducted on 25 values in total with 13 values and 12 anti values, 795 values and 214 anti values were found in the TV series '*Gönül Dağı*', and 156 values and 588 anti values were found in the TV series '*Yasak Elma*'. As a result, it was found that anti values were dominant in the TV series *Yasak Elma*, while moral and human values were given more place in the TV series *Gönül Dağı*. The research tried to draw attention to the point that anti values in TV series can have negative effects on the audience.

The study "Analysis of False Religious Posts on Social Media" (Sosyal Medyada Hatalı Dini Paylaşımların Analizi) conducted by the author in 2022 is also important (Kutlu, 2022). Focusing on the perception and appearance of religious phenomena on social media, the study aimed to identify false posts that threaten individuals' religious rituals and questioned their compatibility with religious sources. In the study, the main problem of which is unfounded religious posts through media, Facebook platform, which has millions of users in Turkey, was selected as a sample. As a result of the study conducted with content analysis among qualitative research methods, it was seen that religious themed posts generally carry sacred discourses, but some of them were found to be unfounded or unfounded posts. This study similarly focuses on television productions and investigates the erroneous religious statements shown on the screens.

3. Camdaki Kız

The series is adapted from Gülseren Budayıcıoğlu's book *Camdaki Kız* (2019). Produced by OGM Pictures, the series' producer is Onur Güvenatam, and its director is Nadim Güç. The screenplay, written by Seda Altaylı Turgutlu and Yeşim Aslan, has Ebru Sakal as the executive producer and Tolga Çetin as the director of photography. The design and decor of the production were handled by Murat Güney, while the art direction was undertaken by Aylin Rahşan Telli. The series' music was composed by Fırat Yükselir. The cast includes Burcu Biricik and Feyyaz Şerifoğlu in the lead roles, alongside Cihangir Ceyhan, Devrim Yakut, Feri Baycu Güler, Enis Arıkan, Hamza Yazıcı, Merve Polat, Selma Ergeç, Nihal Menzil, Tamer Levent, and Tuğrul Tülek.

To briefly summarize the story: The main character, Nalan, is a young woman who wins the affection of those around her with her sincere demeanor and attracts attention with her beauty. As the only child of the İpekoğlu family, she was raised with great care. Nalan spent her childhood in wealth, graduated with honors from the best schools, and works as an architect for Koroğlu, one of Turkey's largest hotel chains. Suddenly, she finds herself on the verge of marriage to Sedat Koroğlu, the son of the company's owner. Throughout the series, Nalan and Sedat experience numerous events shaped by the secrets and habits they carry from their past (Kanal D, 2021). Nalan, who is both visible and able to see but has an isolated life and is in captivity, being in a glass cage is a metaphor for the life she lives (Basmacı, 2022, p. 38).

4. Analysis

The first episode depicts Nalan performing ablution. Her undergarments are boiled in a pot, hung on a line with the help of a wooden stick, and dried without direct contact. Feride and Hafize, who are bathing the child, wear raincoat-like plastic clothing to prevent water splashes. When the indicators are examined, it is the sin and mistake shown with the image of the girl performing ablution. They do not directly touch

Nalan, thinking that she is a sinner from birth (Besnard, Clement & Mehl, 1983; Boyce, 2016; Niebuhr, 1935; Robbins, 2004; Quinn, 2010). However, in Islam, there is a belief that man is sinless, innocent and pure from birth. The 4th verse of Surah Tin in the Quran, “We created man in the best form”, is proof of this. Contrary to what Christians believe, man is not born a sinner (Sezgin, 1988, pp. 244-245). While Islam makes man responsible, that is, responsible, it also entrusts him with the sacred trust (Kazıcı, 1978, p. 9).

In addition, in the first section, the feeling of protecting honor is associated with religious feelings. After the bath, Nalan is dressed in a corset that tightly wraps around her body and cannot be removed without external help. The corset, which is worn with prayers, is seen as a shield of protection from sin. Similar features of the corset and chastity belt are seen in the context of protecting women from sexual harassment. In this context, it is seen that the discourse produced with the action is again of Christian origin. This belt is a garment locking tool used to protect women from rape and similar sexual assaults and to preserve their virginity. It is historically seen in the Renaissance. It was used in the 15th century, especially during the Crusades, to prevent sexual acts. When knights left their cities and families behind and went to war, their wives used these belts to show their loyalty (Sarbay, 2003). The book in which the belt is explained in detail is the Western-sourced work *Bellifortis* by Konrad Kyeser von Eichstätt. Pictures of these belts found by Jonas E. Heyser in 1911 are archived on the Wayback Machine (Heyser, 2007). The corset, which covers all private parts, is a guarantee of protecting virginity (Basmacı, 2022, p. 39). In the series, prayers are said and the corset is worn as a virginity protector. After the last ropes are tied, the knot is burned with a match flame and sealed. According to Feride's understanding of faith, every young girl must wear this corset until she marries honorably. She should only take it off when she comes home in the evening. In addition, Nalan must perform ablution every morning when she wakes up. Even if she needs to go to the toilet outside, she will not be able to meet this need because the corset is sealed (locked). For this reason, she should not drink water until she returns home in order not to be stuck outside the house.

In Islam, protection is not through coercion and pressure, but in the form of advice in the most appropriate way for the physical and spiritual structure of a person. When the divine sentence in the 32nd verse of the Surah Al-Isra, “Do not approach adultery, for it is a disgraceful act, an evil path” is examined within the framework of the Quranic style and communication psychology, it is not directly expressed as a prohibition of “do not commit adultery” but as “do not approach adultery” (Divekçi, 2009, p. 163). Accordingly, it is reminded that it is necessary to avoid all kinds of environments such as verbal or non-verbal communication, home environment, friendship environment and technological environments (social media) that may lead a person to adultery (Irhamni, Nurhikmah & Malik, 2024, p. 49; Khairunisa, Hidayat &

Supriyanto 2024, p. 149). Ida Fitri Nabila (2024, p. 47), who conducted research on this subject, examined the meanings of the symbols in verse 32 of the Surah Isra from the perspective of Roland Barthes' mythology theory. In this verse, the actions approaching adultery were interpreted through Barthes' lens as *halvat* (being alone between men and women), wearing revealing clothes, nudity, pornographic images, listening to songs containing bad invitations, dancing and hugging in various ways that bring opportunities together between men and women in the digital space.

