

Reception Analysis for Violence and Reproduction Against Women in Turkish Media

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Öz

The TV public spot entitled March 8 8 women, which was selected as an example in this research and broadcasted on Turkish television, was specially prepared for women's day as a project against violence on women. However, there is a discrepancy between the intended target and the content presented. Based on this idea, how the public spotlight is received by the audience has been analyzed using the method of reception analysis. In addition, the media-violence-society relationship was tried to be resolved by interpreting the participants' position in society and their thoughts on violence against women. Within the scope of the research, interviews were conducted separately with 20 participants, consisting of university students, at different times and places. Of the 20 participants selected from among students of different family and social class types, with different political views and studying in different faculties, 10 were male and 10 were female. The age range of the participants ranged from 18 to 27.

Key Word: Reception analysis, Woman studies, Gender, March 8 8 Woman, Media

Türk Medyasında Kadına Yönelik Şiddet ve Yeniden Üretimi Üzerine Bir Alımlama Analizi

Abstract

Bu arařtırmada örnek olarak seçilen ve Türk Televizyonlarında yayınlanan '8 Mart 8 Kadın' isimli TV kamu spotu, kadına yönelik şiddet eylemlerine karşı bir proje olarak, Kadınlar Günü'ne özel olarak hazırlanmıştır. Fakat ulařılmak istenen hedef ile ortaya konan içerik arasında uyumsuzluk olduđu düşünölmektedir. Bu düşünöceden yola çıkılarak, sözü edilen kamu spotunun izleyiciler tarafından nasıl alımlandığı, alımlama analizi yöntemi kullanılarak çözümlenmiştir. Bunun yanı sıra katılımcıların, kadının toplumdaki konumu ve kadına yönelik şiddetle ilgili düşönceleri de yorumlanarak medya-şiddet-toplum ilişkisi çözümlenmeye çalışılmıştır. Arařtırma kapsamında üniversite öğrencilerinden oluşun 20 katılımcıyla farklı zaman ve mekânlarda, ayrı ayrı olmak üzere görüşmeler gerçekleştirilmiştir. Farklı aile ve sosyal sınıf tiplerinde, farklı siyasi görüşlere sahip ve farklı faköltelerde eğitim gören öğrenciler içinden seçilen 20 katılımcıdan 10'u erkek, 10'u kadındır. Katılımcıların yaş aralığı ise 18-27 arasında deęişmektedir.

Anahtar Kelimeler: Alımlama analizi, Kadın çalışmaları, Toplumsal cinsiyet, 8 Mart 8 Kadın, Medya

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Introduction

Violence against women in society is increasing every day. The solutions that state institutions and non-governmental organizations are trying to produce for this problem do not fully pay off. This lack of resolution is related to the inadequacy of the policies implemented on one side and on the other hand, the problem has a much more structural dimension. In Turkish society, where the patriarchal ruling order is rooted, sexism is embedded in all areas of culture. The media is one of the main producers of the dominant culture at the level of representation, in the continuous reproduction of hegemonic masculinity, which is the fundamental element of violence, and in the operation of the process against women. In this context, the media's representations of women and violence against women can be said to be problematic. With these representations, mother and wife positions of women in society are blessed and boundaries are drawn; women who fall outside these boundaries are presented in a negative way. Women are also heavily used by the media as a sexual object. This use is also linked to the production of representations of violence against women through the woman's body. In both, the woman is demoted to the body and the female body is presented as a sexual object. In addition to being disadvantaged, women are presented with victimization; acts of violence are legitimized by citing various reasons. For the media, the main thing is to maximize profits by making their content as interesting as possible. This points to a vicious cycle in which the gender inequality that exists in society and the masculine violence that it engenders are constantly reproduced and amplified by the media. In this respect, it is important to examine the representations of the media regarding the increasing acts of violence against women in society and to look at how these representations are perceived by the society.

The public spotlight titled 'March 8 8 women', which was selected as the research topic in this study, was prepared specifically for women's day as a project against violence against women. However, there is a discrepancy between the intended target and the content presented. Based on this idea, how the public spotlight mentioned in the study is received by people will be analyzed using the method of reception analysis. In addition, the participants' position in society and their thoughts on violence against women will be interpreted and the relationship between media-violence-society will be tried to be resolved.

Violence Against Women: Definition, Types, Causes

Some groups in society are more exposed to violence, which can be defined as "the whole of individual and collective actions that cause bodily and spiritual harm, injury and mutilation of the individual" (Aktaş, 2008, p. 151). Women in these groups face many aggressive behaviors, such as sexual, physical, emotional and economic violence, in their daily lives (Meşe, & Güzelgün, 2009, p. 15).

Violence against women was broadly defined in the "Declaration on the Elimination of Violence Against Women" issued by the United Nations General Assembly in 1993:

"a. Maltreatment and beating the girls who are included in household sexual abuse, Dowry [goods or money taken by the bride to the groom] linked violence, marital rape, female genitalia mutilation or other traditional practices that are damaging to a woman, except by spouse (included in the household) violence of persons, including violence linked to exploitation physical, sexual or psychological violence that occur within the family.

(b) Violence that occurs in public in general, including rape, sexual misconduct, sexual harassment and intimidation that occurs at work, educational institutions or other places, trafficking in women and coercion into prostitution;

(c) Physical, sexual or psychological violence committed or condoned by the state wherever it occurs." (<http://insanhaklarimerkezi.bilgi.edu.tr/>).

Violence, which should be positioned as a human rights violation, is a phenomenon that should be opposed, basically, without gender discrimination. However, as far as violence against women reaches, it is necessary to address the issue together with the concepts of power and government, taking into consideration gender discrimination and male-dominated structure (Oğuz, 2010, p. 434-435). Because being a woman in a patriarchal society risks confronting violence in terms of being hierarchically inferior to the gender it has, beyond being human. This shows that in some cases women are reduced to an object where power and masculine power dominate. In this context, acts of violence against women are becoming a part of the culture by trying to be naturalized and legitimized, especially in patriarchal societies (Oğuz, 2010, p. 447).