Feride did not forget her daughter Sema, who lost her life during childbirth, and in order not to experience the dramatic event that happened to her again, she physically and psychologically abused Nalan, who she showed to everyone as her daughter, but was actually her granddaughter (her daughter's daughter). The sin committed by Sema was placed on Nalan's shoulders, as in Christianity (Karaçam, 2015). Sema got pregnant from an affair she had out of wedlock, fell ill without her family knowing about it, and lost her life when she was taken to the hospital. Nalan, on the other hand, opened her eyes to life with Sema's dramatic death. The main theme of the film is focused on grandmother Feride's protection of Nalan from unmarried couples. Feride, who lost Sema, will not lose Nalan in the same way. For this cause, Feride will protect her at the cost of her life and will not hesitate to put any kind of pressure on her despite her husband Adil Bey². While doing this, she will use her religious sensitivity. If Nalan³ does not listen to Feride⁴, she will disown her and will not see her for the rest of her life. Thus, Feride will show the "do justice yourself" (Aydın, 2024) personality of the series that visualizes the cruel world syndrome, with the pressure that will reach the level of torture in order to protect Nalan (Ak, 2022, p. 347).

In the second part, which combines the abstract images in the flow of the narrative with the religious context, Nalan has to perform ablution after every bath. In addition, even though there is no religious responsibility when she sees Sedat in

² Adil İpekoğlu is a gentleman portrayed in the series by Şerif Erol. Ostensibly the girl's father, he is in reality her grandfather. This character, a retired governor, is an elderly gentleman who spends most of his time at home. Throughout his life, he has shown patience toward his wife's psychological obsessions and has tried to assist his daughter in many ways. Although his patience is occasionally tested by his wife's behavior, he consistently exhibits a cheerful, kind, and understanding father figure throughout the series.

³ Nalan Yılmaz is portrayed in the series by Burcu Biricik. She is a character who is exploited, introverted, shy, timid, and overly accountable for everything. She is the only child of retired governor Adil and retired literature teacher Feride. Nalan works as an architect for the Koroglu Company, one of Turkey's largest hotel chains. Her life is controlled by her mother (Kanal D, 2024). Although she did not experience poverty in her childhood or youth and later married into a wealthy family, she has never been truly happy. This is because she has never received love from her family (Budayıcıoğlu, 2019).

⁴ Feride İpekoğlu is portrayed in the series by Nur Sürer. She is the mother of the series' main character, Nalan. Feride is an authoritarian and obsessive individual. Although she is shown praying in many scenes, it becomes apparent throughout the series that she is not a devoutly religious person. Her obsessions and the prayers she performs are interconnected factors contributing to her negative personality. Strict, authoritarian, and often angry, Feride interferes in everything from her daughter's clothing to what she eats and drinks. She even tracks Nalan's commute to and from work using navigation.

her dreams, due to motherly pressure she has to wake up at night and perform ablution every time just because she sees a man.

In the third part, Feride woke Nalan up at one point during the night, forcibly took her to the bathroom and made her perform a full ablution (gusul). Although Nalan insisted that there was no need for her to take a bath, Feride asked if she had seen Sedat in her dream. According to Feride, seeing a man in a young girl's dream necessitates performing a full ablution. However, from a religious perspective, the condition that necessitates performing a full ablution is not only seeing the opposite sex⁵. The metaphor in which the shown is taken as evidence is personal opinions. Although Feride did not know what Nalan saw in her dream, she said that she should perform a full ablution. She also insisted that Nalan should repent with the ablution, even though there was no object, action or symbol indicating it.

Again, in the third episode, Kevser Hanım came to the İpekoğlu mansion. Kevser Hanım, who was shown as a religious scholar, handed Nalan a glass of water that had been read and said, "Drink, my daughter, this water will cleanse you and hopefully heal you." Later, the groom asked for a photograph and placed it on Nalan's knees and performed the procedures. Finally, he warned her not to remove the amulet he gave her outside, saying that if it was removed, all the procedures would be in vain. While all these were being staged, the series went back to the past and showed that the same procedure had been repeated years ago with visual metaphors. In the intervening images, Kevser Hanım poured water she had boiled with herbs into a basin and asked Nalan to sit in the hot water. When the relations between signs were examined through the elements that determine and convey meaning, little Nalan was both protected and purified from her mistakes with these rituals.

In the sixth episode, Nalan held hands with Sedat⁶ after meeting him. Feride, who saw her daughter's photograph on the internet, had the mixture Kevser Hanım suggested prepared to remove the sin from her sinful hands. Although Nalan apologized and tried to soften her mother, her mother did not believe her. "We put on an amulet so that your mind, brain and dreams would be cleansed, we thought we had cleaned your mind but now your hands and feet started to move," she said. In the construction of the discourse, Feride seems to act with religious rituals while trying to protect her daughter from possible evil, but the methods she uses do not have any compatibility with religious rituals. After applying the mud-like mixture to Nalan's

⁵ Ghusul, a specific type of purification, is the ritual washing performed to achieve spiritual cleanliness after certain states requiring purification, such as janabah (caused by ejaculation or sexual intercourse), menstruation, or postpartum bleeding. It involves washing the entire body, starting with the mouth and nose (Din İşleri Yüksek Kurulu, 2022).

⁶ Sedat Koroğlu is a character who shirks responsibility, lives off his father's wealth, and spends his time constantly partying and enjoying himself. According to his father, he is romantically involved with Cana, a woman old enough to be his aunt. His family is trying to "save" him by marrying him to Nalan (Kanal D, 2024).

hand, she covers her daughter's hand with a bandage. This bandage will remain on the girl's hand for two days and will not come into contact with air or water. In addition, another function of the bandage is to prevent her from forgetting her mother's warnings. This bandage, which is in the position shown so that the girl will not sin again, will take on the role of a reminder. Again, in the sixth episode, Feride Hanım went to her daughter Nalan's room at midnight, woke her up from her sleep, brought her to the bathroom and imprisoned her there. In the background of the discourse, Nalan will spend this night in the bathroom with the fear component and the sleeplessness component as a response to the mistakes she made during the day.

In the seventh episode of the series, Feride thinks that her daughter Nalan has committed a sin and imprisons her in the bathroom. The young girl who kisses the young man she will marry while she is leaving the kitchen after dinner is a huge mistake that cannot be compensated for in her mother's eyes. In this episode where the meaning is conveyed through punishment notifications, Feride forces her daughter to drink the water she prepared by mixing various herbs from the herbalist. Then, she requires Nalan to write "I repent for my sins" on blank papers 4444 times. Nalan will not be able to leave the place she is locked up in or go to her room until this number, which she strictly warns, is completed and counted and checked one by one. The writings that show are the reflection icons of the cleansing ritual. Later, she also puts the juice of a special mixture prepared from plants such as nettle on Nalan's lips. It did not end there, she said that Nalan should engrave this sentence in her brain and pray constantly in order to be cleansed from her sin. Nalan, who fell ill and was bedridden from the mixture she drank with difficulty, could only be purified from her sins by drinking this water and writing pages of repentance texts in her mother's eyes. As an example of the building blocks of religious discourse, the girl's mother brought paper and pen again on the second day and insisted that she write the same sentence 4444 times on blank pages in the same way while she was writhing in her sickbed. The young girl, whose mind was engraved that she had committed a sin through the ritual's transmission function, was psychologically plunged into depression. With this attitude, which was evaluated as physical and psychological violence through religious facts, Feride conveyed religious principles to millions of viewers in a unfounded way. In the scenes examined, the roof of the discourse was created by repeating the same words and similar behaviors, while unfounded religious rituals were shown with the transmission function of religious symbols.

At the same time, the fictional character Feride, who is associated with the society under the name of "trauma" (Bitmez, 2023, p. 55) and reflects one of the representations of violence in the media (Çelik, 2024, p. 35), muttered the following sentences to herself while preparing the water for confession: "Oh God, protect us from the evil of the devil's whispers, oh my Lord. Take the evil of the ego from inside us. Cleanse us inside and out. Cleanse our sins, oh my Lord." When Hafize asked, "Is

this from Ms. Kevser's recipes?" Feride said, "No, this is from my old recipes." She forced her daughter to drink the water with her own hand, saying, "The sins that have filled you cannot be cleaned in any other way, because the sin you have sunk into has also penetrated into you, this will cleanse it, drink quickly, repent for what the devil has put into your mind, the whispers that have entered you, the devil in your mind will be erased, otherwise you will be thrown away as someone's leftovers." According to Feride's belief, her daughter's body and soul were dirty, and this dirt could only be cleaned with the water of the plants. In the scenes where the influence of religious discourse was clearly felt, objects were systematically listed, water was first given to the girl, and then advice was put into sentences.

When we look at the subject of repentance in Islam, we see the following: Repentance means to turn back (to turn back), to turn towards good deeds that are worthy of praise, to abandon things that are condemned in religion and to turn back from mistakes. The condition of repentance is to feel regret and turn towards Allah (Topaloğlu, 2012, pp. 279-280), and to abandon all behaviors that will distance a person from Allah (Wensinck, 1936). Not to commit the sin again is considered important in terms of the benefit and perfection of repentance (Böke, 2012, p. 283). The act of repentance has been mentioned in detail in religious works, and remarkable explanations, comments, psychological analyses and evaluations have been made (Uludağ, 2012, p. 284). It has been observed that many principles of modern criminal law and Islamic criminal law have developed in harmony (Akşit, 2011). A person who is in a state of remorse first abandons the sin he has committed and tries with determination and effort not to commit it again. Scholars have listed the three conditions for repentance to be accepted by Allah as "feeling regret, abandoning the mistake and not repeating the wrong done from a religious perspective" (Topaloğlu, 2012, pp. 279-280). In religious literature, there are no Islamic conditions or recommendations such as boiling plants and drinking their water or writing repentance texts on papers as shown in the series. Nalan wrote "I repent" on papers, getting tired for days.

Not all religions accept repentance, which is included in Islamic terminology. For example, religions widespread in the geography of China and India aim to eliminate the consequences of the bad deed rather than repentance. Islam places importance on atonement, which is only one element of repentance, or compensation type behaviors. Islam accepts that the consequences of sin will be eliminated with repentance and places this ritual at the center of religious life. Religions of Indian and Chinese origin, on the other hand, give less place to religious practices aimed at repentance and prioritize individual salvation (Katar, 2012, p. 285). In essence, it is a fact that sin, which is seen in many religions and philosophical systems in mythology (Challaye, 1998; Michel, 1992), needs to be corrected in order to protect human purity (Albayrak, 2002, pp. 87-88).

According to the Confucianism belief of China, every sin committed has a punishment. The punishment to be suffered should be in this world, not after death or in the afterlife. Therefore, the person who commits a sin must suffer the punishment for his sin. One should fast and purify oneself in religion, and then make a sacrifice in return for one's sin (Budda, 1935, pp. 372-373). In the Shinto religious tradition, purification is the act of cleansing oneself from material and spiritual impurities before contact with the sacred. Purification has physical and psychological dimensions (Karataş, 2020, p. 1). In the Japanese religion Shintoism, sin is seen as contamination rather than a morality. For this reason, members of the Shinto faith seek a remedy for bad deeds in purification rituals and ceremonies. Before the ritual, white paper is taken from the temple and identity information is written on it. The paper is then applied to the body, and the paper is taken to the temple, believing that the sin is transferred to the paper. These papers are collected on a black table during the purification ceremony, thrown into the sea via a boat, and thus the purification from sin is completed (Katar, 2012, pp. 285-286). In Indian religions, sin occurs when a person distances himself from his own truth and essence. This distance plunges him into the world. In Hinduism and Buddhism, it causes a person to feel like a real being. Thus, the Cosmic order in Taoism is called Brahman in Hinduism. The salvation of humanity is related to comprehending Brahman. In each of the three triads of Jainism, Buddhism and Hinduism, sin is related to matter, therefore, the way to get rid of sin is through matter (Albayrak, 2002, p. 91).

In the religion of Islam, where the consciousness that only Allah (cc) forgives sins and accepts repentance, and the return to Him is made with sincere regret and with the heart (Gazali, 2016, pp. 9-10), one of the fundamental texts is the 53rd verse of the Surah Az-Zumar: "Allah (if He wills) forgives all sins; indeed, He is the Most Forgiving, the Most Merciful." (Kur'ân Meâli, 2019).

The situation is similar in religions until the time when the Prophet (pbuh) was sent. The area of worship was reduced to temples and religious figures such as priests. Those who wanted to worship could only pray and supplicate in places such as churches. The entire religion was under the control of the temple and the religious figure. In particular, there was a belief that a person was born carrying someone else's sin on his back and could not be saved from this, and that he would even have to carry this sin with him when he died. The following strict principles were in question regarding repentance: Sins are not easily forgiven, but if the soul of a person who caused pain and harmed his body is also tormented in other bodies, then his repentance is accepted (Karaçam, 2015). However, according to Islam, according to the 14th verse of the Surah An-Najm, "a person will only be recompensed for what he has done". Again, in the 18th verse of the Fatir Surah, it is stated that "no sinner shall bear the sin of another" (Karaman, 2012).