Although there are some regional differences, especially in the economy, age, education, income status, status, marital status, etc. regardless, women continue to be under violence everywhere (Oğuz,

2010, p. 436). The important point is that violence against women takes place largely within the family (Connell, 1998, p. 33-34). Research also shows that the majority of those who commit violence against women are those who are closest to them (Oğuz, 2010, p. 437). Domestic violence, which can be defined simply as violence taking place within the family, is practiced by the person or persons who have power in the family. Women are often the target of violence, while children and the elderly are rarely exposed to domestic violence (Aktaş, 2008, p. 151). Violence in the family is usually applied to people who are weak and dependent by those who have economic power or the power to manage the household (Kümbetoğlu, 2010,p.41). Predictably, violence by women in the family to men has a very low rate of violence by men to women (Connell, 1998, p. 34).

Violence against women is classified by the authorities in Turkey as “murder, killing, intentionally wounding, rape, sexual harassment, threats, sexual abuse, sexual intercourse, assault, abuse of family members, prostitution-incitement to prostitution” (Oğuz, 2010, p. 439). The report released by the Human Rights Association for 2014 reveals the extent of the violence at this point. Accordingly, while 296 women were killed in 2014, 39 women committed suicide, 191 women were harassed and raped, 282 women were beaten and wounded; 6 women were killed under the pretext of “honour”; and 13 women were killed suspiciously. (<http://www.cnnturk.com>).

Violence against women has a wide variety of causes. However, when referring to the causes, it should be emphasized that no causality link makes the violence justified and legitimate. However, as with any solution-oriented approach, asking the question "why" is important in order to understand the subject in depth.

Many international studies have found that women have a higher status than their husbands because of domestic violence. In addition, the inability to communicate, the aggressive tendencies of individuals and any sense of powerlessness are also the causes of violence. Violence also increases, especially when men are unemployed and poverty increases. It is possible to explain this by the violent reactions of men when they are “threatened with losing their sovereignty, status and privileges” (Segal, 1992, p. 309-310; Aktaş, 2008, p. 151). In other words, when the power that hegemonic masculinity gives to man is shaken, the potential for violence to occur increases.

When we look at other social dynamics that produce masculine violence, the subject gains different dimensions. Women may be just as aggressive as men, but women are more reprehensible than men for their behavior, such as fighting, yelling, swearing, and so often internalize that this is wrong. Men, on the contrary, are much more involved in the rituals of aggressive behavior in sports and in many other areas, and the forms of violence they practice are tolerated by society. In addition, other areas where violence is socially approved, especially some professional groups such as the police and the army are influential in the production of the relationship between masculinity and violence in cultural processes. Those who train and are trained to practice violence are usually men. Also, in social life, sports, child beatings, police interventions and war violence are considered legitimate, rape and murder are considered illegal acts of violence, such as opening the door to a dangerous potential, but this relationship is not easy to resolve. (Segal, 1992, p. 322-326).

In some cases, the violence experienced by women themselves is seen to be “normal” until a certain stage. This is usually because women experience violence from an early age and are exposed to it, it is possible for them to respond naturally to violence in a new situation (Segal, 1992, p. 312). In childhood and adolescence, women who experience the first acts of violence, usually practiced by their parents, are tried to put into certain patterns in order to exhibit behaviors that are “expected” of them. These patterns are formed within the framework of the concepts of “obedient, docile, silent, soft”. Any behavior outside of these patterns can result in violence. Here, violence is used as a” tool of decency and guidance”. Ultimately, in the patriarchal social order, women are forced to choose to be “those who exist for others” by giving up on themselves as a mother and a wife (Kümbetoğlu, 2010, p. 40, 45).

Furthermore, the ancient masculine defense that violence is inevitable due to inherent biological differences between men and women points to an attempt to explain violence with a dangerous causality (Segal, 1992, p. 316). There is a defense that men are violent because of their particular personality structures, in the direction of an essentialist thought. In this respect, portraying the violent man with such qualities as “diseased, angry, suddenly blinded” serves to justify the perpetrator of the violence rather than to explain the cause of the violence. However, violence should be understood and explained as a behavior

learned in social processes, which is the main determinant of psychology. By accepting this idea, it is possible to reach the conclusion that the anger that causes violence is also controllable. But masculine violence is a behavior that men learn from their years of upbringing. If the father figure in the house gets what he wants by showing violence, the male child also has the idea that the strong can dominate others by applying violence and creates a pattern of behavior by adapting it to his own life (Kümbetoğlu, 2010, p. 42).

In summary, the main problem concerns masculinity in the process of socialization and the way it is experienced. In male-dominated societies, masculinity is based on a hegemonic construction within the framework of ideas of domination and domination over others and spreading it in all areas of social power. Men who feel that they have not been able to take advantage of masculinity “as much as it is necessary” and feel that they have fallen into a secondary position within the framework of this prevailing thought resort to violence as a means of domination. It can be said that violence occurs as a form of domination, especially when women's demands for independence and standing on their own feet are embodied, especially in cases where economic inadequacy is felt (Segal, 1992, p. 310-311). The lack of adequate and deterrent barriers in the legal framework drawn by the state also stands out as a factor that increases male violence (Segal, 1992, p. 315).

Solving this violence is much more difficult than determining the causes. The diversity and multifactorial features of violence against women require long-term and multidimensional studies to produce solutions to the issue (Aktaş, 2008, p. 153). In terms of domestic violence, it makes it difficult for women to end their violent marriages and leave home, especially when they have economic dependence and no alternative to housing (Segal, 1992, p. 311; Connell, 1998, p. 33). One of the solutions to this can be said to be the realization that the situations that the relevant departments of the state describe as “interfering with the privacy of the family” are committed in favor of the men who commit violent acts and against the women, and it can be said that in such cases there is interference with the family. Segal (1992, p. 316) states that what needs to be done, especially in the context of domestic violence, is to fight for a broader, social and economic change that will allow women to end violent marriages, and to develop social policies accordingly. In this sense it would be an important step in terms of domestic violence to break the spell of marriage, the ‘sanctity’ of what men and women once understood.

Representation of Violence Against Women in the Media

The issue of representation of violence against women in the media requires looking at both how the image of femininity is created and how violence in general is featured in the media (Dursun, 2013, p. 191). In this context, this section will first look at the use of violence in the media in general, and will question on which issues the representations of women and violence against women are formed.