When looking at religions from the past to the present, sin has been evaluated as the violation of divine commands, the act against the sacred, and the disruption of order. However, they differ from each other in terms of the effect of sin on humans. In monotheistic religions such as Islam, Judaism and Christianity, the first sin was committed by the first human, Hz. Adam (It's not actually a sin, it's a minor sin). However, in Judaism, man, who was created perfectly and in the image of God, lost his place in heaven by committing sin. In Christianity, the sin committed by Hz. Adam affected not only himself but also humanity. According to this belief, with the sacrifice made by Christ, mankind was cleansed from the sin committed by the first human, Hz. Adam. Therefore, it is believed in Christianity that sins are cleansed. It is accepted that children are cleansed from sin with the baptism ceremony. The authority to forgive is thus taken from God and given to man. In later periods, sins are forgiven by confessing to priests. This method is the "confession" ritual in Christianity. The religion of Islam accepts that a person is not responsible for what another person does. It also requires that a person be of puberty and sane in order to be considered responsible. Each person is responsible only for the actions they take with their own free will and willingly (Sönmez, 2017, pp. 42-43). Thus, Islam, has revealed the most successful principles in ensuring individual and social happiness. In the series examined, Feride blamed Sema's sin on Nalan, just like the original sin that is transferred from the mother's womb to the baby during pregnancy, as in Christianity (Nee, 2006; Tural 2022, p. 101; Wiley, 2002; Rose, 2017, pp. 53-54; Stott, 2017). The baby born because of the original sin is dirty and sinful. She needs to be cleansed and saved from this situation (Şahin, 2020, p. 477). While Feride was making Nalan suffer, she silenced her conscience. Because every time she saw her as an object, Nalan tragically portrayed Sema. Indeed, Nalan deserved this pain and had to suffer. Even after the 7th episode of the series, in which the religious distortions described above were shown, was broadcast on television, it received 9.2 million views on social media via YouTube.

The 4444 prayer is known as "Salat-i Tefriciye"⁷ or "Salat-i Nariye" in religious literature. The content of the prayer is to send blessings and greetings to the Prophet (pbuh) (Diyanet Kurul, 2022) and to wish to attain relief through him. Its basis is the 56th verse of the Quranic chapter of the Ahzab, which means, "Allah and the angels

⁷ The Turkish recitation and meaning of "Salât-ı Tefriciye" are as follows:

Recitation: "Allahumme salli salâten kâmileten ve sellim selâmen tâmmen alâ seyyidina Muhammedinillezi tenhallü bihi'l 'ûkadu ve tenfericu bihi'l-kûrabu ve tukdâ bihi'l-havâicu ve tünâlû bihi'r-rağâibu ve hüsnu'l-havâtimi ve yûsteska'l-ğamâmu bi-vechihi'l-kerîm ve 'alâ âlihi ve sahbihi fi-küllü lemhatin ve nefesin bi-'adedi külli ma'lûmin lek." Meaning: "O Allah! We ask that You send perfect blessings and complete peace upon our master, Prophet Muhammad. Through his intercession and by his honor, knots are untied, troubles and calamities are removed, needs are fulfilled, desires and beautiful outcomes are achieved, and rain descends from the clouds... Bestow blessings and peace upon his family and companions as well! [Send these blessings] in every moment, every blink of an eye, every breath, and in numbers known only to You." (Tavaslı, 2020; Yeni Şafak, 2022).

send blessings upon that Prophet, O you who believe, send blessings and salutations upon him" (Karaman, 2012). According to Imam Qurtubi, one of the Islamic scholars, a person who wants a very important task to be solved or a difficult situation to be resolved can read the Salat-i Tefrîciye four thousand four hundred and forty-four (4444) times. Thus, if Allah wishes, He can fulfill that person's wish and open the doors of goodness and success for him (Nazillili, 1891, pp. 167-168). However, with the awareness that reading only a certain number of times is not a religious requirement, Salavats and prayers such as "Salat-i Münciye" and "Salat-i Tefrîciye" can be read at any time (Din İşleri Yüksek Kurulu, 2017). As a result, it is seen that the prayers read with the mentioned numbers are read for prayer purposes such as healing from illness, getting rid of grief and sorrow, emerging from distress and sadness to light, getting rid of injustice and oppression, reconciling quarrels or getting rid of debt (Tavaslı, 2020). It is not seen that these numbers are required to be read while repenting or have a function such as confession.

After all these events, Nalan was bathed by the maid of the house in order to clean her inside and out. While Feride was watching the moment of washing, she wanted the loofah to be rubbed hard on her body and irritated her skin, saying that otherwise the sin would not come out. In the thematic discourse of these scenes, the object was made to suffer through the system combined with power and knowledge. Hafize⁸ secretly brought dinner to the girl who was left hungry by her mother. After various tortures, Nalan filled the papers with repentance texts and her mother said, "Imagine the rest, what will happen if you become a slave to your desires again." In the eighth episode, Nalan fell ill with these events.

As a helpful example in the collective structure of the discursive logic in theological structure and in the analysis of the social fact ground, in the eighth episode, the mother of the Koroğlu family, Gülcihan Hanım⁹, went to an astrologer in order to get news about the future, worried about the marriage of Nalan and Sedat. The astrologer, who became famous with the title of Merkürçü Cihan, started by entering the information of the customers who came to him on the tablet in his hand. After entering the birth dates of his children, he told Gülcihan Hanım that there would be many disagreements in the household and warned that there could be problems within the family regarding property matters. This method of getting news about the future, which Rafet Bey¹⁰ saw as a money trap, was a scientific action for Gülcihan Hanım. In fact, Cihan Bey claims to make scientific explanations with this method. The logic produced by the discourse in these dialogues displays awareness in people with

⁸ Hafize is the character portrayed by Nihal Menzil. In the series, she is the girl's nanny and displays a caring, motherly approach. The authoritarian and strict demeanor of the lady of the house affects all family members and also suppresses Hafize. She cannot do anything without the lady's permission. She has dedicated her life to Nalan, and her greatest wish is for Nalan to have a happy marriage (Kanal D, 2024).

⁹ The mother of the Koroğlu family is willing to lie to her husband when necessary.

¹⁰ The authoritarian father of the Koroğlu family.

the privilege of receiving news. This behavior, in which TV series characters such as Döndü¹¹, the maid of the Koroğlu family, and Gülcihan Hanım ask for help from the stars, is explained in religious terms as follows: Astrology is an activity that deals with beliefs such as horoscopes and horoscopes among the public, and investigates the effects of the movements of celestial bodies on the future of a person. From a religious perspective, it is not correct to attribute metaphysical power to celestial bodies or stars. Islam has not approved the belief that stars and planets can have an effect that shapes human destiny. In fact, most astrological news or interpretations made today claim to give news about the future. However, the knowledge of the unseen belongs only to Allah. For this reason, the religion of Islam has not approved actions such as astrology, fortune telling, mediumship, divination, etc. It is natural that horoscopes are banned in this context. In this respect, astrology has been one of the pursuits that Islamic scholars do not approve of. Islam has not found it appropriate to consult with people who introduce themselves as astrologers and claim to give secret information, to approve what they say, and to act according to their guidance (Diyanet Haber, 2023). Taking into account a person's date of birth, making comments about fate based on the state of the sky at that date and the effects of the stars on a person is merely making predictions. Classifying people according to the time they were born and trying to provide information about the future has often not produced consistent results. Such pursuits are not considered religiously appropriate because they carry the intention of fortune-telling. With this approach, Islam has displayed a limiting attitude towards superstitions (Özketen, 2021, p. 581). Astrology (najum) is in a controversial position in terms of religion (Pugh, 1983, p. 131) and this attitude has shown itself in the point that even if it is in a current position in society, astrological views on the effect of zodiac signs on human character, conscious or unconscious (with or without will) actions do not have a religious and Quranic epistemological basis (Ağbal, 2012, p. 273).

The news given by Cihan Bey in the basis of language discourse are events that are likely to happen to every person. For example, the prediction of current family arguments and future problems are predictions that do not arouse suspicion and do not require evidence. Indeed, Gülcihan Hanım was not surprised by this news at first, saying that family disagreements were a routine in their home. Later, Gülcihan Hanım, who was frightened by Cihan Bey's Mercury retrograde, came home and made efforts to ensure that her son Sedat could get married within a week or two. Because, according to the news she received from Cihan Bey, if her son does not sign the marriage contract and get married within fifteen days, he will not be able to get married from now on. After this news, Gülcihan Hanım put her husband, daughter and other family members into a rush for the wedding, which she wanted to take place as soon as possible.

¹¹ The Koroglu family's kitchen worker.

In the ninth episode, Nalan is given a wedding bath. The maid of the house is told, "Let the girl do her ablution." The image suddenly goes back to the past, Feride is punishing her daughter by pouring cold water on her in the bathroom. At the same time, she is shouting and saying: Lying is a great sin, you will wear a corset, that corset is not only a corset but also fear through the representation shown. According to Feride, the equivalent of committing a sin by lying is to get cold and shiver by being exposed to cold water.

CONCLUSION

The TV series "Camdaki Kız" constitutes the sample of the study. The study is limited to examining the first nine episodes of the series. In the analysis of "Camdaki Kız" using discourse analysis and semiotic methods, it has been observed that many scenes of the series misrepresent religious symbols and discourses. In this context, the possibility of the series, which reaches millions of viewers, disrupting belief and action mechanisms on a societal scale must be considered. Given the shaping influence of television on viewers' characters and the fact that the audience of the series often consists of individuals from the middle socio-cultural class without critical awareness, it is believed that the religious attitudes of the characters in the series will have a negative impact on viewers' religious lives.

In the first series of the nine episodes, the frequent portrayal of religious scenes has exacerbated potential religious concerns. With each new episode, viewers are shown new or recurring wrong rituals. These symbols are characterized by the religious sensitivity of Feride, one of the central characters in the series. While Feride appears to be a religious person in the showing context, in the shown context, she practices unfounded religious rituals. Upon analyzing the discourse units of the series, it is seen that this character experiences identity issues and displays signs of anxiety disorders. Viewing the behaviors Feride exhibits in the name of religion and piety as individual signs is insufficient. In fact, after reaching the viewer through the screen, these singular portrayals elevate to societal positions. There is no mechanism in the series to warn Feride religiously. Her actions are criticized not religiously, but from a familial perspective. Although her husband, Mr. Adil, occasionally disagrees with her, and does not approve of her mistakes, he only views the events from a psychological standpoint and cannot intervene with her. Similarly, the household servant, Hafize, feels sorrow for the negative situations Nalan experiences but cannot warn Feride, the lady of the house.

By reaching millions, the series has left irreversible or difficult-to-correct religious attitudes due to its ideological and flawed metaphorical structure. For example, in the seventh episode, Feride, believing that her daughter Nalan has sinned, forces her to write "I repent from my sins" 4444 times. The pain of sinning traps the young girl in a psychological breakdown. Through this physical and symbolic violence

conveyed through religious concepts, Feride misrepresents a religious principle to millions of viewers. The study found that such an application does not exist from a religious perspective. The violence directed at the girl through the portrayal of a cruel mother figure is designed using religious sentiments and sensitivities. However, there is no real connection between the objects shown and the phenomena depicted. The Islamic religion does not contain obsessive rituals. It does not favor actions that do not align with human logic and reason. Its principles are based on leading an ideal life both socially and individually.

Another opinion in the study is that the wrong scenes shown in the series allow for a misunderstanding of religion. While building an obsessive character socially and culturally, it is not necessary to construct this image through religious rituals. There are other ways to create psychologically disturbed identities without resorting to religious themes. The religious rituals applied by Feride in the analyzed scenes do not seem to align with the principles of Islam. The religious phenomena depicted through cinematographic elements seem closer to a unfounded form of Christianity rather than Islam. For instance, the act of confession is not viewed as appropriate in Islam. Furthermore, it is not a recommended practice as required by the belief. In Christianity, confession is common, but in Islam, its counterpart is feeling regret (repentance), refraining from repeating the mistake as much as possible. The atonement for a sin in Islam involves learning from the mistake, apologizing, and feeling sorrowful, rather than eradicating the sin. Therefore, the representation of religiosity in the series is problematic. While the rituals shown seem to be constructed through Islam, the metaphors suggested and the references evoked do not belong to Islam. At this point, the actions that leave an impression on the viewers and serve as examples are religiously problematic.

Feride's supposed religious sensitivity and her reactions to events appear to be under the influence of suspicion (whispers). The religious rituals she applies resemble Christian traditions more than those of Islam. To hide her religious actions from her husband, Adil Bey, she lies every time and forces Nalan to lie as well. For example, in the sixth episode, Nalan tells her friend Billur that hot water spilled on her hand to keep her from learning the truth. In fact, as a result of the religious ritual, her mother bandaged her hand. Similarly, Nalan tells her father that her mother applied cream to her hand to prevent him from suspecting anything. Every action of Feride involves atypical levels of fear and control over her daughter.