Media and Violence

Today, the media has become one of the tools of violence and contributes to the reproduction of the violence that exists in society. The hegemonic influence of the media on cultural life, which establishes this relationship between the media and society on the axis of violence, and therefore the determinative of the forms of representation on social reality, is a dominant position. (Çakır, 2008, p. 161-162). Thus, the violence produced by the current system is reproduced as symbolic violence in the media industry created in line with the values of this system (Çakır, 2008, p. 166).

Media organizations whose main motive in the dominant economic-political structure is to buy advertising and to profit continuously, by choosing the easy way, they make violence the basis of many programs. The main reason for presenting violence is the ease with which large masses consume it. In addition, the element of violence that has been interesting to human beings in every period, with its structure that can be adapted to every culture, helps overcome the linguistic and cultural difficulties experienced in the marketing process (Özer's transfer from Gerbner, 2007, p. 8).

With the 21st century, it can be said that there are qualitative and quantitative changes in the presentation of violence in the media in parallel to the diversification, technological developments and globalization in the media. Trend summarizes the latest situation as follows (Trend, 2008, p. 16):

“New advances in digital effects technologies, the explosion of computer gaming and the growing mergers of profit-making media conglomerates are forcing violence with unprecedented brutality. This, perhaps not so coincidentally,

occurs at a historic time when real-life disasters are hardly distinguished from those created for the screen. The public's hunger for images of violence, which have many forms, made violence the main element of the production."

It is not possible to say that every person imitates exactly what they see in media representations, but it is important to determine that the real effect of violent content is "the world is a place full of violence and that violent characters are people to be admired and adored" (Trend, 2008, p. 79). It can also be said that violence is not inherent in the formal structure of the media and that it is possible to convey it in different forms and discourses (Çakır, 2008, p. 164). Therefore, the media makes a choice on this issue and plays an important role in building a violent culture. From live and repeated images of the destruction of the Twin Towers to the display of Saddam's execution, many examples on a global scale are examples of how violence is presented. In this spiral of violence representation, every kind of carnage is transformed into a spectacle with an exciting tone and speed and in a continuous manner, resulting in the naturalization and internalization of images of violence (Çakır, 2008, p. 173).

Representation of Women in the Media and Reproduction of Violence Against Women

Studies on the representation of women in the media are a relatively new field. With the influence of the Feminist movement, efforts to raise awareness and public opinion against violence against women have increased since the 1980s. The role of the media in this international struggle has also been questioned. In this context, whether the representations of women and violence against women in the media reproduce the violence that exists in society has become questioned especially in critical media analyses (Dursun, 2013, p. 192-193). Studies on the representations of violence against women require painstaking work in terms of the fact that such violence is already happening as a social reality. In these studies, "the nature, frequency, intensity of violence, who is the perpetrator of violence, to whom they direct violence, how this violence is codified, how the perpetrators of violence and those who are confronted with violence are portrayed" is questioned. The important point is not to evaluate representation independently of the structure in society (Oğuz, 2010, p. 441).

Analyses in the studies generally show that women are represented in the media in line with stereotyped forms of representation, and that gender roles based on inequality in media products are reproduced and amplified. So how is the reproduction of the unequal position of women in the media happening? First of all, women are reduced to "body" and exploited through their bodies. More importantly, the representation of women is produced in four basic categories: "mother and wife", "sexual object", "target of violence", "uniting different types of women on the basis of femininity" (Binark, & Bek, 2010, p. 158-160). These categories seem to correspond to the patriarchal sexist codes of society, and in this respect, women are reduced to a gender category, which is defined through them and can exist at the rate that they fulfill their obligations.

When we look at the representations of violence against women, there is nothing that changes both in terms of representation of women and in terms of representation of violence in general. However, the fact that violence is a bestseller is important for the representation of violence against women in the media. The representation of violence against women in the media, which is the medium in which popular culture is produced, has become visible over time (Kır, 2019, p. 3591).

In the media presentation of violence against women, certain patterns are often repeated. First of all, women are presented in competitive media as the material of violence, as an object of spectacle. Because the anxiety of being watched, followed or circulated is the main motivation of the media industry, the representation of the violence that already exists is not risked by presenting it in a similar form to repeat or emulate the previous ones. Thus, violence in society is reproduced in the media and reflected back to society. The violent events described are tabloidized, personalized, exaggerated dramatized and normalized by being removed from their social context. The woman who is the object of violence is represented as both a victim and a victim of the act (Oğuz, 2010, p. 442, 446).

As well as explaining violence against women, the discourse of "Biological Diversity", which argues that men are stronger in the representation of violence, plays a role. Representations are produced accordingly from the masculine point of view, which positions women as "submissive, passive, dependent, powerless". The idea that positions men and women as opposites and reduces the relationship to the struggle for power and hegemony has an important role in this (Aziz, 1994, p. 11).

The status of being a mother and wife, which is a basic category in terms of women's representation in the media, also applies to the representation of violence. In terms of the dominant values of society, an exemplary woman should exist as a mother and wife in the private sphere. Therefore, the discomfort that women's active participation in working life will create in terms of patriarchal codes is attempted to be eliminated by using marginalization rhetoric in the representation of these women. If the woman exceeds the limits imposed on her, the media content that informs her that she should be held accountable for her actions tends to present the violence of the husband or father who is "responsible" for the woman as an obligation. Therefore, women are projected as the passive object of violence with images of "crying, suffering, being beaten and killed" (Binark, & Bek, 2010, p. 169). Again, the media reveals its sexist attitude by presenting different kinds of violent acts that are experienced extensively in society with explanations such as "incitement" or "man's inability to control himself for a moment" (Binark, & Bek, 2010, p. 158).

The representation of women and violence against women in the news is important in terms of clearly showing the sexism of the media. Dursun (2013, p. 194) emphasizes that the news has a special position in this regard. This is because the news has a claim that it reflects reality in comparison to other media content. This feature, purported to belong to the nature of the news, is converted into a discourse that legitimizes the content produced by the newsmen.

The most common form of representation of violence against women in the news can be said to be the "victimization" of women. Victimization is used especially in cases where violence does not occur within the family. The other side of this representation is that the discourse in the direction of monstrosity and perversion of the violent person becomes operational. Undoubtedly, this style of representation deters the reader/viewer from questioning the origins and prevalence of violence against women (Binark, & Bek, 2010, p. 168). In addition, in professional news production processes that are automatically processed, female visuals are given more space than those of the violent attacker. According to Altun, if the subject of the news is sexual violence, it is seen that the news includes a pornographic or humorous narrative. Economic, sexual and psychological violence stories have little place in the media compared to physical violence stories (Armutçu, 2008, p. 35).

Domestic violence, which is the most urgent issue in terms of violence against women, also takes place heavily in the news. What is striking about these news reports is that women who are subjected to violence are given very little space in their credentials and jobs, while detailing their beauty, their youth, their status as mothers and wives. An emphasis on women being "fated" is indispensable in the news, and it can be said that violence is justified by highlighting why they are subjected to violence. In this way, the media also avoids treating violence as a social problem, problematizing male-dominated values and questioning the root causes behind male violence. The media, which does not refrain from violating privacy in all areas, shows the event as minor problems that can be experienced inside the home or as a private life that should not be involved (Binark, & Bek, 2010, p. 168).

In this context, an example of the representation of violence against women in the news is important to explain the issue. In 2011, the news, which was published in Haberturk with the headline "last point in violence against women", had wide repercussions in the public and media circles. The newspaper, which gave the body of the woman murdered by her husband in blood without censorship, and Fatih Altaylı, who was the editor-in-chief of the newspaper at the time, had intense reactions, especially in feminist circles (<http://www.bianet.org>). Although Altaylı later said that he had resorted to such a way to oppose violence against women, it is clear that, leaving aside the ethical codes, the privacy of the woman was violated and the general tendency of the media, "victimization", manifested itself most clearly. Although this news may seem like an extreme example, it is valuable for the media's clear exposition of the methods used in the presentation of violence against women.

Violence against women is also frequently encountered in the field of cinema, which is one of the determinants of culture and the major content producers of the media. Many feature films praise male power and cruelty; female characters in films are also often presented to the audience as victims, sexual objects or villains (Trend, 2008). It is possible to make a similar determination for Turkish cinema. According to Abisel (2005, p. 312-313), in Yeshilcham films, a world is created in which violence becomes a part of vital reality. Men are the enforcers of violence in this world, but violence between men is often caused by the presence of women and the rivalry between men for women is explained. In Yeshilcham films, women are often shown as objects that need to be controlled and punished or expected to be

possessed. This shows that the gender inequality that exists in society is reproduced in Yeshilcham. In many films as well as serials, it is observed that the woman is excluded from her individual existence by the sacred “family quarry” concept, which is symbolized through the authority of the man, and imprisoned in the role drawn to her by the male-dominated society (Binark, & Bek, 2010, p. 168-169).

As a result, the dominant codes in the media are formed under the dominance of a sexist discourse. The gender inequality that exists in society is reproduced in a way that allows men to further consolidate their power. The media, which feeds on violence in all areas, also presents the woman and her body as a victim condemned to death with no solution by means of instrumentalizing her and her body in order to “benefit” at the maximum level when it comes to violence against women.

According to Binark and Bek (2010, p. 159-160), the sexist attitude in the media in Turkey and the production in this direction are directly linked to the sexist business section in the media industry and the fact that those who have arbiter/manage position among the media workers are mostly male. This criticism is justified and appropriate, but alone it is not enough. Because in a patriarchal society, women can internalize their position and become as much a bearer and re-producer of masculine thought as men. It should be noted that the orientation of sexist discourse to emphasize the differences between men and women on behalf of men has always been internalized and reproduced by women as well as men (Oğuz, 2010,p.440). Therefore, the problem should be understood as a masculinity-femininity issue in the context of gender codes that dominate the patriarchal order, rather than as a biological male-female distinction.

Method

The aim of this study was to reveal how the public spotlight “8 March 8 Women” was acquired by people, and the cognitive representations of the participants related to the subject were attempted to be revealed using the method of reception analysis. The study was based mainly on the monitoring of the public spotlight on the participants and the results of the interviews were evaluated by linking them to the representation and reproduction of violence in the media. As Hoijer notes, “*This is quite a remarkable work. Because it means that studies of reception have to deal with both text analysis and the audience's reactions, as well as establish a relationship between these two*” (2005,p.106). Meaning is the product of the interaction of the text and the viewer. In addition, “social and individual factors are also considered” (Hoijer, 2005, p. 106).

20 student participants were interviewed separately at different times and places. Participants in the study are a group of different family and social class types, with different political views and continuing to study at different faculties. The age range of 20 participants, 10 of whom were male and 10 of whom were female, ranged between 18-27.

If the participants’ fathers were to be determined, they were teachers, civil servants, tradesmen, writers, tax inspectors, business owners, soldiers, lawyers, cooks and farmers. In addition to this, it was determined that 4 of the mothers were teachers, two were civil servants, one was a tax inspector, and the remaining participants were housewives. They were generally seen to have mid-level and above-mid-level income status. In addition, when we looked at the cities where the participants lived, it was determined that one person was from Mardin, one person was from Agyrly and one person is from Diyarbakir. In addition, 2 participants were from Izmir, 3 participants from Ankara, 2 participants from Istanbul, the other participants were from Yozgat, Chorum, Amasya, Edirne, Aydın, Kahramanmarsh, Tekirdag, Elazyg, Erzurum, Konya.

There is no claim of representation or generalizability except for the sample in the study. The questions asked to the participants were based on statements, information and images in the media about violence against women.

Coding / Decoding Concepts

Stuart Hall, one of the theorists of the British School of Culture, incorporated the concept of “popular culture” into the concept of mass culture with his 1973 paper “encoding/decoding”. Until this article, Hall had taken a structuralist stance like his other colleagues in the school, evaluating the viewer in a passive position in the face of the media. However, Hall renounced this structuralist attitude (Aydın, 2007, p. 124) and suggested that the viewer could not be evaluated in a passive position in the face of the mass media. According to him, “the viewer performs different readings on media content”. Media texts

are not perceived by the viewer in a single form (Şeker, & Çavuş, 2011, p. 87), and the social histories of the audience must be taken into account. Thus, Hall has positioned the viewer as an active subject.