In the narrative and thematic elements of the nine episodes analyzed, religious practices shown by Feride create a shocking effect, but there is no indication that these practices are wrong. In the *mise-en-scène*, the correct actions are not shown. Thus, the illusion in the series is concretely displayed through its religious scenes. For viewers, the religious inconsistencies between the shown and depicted

are continued with mental confusion. In the series, the individual approaches are highlighted, not the main ones, leading to event structures that are disconnected from reality and hard to understand in a cause-and-effect relationship.

Purification from sin is focused on as a prerequisite for escaping from worries. Protection, instead of being a human instinct, has turned into a phobia. Feride and the religious reality have been analyzed through intertextual signs that are very distant from each other. No consistent or relevant applications aligned with Islamic principles have been found in the analyzed episodes. From a religious perspective, the series overemphasizes religious practices. The common theme of the rituals by the mother is the protection of her daughter from external threats. At this point, piety and religious rituals are limited to efforts to protect chastity. The discourses created in the scenes and dialogues have been constructed in incomplete and flawed ways. By presenting belief-based actions problematically, religious thought has been inaccurately built. In the context of negative social exemplarity, the portrayal of religious advice in the series shows that violence can be applied easily when necessary.

Some episodes of the series have been subject to viewer complaints due to the aforementioned issues. RTÜK members, who reviewed the "Camdaki Kız" report, stated that some scenes in the series violated national, moral values, the principle of family protection, and gender equality, and contained images that exploited women. The Supreme Board, which determined that the series contained relationship models that would not be accepted by Turkish society, imposed sanctions on the broadcasting channel. Furthermore, RTÜK identified physical violence elements in scenes where Nalan, from childhood, was forced to wear a garment described as a chastity corset by her mother, preventing her from using the toilet during the day, and was beaten in front of all her friends for removing the corset while still in primary school (Yeniakit, 2021). RTÜK President Ebubekir Şahin warned the series for these reasons (Yeniakit, 2023).

In conclusion, it has been observed that "Camdaki Kız" represents religious topics in a problematic way. The study, which emphasized that television producers have not been sensitive enough to these issues, aims to highlight a religious problem at the societal level. It is recommended that series be followed by sociologists, the issues identified be addressed, and that mistakes be prevented by regulatory bodies such as RTÜK. In future studies, similar series that misrepresent religious rituals can be examined.

REFERENCES

- Adams, R. (2017). Michel Foucault Discourse. <https://criticallegalthinking.com/2017/11/17/michel-foucault>.
- Ağbal, D. (2012). Kur'ân'da Burçlar: Mahiyeti ve İnsana Etkisi Bağlamında. *Atatürk Üniversitesi İlahiyat Fakültesi Dergisi*, (38), 249-276.
- Ak, S. (2022). Schwartz Değerler Ölçeği Bağlamında "Camdaki Kız" Dizisinin İçerik Analizi. *Ordu Üniversitesi Sosyal Bilimler Enstitüsü Sosyal Bilimler Araştırmaları Dergisi*, 12(1), 339-356. <https://doi.org/10.48146/odusobiad.1054713>
- Akşit, C. (2011). *İslam Ceza Hukuku ve İnsani Esasları*. İstanbul: Gümüşev Yayıncılık.
- Albayrak, K. (2002). Dinlerde Günah Kavramı ve Kurtuluş Yolları. *Dini Araştırmalar*, 4(12), 87-107.
- Aydın, H. (2024). Pandoranın Dijital Kutusu!. <https://m.haber7.com> (Access date: 19 October 2024).
- Basmacı, P. (2022). Namusun Göstergebilimsel Analizi: "Camdaki Kız" Örneği. *International Journal of Social And Humanities Sciences*, 6(2), 23-48.
- Besnard, M. A., Clement, O., & Mehl, R. (1983). *Hıristiyan İlahiyatı* (Trans. Mehmet Aydın). Konya: An Basımevi.
- Bitmez, M. N. (2023). Medya ve Filmlerin Travma Etkisi (Rep. Sevim Kartol). *Gönül Kültür ve Medeniyet Dergisi*, 147, 50-55.
- Boyce, J. (2016). *Born Bad: Original Sin and the Making of the Western World*. Catapult.
- Böke, E. G. (2012). Tövbe Şartları ve Hükmü. TDV İslâm Ansiklopedisi Skin 41. TDV İslâm Araştırmaları Merkezi. <https://islamansiklopedisi.org.tr/tovbe#2-fikih>
- Budayıcıoğlu, G. (2019). *Camdaki Kız*. İstanbul: Doğan Kitap.
- Budda, A.H.Ö. (1935). *Dinler Tarihi*. İstanbul: Vakıf Gazete Matbaa.
- Büyükbaykal, G. (2007). Televizyonun Çocuklar Üzerindeki Etkileri. *İstanbul Üniversitesi İletişim Fakültesi Dergisi | Istanbul University Faculty of Communication Journal*, (28), 31-44.
- Challaye, F. (1998). *Dinler Tarihi* (Trans. Semih Tiryakioğlu). İstanbul: Varlık Yayınları.
- Coker, D. O. (2011). Medya Çalışmaları: Teoriler ve Yaklaşımlar Dan Laughey (Trans. Ali Toprak). *Kültür ve İletişim*, 14(1), 169-175.
- Çakır, A. (2020). *Söylem Analizi Ne Demek İstiyorsun?* Konya: Palet Yayınları.

Çamdereli, M. (2018). *Din Ekranda Nasıl Durur? Medyada Dinin Popüler Temsilleri*. İstanbul: Ketebe Yayınları.

Çelik, F. (2024). Medya ve Şiddet: Bir Bibliyometrik Analiz. *TRT Akademi*, 09(20), 34-54. <https://doi.org/10.37679/trta.1395640>

Din İşleri Yüksek Kurulu (2017). Salât-ı Münciye, Salât-ı Tefrîciye Dualarının Dinî Dayanağı Var Mıdır? <https://kurul.diyaret.gov.tr> (Access date: 19 October 2024).

Din İşleri Yüksek Kurulu (2022). Bir Kadının Jinekolojik Muayene Olması ya da Rahim Ultrasonu Çektirmesi Guslü Gerekirir mi? <https://kurul.diyaret.gov.tr> (Access date: 19 October 2024).

Divekçi, C. (2009). Zina Hakkındaki Bir Âyetin İletişim Psikolojisi Açısından Tahlili. *Süleyman Demirel Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, (11), 163-178.

Diyanet Haber (2023). Astrolojiye İnanmak. <https://www.diyarethaber.com.tr/astrolojiye-inanmak> (Access date: 19 October 2024).