According to Hall, media are “socially, economically, and technically organized devices for the production of messages, for the production of regulated indicators in complex discourses” (Hall, 2005, p. 227). These devices are used by the ruling class to form the unconscious world and common feeling in society (Hall, 2005, p. 204). Media messages are encoded in this process. It is created in a symbolic form regardless of whether events are fiction or fact. In other words, messages are placed in a sending system that gives them meaning. In Hall's words, the “repertoire of dominant ideologies” is the ideological coding that is transformed and naturalized into a form that will be approved by society (Hall, 2005, p. 228). In particular, the ruling class naturalizes problematic events and turns troubled individuals or institutions into natural members of their own ideological sphere. Establishes a consensual hegemony across society (Hall, 2005, p. 229).

The process of decoding is the process of combating the hegemony initiative. In this process, the viewer enables the reproduction of ideology (Çabuk, 2012, p.45). Hall has stated that the media text can be read by the viewer in three different ways. The first is the dominant - hegemonic reading: the viewer makes the text a compatible reading with the message produced by the ruling class. The second is deliberative/controversial reading: at this point the viewer is aware of the ideas that the media text is trying to sow, and rejects the one that is not acceptable to him or her. The third is dissenting-opposing reading: the viewer is aware of all the meanings of the media text, decodes the text, and produces code opposing the text (Hall, 2005, p. 229-232; İşliyen, 2014, p. 32; Çabuk, 2012, p. 45).

Analysis of the “8 March 8 Women” Public Spotlight

Stories inspired by the production of the public spotlight that will be examined in the research are valuable for understanding research analysis. The stories will not be mentioned again in the analysis section as they also include portrayed characters outside the public spotlight. Although public spots can be viewed through websites, the uncertainty of the future requires the content of these films to be presented. Mehtap Chivelek, portrayed by Songul Oden; a woman who has been under violence since her marriage, was kidnapped by her husband, while she was under a police bodyguard, and was left in front of a hospital with a gunshot wound to the head and died in 2013. Gulshah Serjan, portrayed by Nur Fettahoglu, was left on Tem highway with her throat slashed in front of her child sleeping in the back seat of the car by her husband, who was pressured to make peace, and died in 2013. Jeylan Soysal, portrayed by Meltem Jumbul, she was shot by her uncle and brother in 2011 with 3 bullets as she ran away to her husband, whom she married, and ‘defiled their honour’. His father tried to keep him from escaping by locking the door on him in case he didn't die. Her father tried to keep her from escaping by locking the door on her in case she didn't die. Ayshe Pashaly, portrayed by Hulya Avshar; Ayşe, who had repeatedly asked for protection but was unable to be protected by the state, was stabbed in ten places by her ex-husband and died in 2010. Selma Jivek, portrayed by Ezgi Mola, was stabbed 27 times in 2011 by her husband, whom she met on the road while under state protection. She was on her last day of government protection when she died. Meral Tahta, portrayed by Dolunay Soysert; In 2011, she was confined to a house in Konya for four days, left hungry and thirsty and subjected to various tortures, then left to die in a bus stop. Shefika Etik, portrayed by Burju Esmersoy, is one of the victims of violence who went to shelter because of the violence she saw, reconciled with her ex-husband through the mediation of the state, and then tried to breathe when she was hospitalized with a knife in her back, with torture marks and wet hair on her body that no one had seen. The discussion continued for days with the photograph given on the first page of the Haberturk newspaper. Melek Karaaslan, portrayed by Berguzar Korel; A woman who was beaten for 8 years, locked in a toilet for 3 months, died of a stillbirth due to violence and her wounds were wormed. A victim of violence who had dropped from 70 pounds to 30 pounds when she was hospitalized and became media material for days again with her last images in the media.

Looking at the public spotlight analyzed, it is seen that the names, birth and death years of each violence victim represented beginning with a black screen with the women's logo 8 March 8 Women. Each public spotlight represents and pictures a person and the manner of death. The public spotlight, which began with the artists' eyes closed, continues with the sight of the artist suddenly opening his eyes with a fearful expression and representing him on screen with the words ‘don't wait for death to wake up’. After a male voice “no reason can be a justification for violence” and the main slogan of the public spotlight “no violence instead of love” sentence is finished and ends with a screen featuring the logos of institutions

and organizations supporting the public spotlight. In general, only names and images change in each public spotlight, while sentences in the content of the public spotlight remain the same.

Looking at the content of the public spotlight, it is clear that violence against women should be opposed, whatever the reason is. Apart from this, in the public spotlight, where famous women are used, a discourse is produced that women should take an action. This discourse contains a message that salvation is somewhat in the hands of women. It can be said that women should not be afraid, should not condone violence and should act without waiting for death, and that the responsibility of violence should be placed on women and that the woman who is the object of violence is defined as both victim and victimized. Under the rule of patriarchal structure and male domination, the extent to which female action alone can be effective against violence can be seen as a matter of debate. When we look at the stories of the women in the public spotlight, the fact that they all took refuge in the state by taking action, but were not protected, the contribution of the project to re-production can be criticised. In addition, the use of the male voice in the public spotlight is among the issues to be criticised.

Results

At the beginning of the study, primarily based on the categorization of the patriarchal structure and women's representations in the media, women's representations in the minds of the participants were tried to make sense. 11 of the participants in the study stated that their mothers came to their minds first when it is said "Women". In addition to this, 4 participants said that the opposite sex came to their minds when it is said Women. In addition, 2 of the participants identify the women as unidentified individuals. As can be understood from here, the representation of women cannot be considered independent from the structure in society. The status of being a mother and wife, which is a basic category in terms of women's representation in the media, also applies to the representation of violence. In terms of the dominant values of society, an exemplary woman should exist as a mother and wife in the private sphere. Representations are thus derived from the masculine point of view, which positions women as 'dependent, powerless'. And parallel to this, all participants describe women as 'powerless'.

Half of the participants objected to the language used by the public spotlight and the forms of representation, stating that it would not be effective in preventing violence and they made opposing readings for the message given. The first point that draws attention in these readings is that there has been a negative perception of the use of celebrities in the public spotlight. The statements that stand out in this sense are as follows:

- A project I never believed in. If the goal is to put the physical effects of violence in our eyes, instead of putting pictures of Hulya Avshar and Berguzar Korel with makeup, they would put pictures of the main women they passed through instead of those we can't forget. It seems to me that these players are being advertised.

- - Just last week, at a fair organized for the benefit of women, victims of violence, Hulya Avshar, who said that "some women itch," was purple makeup required to take a photo, to understand the problem of male violence.
- You're going out now, there's a baton. You walk in, there's a thing called domestic violence. Then celebrities go on TV. They say a few good words. That's how they think violence can be resisted. So I don't think it will have any effect that public spotlight.
- - This project is getting attention because celebrities pose and go in front of the camera, not because it wants to draw attention to its purpose! I prefer the real version of Ayshe Pashali, not the makeup of Hulya Avshar! I never forgot Melek Karaaslan lying curled up in a fetal position in a hospital bed, who might it be, Berguzar Korel !
- - Aside from choosing the people involved in the campaigns in direct proportion to their popularity rather than their sensibilities, why do the photos visualise what should not be, rather than the result we want to achieve? How can photos of women who have been beaten tell us that male violence is a violation of human rights? Don't we always see pictures of women who have already been beaten, murdered, without makeup and covered in blood in the newspapers?

As can be seen, the participants who made opposing readings indicate that the reduction of women to the body and the transfer of violence against women over their injured bodies states an incorrect form

of representation. The other important point is that this way of conveying the violence that women see is only disturbing, rather than raising the participants' awareness of the issue and leading them to a critical and solution-oriented approach to violence. It can be said that this has led to the reaction against the public spotlight, prompting the following thoughts:

These women are all dead, aren't they? Women are dead and gone, and we mourn with celebrities who paint their faces behind their backs. What are we doing? I was not impressed, I'm not impressed.

- - I can't say what kind of awareness-raising effort it is, I can't say it's a public spotlight fabrication, because it's a campaign that reeks of advertising from head to toe, trying to make a premium on the dead bodies of those women. I'm sure many of those watching will not go beyond suffering like "aww, waahw". Neither these women nor these endings will ever cease. However, the state will continue its public service under the name of public spots with the comfort "We have fulfilled our responsibility and raised public awareness".

The important point here is that one of the participants performing the opposite reading is male. Instead of talking about female sensitivity to violence, it is important to aware men about their must involvement in this movement.

In addition, some of the participants approached the event from a deliberative perspective. From this point of view, in particular, this public spotlight is generally seen as correct, but lacking and critical aspects of campaigns against violence against women. The opinions of the participants in this type of reading can be listed as follows:

- - I don't know if it can be effective. It doesn't give us any information, either. I'm not sure if it would be effective to wake up uneducated people like this.
- Poor women get beaten up every day and they don't know where to go or what to do. The probe said something about women's organizations, but how effective is it in the sense of information?
- There needs to be public spotlight on non-violence to women, men need to be constantly trained towards women. We need to talk about this in mass media all the time. In fact, even that is disturbing. Does a man have to be trained to create a female consciousness? Does she have to be shouted at because it's not right to be violent?

The opinions of a male participant can be said to be completely descriptive of the situation:

- Now the names seen here are the names that have become popular icons in society. The purpose here is actually very clear and precise. The society knows Hulya Avshar from her films and screens. Why am I saying this? Because Hulya Avshar will go out there and say "no to violence against women". And the audience won't be violent. That doesn't make any sense and frankly rational to me. Because I know that in a society dominated by violence, dominated by the use of force and tyranny, a person would not be influenced by the rhetoric of people who are popular icons and give up on this violence. In an environment where violence is internalized, violence becomes commonplace, I do not think that these studies can be very effective.

Some of the participants also gave dominant readings on the message the public spotlight wants to give, stating their opinion that the public spotlight will be effective. What stands out in these readings is that the participants in the dominant reading position the woman as a 'victim', one of the forms of representation in the media. This type of reading shows that the participants' emotions are more in the foreground. The statements that stand out in this sense are as follows:

Who knows how much pain this woman must have suffered until she was like this. We are all supporters of violence as a nation, unfortunately.

- It's a very difficult thing to do, to put people through this and to defend themselves as human beings. I hate those who do this.
- It bothered me to see women like this and to be aware of the existence of such women. Look at all these women. What creature could do that to a human being? Then let's talk about heaven that is at the feet of women.
- Violence against women is, of course, bad. I definitely think what's done is not right. I think about what they might have done that the women deserve to be put in this situation or killed.

It is understood that participants have a certain awareness of how intense media coverage of violence is, as they conveyed in their media content towards the presentation of violence. It can be said that the participants were university students. It is also generally thought that the media produces content that increases violence in society and it is not believed that the media can play a positive role in preventing violence against women:

- The women are dead and gone. When they present for us with these bruised eyes, we are subjected to violence again. And after a while, we become blind. Violence, purple-eyed women, is becoming normal thanks to the media. Turn on the TV, look, the TV shows are getting violent. I've never seen violence from my family but I know and I am aware that after a while it will start to be normal.
- The media representation of women who have suffered violence is often in the form of victims. Women are dying and that's the end, and we're the last to know about that. So they become victims. That's why no precautions could be taken.
- Media violence is what unconsciously brought into our lives. There's violence in TV shows, movies, commercials, everywhere. Believe me, I'm thinking about keeping my kids off TV right now.
- There are reports of women and violence everywhere. It's told in the other way in the series, it's told differently in the cinema. Oppression and violence against women are brought back to us all over again.
- - I'm against the presentation of women as sexual objects in the media. Other than that, they are represented as mothers or prostitutes and misguided women.
- Women often appear in the media either as mothers or as sexual objects. And that bothers me, if to be honest. Other than that, even in the series, there is constant violence against a woman. My nephew, for example, takes anything and makes a gun and shoots us. I think that's how violence becomes normal.
- Women are always presented in the same way. Look, it can be clearly seen how women are presented in news bulletins. How they are represented in the series can be clearly understood from here. In the news, for example, she is a mother, a victim of violence, a university student. She is the silent shadow behind a man. Women are always in the supporting roles behind success.
- In today's capitalist system, women are presented as commodities in the most disgusting way. As a simple and realistic example, just look at the ads. Or go to a car show, where you can see how the woman is simplified, how money is made from her body.
- - The nudity of the female body is very much presented as anything. Not only with foreign series, but also in the Turkish media. The female body is easily put on the market.
- - The media has a negative impact. Women are told no to violence on television, the next day, there's a series of violence against women, and they're airing it. The beating scenes, the kidnapping... They're already sampling everything from the series, and they're sampling it, too. The media normalizes violence, and we've started to ignore everything.
- - We get violent news on the news every day.
- - Frankly, I think of sexuality when I'm asked about female representation in the media.