Diyanet Kurul. (2022). Salâtu Selam Nedir? Hz. Peygamber'e (s.a.s.) Nasıl ve Hangi Lafızlarla Salât-u Selam Getirilir?. <https://kurul.diyaret.gov.tr> (Access date: 19 October 2024).

Duman, S. (2018). *Söylem Araştırması*. Ankara: Dorlion Yayınları.

Esslin, M. (1991). *Televizyon Çağı: TV Beyaz Camın Arkası* (Trans. Murat Çiftkaya). İstanbul: Pınar Yayınları.

Foucault, M. (2014). *Bilginin Arkeolojisi Michel Foucault* (Trans. Veli Urhan). İstanbul: Ayrıntı Yayınları.

Gazali, İ. (2016). *Tevbe Kitabı* (Trans. İshak Doğan). İstanbul: İlke Yayıncılık.

Gottdiener, M. (2005). *Postmodern Göstergeler/Maddi Kültür ve Postmodern Yaşam Biçimleri* (Trans. Hakan Gür, Arhan Nur & Erdal Cengiz). Ankara: İmge Kitabevi Yayınları.

Guiraud, P. (2016). *Göstergibilim* (Trans. Mehmet Yalçın). Ankara: İmge Kitabevi Yayınları.

Heyser, J. E. (2007). <http://patft.uspto.gov/netacgi/nph> (Access date: 23 November 2024).

Hoover, S. M. (2021). Dijital Çağda Çocuk Medyası (ve Din): Zorluklar ve Koşullar. *Çocuk ve Medeniyet Dergisi*, 6(12), 197-206. <https://doi.org/10.47646/CMD.2021.268>

Hökelekli, H. (2011). *Ailede, Okulda, Toplumda Değerler Psikolojisi ve Eğitimi*. İstanbul: Timaş Yayınları.

Irhamni, S., Nurhikmah, C., & Malik, A. S. (2024). Hikmah Larangan Mendekati Zina dalam QS Surah Al-Isra'Ayat 32 Perspektif Tafsirr Al-Mishbah. *Muttaqien; Indonesian Journal of Multidiciplinary Islamic Studies*, 5(1), 49-61. <https://doi.org/10.52593/mtq.05.1.04>

Kanal D. (2021). Camdaki Kız TV series <https://www.kanald.com.tr/camdaki-kiz> (Access date: 1 October 2024).

Kanal D. (2024). Camdaki Kız Oyuncular <https://www.kanald.com.tr/camdaki-kiz/oyuncular> (Access date: 13 October 2024).

Karaçam, İ. (2015). *İslam'da Tövbe*. MÜ İlahiyat Fakültesi Vakfı Yayınları.

Karadaş, A. G. N. (2013). Televizyon Dizilerinde Gücün Temsili. *Gümüşhane Üniversitesi İletişim Fakültesi Elektronik Dergisi*, 2(2), 67-90.

Karaman, H. (2012). Kur'an-ı Kerim ve Açıklamalı Meali (10. pr.). Türkiye Diyanet Vakfı Yayınları.

Karaman, K. (2010). Ritüellerin Toplumsal Etkileri. *Süleyman Demirel Üniversitesi Fen-Edebiyat Fakültesi Sosyal Bilimler Dergisi*, 2010(21), 227-236.

Karataş, H. (2020). Şintoizm'de Arınma Ayinleri. *The Journal of Academic Social Science Studies*, (78), 1-12. <http://dx.doi.org/10.29228/Jasss.40299>

Katar, M. (2012). Tövbe Diğer Dinlerde. *TDV İslâm Ansiklopedisi Skin 41. TDV İslâm Araştırmaları Merkezi*. <https://islamansiklopedisi.org.tr/tovbe#4-diger-dinlerde>

Kaya, E. K. (2017). Dilsel Kod Ve Gösterge Arayüzünde 'Zengin' ve 'Fakir'inşası: Bir Yerli Televizyon Dizisinin Eleştirel Söylem Çözümlemesi. *Journal of Sociological Studies/Sosyoloji Konferansları*, (56), 43-66.

Kaya, S., & Kımter, N. (2022). Yerli İki Televizyon Dizisinin Din ve Değerler Psikolojisi Açısından Karşılaştırılmalı Olarak İncelenmesi: (Gönül Dağı ve Yasak Elma Örnekleri). *Avrasya Sosyal ve Ekonomi Araştırmaları Dergisi*, 9(4), 387-416.

Kazıcı, Z. (1978). İslam Günah ve Tövbe. *İslam Medeniyeti Dergisi*, 3(33), 9-15.

Khairunisa, N., Hidayat, R., & Supriyanto, J. (2024). Pergaulan Bebas Perspektif QS Al-Isra': 32. *In Proceeding International Conference on Tradition and Religious Studies*, 3(1), 149-157.

Kur'ân Meâli. (2019). Zümer Sûresi. <https://www.kuranvemeali.com/zumer-suresi/53-ayeti-meali>

Kutlu, M. (2022). Sosyal Medyada Hatalı Dini Paylaşımların Analizi (Analysis of False Religious Posts on Social Media). *Ahi Evran Akademisi*, 3(2), 14-30.

Kutlu, M. (2023). An Evaluation on the Cinematographic Presentation of Historical and Spiritual Characters. *Medya ve Din Araştırmaları Dergisi*, 6(2), 186-203. <https://doi.org/10.47951/mediad.1368233>

Küçük, O., & Koçak, M. C. (2021). TV Dizilerinde Alt Gelir Grubunun Temsili. *Journal of Humanities and Tourism Research*, 11(4), 690-701.

Larsen, S. (2014). Parrësia: Notes on the Thought of Michel Foucault. <https://criticallegalthinking.com/2014/09/11/parresia-notes-thought-michel-foucault/>

Laughey, D. (2010). *Medya Çalışmaları: Teoriler ve Yaklaşımlar* (Trans. Ali Toprak). İstanbul: Kalkedon Yayınları.

Michel, T. (1992). *Hristiyan Tanrı Bilimine Giriş (Dinler Tarihine Katkı)*. İstanbul: Orhan Basımevi.

Mills, S. (2023). *Söylem ve İktidar - Foucault'yu Anlamak*. Ankara: Fol Kitap.

Nabila, I. F. (2024). Tafsir Ayat Larangan Mendekati Zina pada QS al-Isra [17]: 32: Perspektif Teori Mitologi Roland Barthes. *Ulumul Qur'an: Jurnal Kajian Ilmu Al-Qur'an dan Tafsir*, 4(1), 47-60.

Nazillili, M. H. A. (1891). *Hazinetü'l-Esrar ve Celiletü'l-Ezkar*. İstanbul Matbaa-i Âmire.