As can be seen, the majority of participants think that the representation of women in the media is mainly based on violence and sexuality and that the representation level is reduced to the body. It is also stated that women's representations in the media reproduce their role in social life. The view of a male participant who stands at a different point than these participants is that while they find representations in the media negative on a religious and moral level, he underlines that the role of women in social life and in the media must be in accordance with patriarchal codes. He expresses that he would be pleased to see the woman only as the wife and mother acting "appropriately":

- I'm not very happy with the way the woman in the media is presenting. My dream of womanhood is woman like our mother Hazrat Fatima. I can't position the woman anywhere, besides being the mother. I want to see women with that morality around me and the woman who will be my own wife. I can't see any representation in the media that reflects such a moral sense.

There are significant differences in the approach of participants to violence against women in social life. Some of them are totally against it, while others are against it along with saying that violence may have to be “enforced” for various reasons. The views of those who oppose violence against women in all circumstances are as follows::

- This is actually a reflection of the way men are raised in Turkish society. The inaccuracies in the parent relationship, which is the model for the child's growing age, and there may be many more imaginable reasons for a man who is oppressed under difficult life circumstances to relieve his ego by burdening himself with the one thing he thinks is superior in his life.
- Woman is always been described as the power behind us. The understanding of “if there is a man, there is a woman” prevails. Violence is a method of intimidation practiced by mindsets who cannot accept women as human beings above all else.
- There must be no violence. I don't see it as normal to try to hide behind it by saying culture, or to try to hide behind it by saying a moment of madness. It's not about culture, and it's not about a moment of madness, too.
- I've never seen anything like it in my family. How can I accept it? Men and women, it makes no difference. I'm against all forms of violence. For whatever reason, I don't think anyone deserves it.
- - Something that shouldn't happen. There shouldn't be the slightest bit of fighting and belligerence. I'm against all forms.
- Violence against women is a matter of power. It's closely related to the male-dominated structure or the patriarchal structure... I don't think violence should be seen as a solution.
- I see violence against women as completely inhumane.

Participants who are completely opposed to violence against women can be said to hold culture, growth experiences and dominance of men in society responsible for such a way as to fall within the scope of hegemonic masculinity as the mechanisms that produce violence. The views of those who think that violence is a tool that can be used in certain circumstances, while saying that they are fundamentally opposed, are as follows:

Violence is the bleeding wound of male-dominated societies. It is the ability of a man to exercise his power willingly, or unintentionally, in a woman who is weaker than himself for ego satisfaction, or for other reasons. It's kind of a Big Fish, Little Fish story. Violence against women is, yes, absolutely bad, but in some cases it can be said that some women deserve it. Nobody beats a woman for no reason. In the introduction, development and outcome section of the event, both sides have flaws. The fact that the woman, in an argument in which she is right or wrong, continues to carry on carelessly despite knowing that the result would be against her by the possibility of brute force, shows that she is already itching. If there is an animal that beats women for pleasure, it is already an animal that is out of statistics.

- I am absolutely against violence against women. But it's not like women aren't guilty. It may be a false definition, but I think some women deserve it. There's such a thing as aggravated incitement in the law. Violence naturally occurs when a person incites a person. I get aroused when a woman swears at me. Actually, she starts the violence ... She curses, she gets on man's head, and then the violence comes out. Not always, but I say they deserve it. There are things I've seen and experienced with my own eyes. By the way, I'm a person who believes a lot in equality. I think being cheated is one of the biggest problems. Now, if a girl cheats on the person she calls her boyfriend, doesn't she deserve a beating? I think, if it is a woman, then the game is over.
- - Killing a person for any reason sounds so bigoted, but I'm a jealous person. That's why once I slapped my girlfriend. I don't want to be violent, but I don't know what I can do if she cheats on

me. I'm against violence in general, of course. How can violence be inflicted on a weak woman? Violence is not normal if forces are not equal.

- I think violence should be in a place, where it should be. It's not just about women. I think violence is the right way for order. The tendency for violence is in the human race. It can also vary from culture to culture. It has to be where it needs to be. I'm actually a person who doesn't like violence, but I think it's necessary to establish authority.
- There must be no violence against women. Why would it be? No one deserves violence, not just women. A person resorted to violence because he was unable to convey and accept his own opinion to another person. I don't think that they can resolve it by talking. And men are violent to women because they can't talk about it. There are cases where women deserve it, of course. There are those who deserve it, but it is still wrong to generalize.

As can be seen, "biological" justifications acting out of the hierarchy of power established between men and women take the lead in the statements of participants who think that violence is feasible when "certain" conditions occur. Besides, it is noteworthy that the reasons such as the woman's deception and incitement are expressed. While almost all of these views belong to men, the last participant is a woman, and it is important to show that violence is not only legitimized by men through various excuses, but also by women. Surely the perpetrator of violence as well as the subject of violence should know that nothing can be the justification for violence. When it comes to masculine violence, women in patriarchal society can be the bearer and the re-producer of violence discourse, similar to men. In contrast, the participants who think that violence against women cannot be considered legitimate no matter what cause it is based on, point out that there are social and cultural processes at the root of the issue. Other than these, the opinions of a female participant are noteworthy for harboring usual thoughts.

- - My view on violence is a little different. A man should never raise his hand to a woman. But I've slapped my boyfriend. I can beat. And also I'm jealous. I'm sickly jealous. I restrict too much. When he does something that I told not to do, I can start an apocalypse, for instance.

Contrary to the views of men who view violence as legitimate on certain grounds, it is estimated that the opinion of this female participant remains marginal within the community. However, when viewed on the basis of violence, the participant's legitimization of violence in terms of "jealousy", "belonging", in a manner similar to that of men, is remarkable in terms of the proximity of the logic of the two different kinds of violence.