Nee, W. (2006). *The Normal Christian Life*. Hendrickson Publishers.

Niebuhr, H. R. (1935). Man the Sinner. *The Journal of Religion*, 15(3), 272-280.

Oğuz, G. Y. (2000). Cinsiyet Rollerine İlgili Stereotiplerin Televizyonda Sunumu. *Kurgu*, 17(1), 33-41.

Özer, Ö. (2021a). Yetiştirme Kuramı: Televizyon ve Twitter'ın Yetiştirme Rolüne Yönelik Türkiye'de Yapılan Bir Araştırma. *Global Media Journal: Turkish Edition*, 11(22).

Özer, Ö. (2021b). Türkiye'de Yapılan Yetiştirme Kuramı Tezlerinin Bir Değerlendirmesi. *Türkiye Araştırmaları Literatür Dergisi*, 19(38), 591-608.

Özketen, Ş. (2021). Astroloji ve İnsan İradesi Üzerine Bir Değerlendirme. *Kafkas Üniversitesi İlahiyat Fakültesi Dergisi*, 8(16), 581-595. <https://doi.org/10.17050/kafkasilahiyat.879385>

Postman, N. (1994). *Televizyon: Öldüren Eğlence* (Trans. O. Akinhay). İstanbul: Ayrıntı Yayınları.

Pugh, J. F. (1983). Astrology and fate: The Hindu and Muslim experiences. *Keyes and Daniel*, 131-146. <https://doi.org/10.1525/9780520406964-008>

Quinn, P. L. (2010). Sin and original sin. *A Companion to Philosophy of Religion*, 614-621.

Robbins, J. (2004). *Becoming sinners: Christianity and moral torment in a Papua New Guinea society* (Vol. 4). Univ of California Press.

Rose, M. (2017). For Our Sins: Christianity, Complicity and the Racialized Construction of Innocence. *Exploring Complicity: Concepts, Cases and Critique*, 53-64. <http://dx.doi.org/10.17613/M6V19N>

Sarbay, A. (2003). Bekarete Kemer Takmak. <https://tarihistry.com/arastirmalar/bekarete-kemer-takmak/>

Saussure, F. D. (1998). *Genel Dilbilim Dersleri* (Trans. Berke Vardar). İstanbul: Multilingual.

Sennett, R. (2005). *Saygı Eşit Olmayan Bir Dünyada* (Trans. Ümmühan Bardak). İstanbul: Ayrıntı Yayınları.

Sennett, R. (2009). *Yeni Kapitalizmin Kültürü* (Trans. Aylin Onacak). İstanbul: Ayrıntı Yayınları.

Sezgin, O. (1988). Eğitimde Psikolojik Terbiyenin Rolü ve İslamda Eğitim. *İstanbul Journal of Sociological Studies*, (22), 237.

Sönmez, V. (2017). İslam İnancında Günah Kavramı. *Journal of Islamic Research*, 28(1), 42-66.

Stott, J. (2017). *Basic Christianity*. Wm. B. Eerdmans Publishing.

Stout, D. A. & Buddenbaum, J. M. (2000). Kitle İletişim Araştırmalarının ve Din Sosyolojisinin Bir Sentezine Doğru (Trans. Metin Işık). *Selçuk İletişim*, 1(3), 117-121. <https://doi.org/10.18094/si.18200>

Sucu, İ. (2011). Farklı Yaşam Tarzlarında Geleneksel ve Modern Anlayışının Televizyon Dizilerine Yansıması. *Sosyoloji Dergisi*, (23), 125-146.

Şahin, N. (2020). Hristiyanlıkta ve İslam'da Kurtuluş Anlayışı. *The Journal of Social Sciences*, 29(29), 477-498. <http://dx.doi.org/10.16990/Sobider.4505>

Şirin, M. R. (2021). Medyanın Kör Noktası: Din. *Çocuk ve Medeniyet*, 6(12), 129-146.

Tavaslı, Y. (2020). *Tavaslı Yayınları Salat-ı Tefriciye ve Esmâül-Hüsna Faziletleri*. Tavaslı Yayınları.

Topaloğlu, B. (2012). Tövbe Günahtan Dönüp Allah'a Yönelme Anlamında Terim. *TDV İslâm Ansiklopedisi Skin 41. TDV İslâm Araştırmaları Merkezi*. <https://islamansiklopedisi.org.tr/tovbe#1>

Trocholepczy, B. (2013). Dijital Medya ve Din Eğitimi: Ayrı Dünyalar?. *Çocuk ve Medeniyet*, 6(12), 183-196. <https://doi.org/10.47646/CMD.2021.263>

Tural, M. (2022). Psiko-Fenomenolojik Açıdan Hristiyanlıkta Arınma Ritüelleri. *Türk Din Psikolojisi Dergisi*, (6), 101-124.

Uludağ, S. (2012). Tövbe Tasavvuf. *TDV İslâm Ansiklopedisi Skin 41. TDV İslâm Araştırmaları Merkezi*. <https://islamansiklopedisi.org.tr/tovbe#3-tasavvuf>

Wensinck, A. J. (1936). *El-Mu'cemü'l-müfehres li-elfâzi'l-hadîsi'n-Nebevî I-VII*. Leiden: Brill Press.

Wiley, T. (2002). *Original Sin: Origins, Developments, Contemporary Meanings*. Paulist Press.

Yeni Şafak (2022). Salat-ı Tefriciye Duası Arapça- Türkçe Okunuşu, Salat-ı Tefriciye Anlamı. <https://www.yenisafak.com> (Access date: 15 November 2024).

Yeniakit. (2021). Akit Yazdı RTÜK Harekete Geçti! Camdaki Kız'a Ceza Yağdı. <https://www.yeniakit.com.tr> (Access date: 15 November 2024).

Yeniakit. (2023). Camdaki Kız İsimli Rezalet Dizi İşte Şimdi Yandı!. <https://www.yeniakit.com.tr> (Access date: 15 November 2024).

- **Etik kurul onayı:** Etik kurul onayına ihtiyaç bulunmamaktadır.
 - **Çıkar çatışması:** Çıkar çatışması bulunmamaktadır.
 - **Finansal destek:** Yazar bu çalışma için finansal destek almadığını beyan etmiştir.
-

- **Ethics committee approval:** There is no need for ethics committee approval.
- **Conflict of interest:** There is no conflict of interest.
- **Grant support:** The author declared that this study has received no financial support.

Bu çalışma araştırma ve yayın etiğine uygun olarak gerçekleştirilmiştir.

This study was carried out in accordance with research and publication ethics.