Conclusion

Public spots are the content produced to inform the society about various issues and to create solution-oriented awareness and awareness of current problems. In this context, the public spotlight "March 8 8 Women" was also set for "women's day", a special day for women. It is designed to prevent violence against women. But while the intention is good, the burden of responsibility on women subjected to excessive violence in the public spotlight shows a shift away from a solution-oriented view. In addition, in the public spotlight, it is seen that the media has taken the path of victimizing the woman who has been subjected to violence, one of the most serious representation problems, by using her body.

As a result of the reception made in the study, it is observed that negative views towards the public spotlight are greater and that the effect of the public spotlight is not at the desired level. Participants in the opposing reading highlight the fallacy of using celebrities in the public spotlight and raising awareness of violence on the injured female body. The public spotlight has caused a general sense of discomfort in these participants. Apart from this, the participants in the deliberative reading expressed some objections at the level of representation, but accepted the message, while those who did the dominant reading experienced some kind of identification with the victimization of women. In addition, the majority of participants think that the media reproduces violence and violence against women in the sense that it constantly presents them. This production takes place through the body of the woman, and commutes between violence and sexuality. There is no belief that the media will take positive steps on these issues. The participants' approach to violence against women in social life was centered around two ideas. One part argues that no cause can legitimize violence, while the other part expresses its opposition to violence, but believes that violence is inevitable in situations such as jealousy or falling outside the defined role definitions. While those who clearly oppose violence against women seem to draw attention to the cultural

mechanisms that produce violence, gender inequality, and the hegemonic masculinity crisis; those who think violence is necessary in some cases legitimize it as a result of the superiority it gives to men created by biological differences. As a result, although this study, conducted with limited participants, does not claim to be generalizable, it can be said that the findings reflect the thoughts that exist in the society to a certain extent.

The mechanisms that produce masculine violence include diversity and multidimensionality, which cannot be confined to the media. Even if the media does not have representations that reproduce violence with a sexist attitude, it does not seem possible in the short term to find a solution to the violence that exists in society. The multidimensional nature of the problem requires the active struggle of society with sexism and an intensive action plan, especially in the state policies, as well as the radical change of the ideas that dominate the family institution. However, as a cultural industry, the media is an important pillar of this struggle, and in this sense, it seems necessary to make efforts to replace the profit-oriented media with a female-oriented one. The incarnation of sexist codes and forms of representation internalized by the media, even in the public spotlight, which are attempted to prevent violence against women and produced in apparent good faith, clearly shows how difficult this struggle will be.

Ethical Declaration

In the writing process of the study titled “*Reception Analysis for Violence and Reproduction Against Women in Turkish Media*”, there were followed the scientific, ethical and the citation rules; was not made any falsification on the collected data and this study was not sent to any other academic media for evaluation.

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TÜRKÇE GENİŞ ÖZET

Toplumda kadına yönelik şiddet eylemleri her geçen gün artmaktadır. Devlet kurumlarının ve sivil toplum kuruluşlarının, bu soruna ilişkin üretmeye çalıştıkları çözümler tam olarak karşılığını bulamamaktadır. Bu çözümsüzlük hali, bir yanıyla uygulanan politikaların yetersizliğiyle ilgiliyken, bir yanıyla da sorunun çok daha yapısal boyutları olmasıyla bağlantılıdır. Ataerkil egemen düzenin kökleştiği Türkiye toplumunda cinsiyetçilik, kültürün her alanına sinmiş durumdadır. Şiddetin temel unsuru olan hegemonik erkeğin sürekli yeniden üretilmesi ve sürecin kadınlar aleyhine işleminde medya da temsil düzeyinde egemen kültürün temel üreticilerinden biri konumundadır. Bu bağlamda medyanın kadın ve kadına yönelik şiddet temsillerinin sorunlu olduğu söylenebilir. Bu temsillerle, toplumda kadının anne ve eş konumları kutsanıp, sınırlar çizilirken; bu sınırların dışına çıkan kadınlar olumsuz şekilde sunulmaktadır. Kadın, cinsel bir obje olarak da medya tarafından yoğun bir şekilde kullanılmaktadır. Bu kullanım, kadına yönelik şiddetin temsillerinin kadının bedeni üzerinden üretilmesiyle de bağlantılıdır. Kadın her ikisinde de bedene indirgenmekte ve kadın bedeni cinsel bir obje olarak sunulmaktadır. Kadın mağdur konumuna ek olarak kurbanlaştırılarak sunulmakta; şiddet eylemleri, çeşitli nedenler öne sürülerek meşrulaştırılmaktadır. Medya içinse aslolan içeriklerini olabildiğince ilgi çekici kılarak kâr maksimizasyonu sağlamaktır. Bu durum, toplumda varolan cinsiyet eşitsizliğinin ve bunun ortaya çıkardığı eril şiddetin medya tarafından sürekli yeniden üretildiği ve güçlendirildiği bir kısır döngüye işaret eder. Bu açıdan medyanın, toplumda giderek artan kadına yönelik şiddet eylemlerine yönelik temsillerini incelemek ve bu temsillerin toplum tarafından nasıl algılandığına bakmak önem taşımaktadır.

Bu çalışmada araştırma konusu olarak seçilen '8 Mart 8 Kadın' isimli kamu spotu, kadına yönelik şiddet eylemlerine karşı bir proje olarak Kadınlar Günü'ne özel olarak hazırlanmıştır. Fakat ulaşılmak istenen hedef ile ortaya konan içerik arasında uyumsuzluk olduğu düşünülmektedir. Bu düşünceden yola çıkılarak, çalışmada sözü edilen kamu spotunun insanlar tarafından nasıl alımlandığı alımlama analizi yöntemi kullanılarak çözümlenecektir. Bunun yanında katılımcıların kadının toplumdaki konumu ve kadına yönelik şiddetle ilgili düşünceleri de yorumlanarak medya-şiddet-toplum arasındaki ilişki irdelenecektir.

'8 Mart 8 Kadın' isimli kamu spotunun insanlar tarafından nasıl alımlandığının ortaya çıkarılmasının amaçlandığı bu çalışmada, konu ile ilgili katılımcıların bilişsel temsilleri, alımlama analizi yöntemi kullanılarak ortaya çıkarılmaya çalışılmıştır. Çalışma, temelde katılımcılara kamu spotunun izletilmesi üzerine temellenmiş ve bu konu üzerine sorular yöneltilerek görüşmelerden çıkan sonuçlar şiddetin medyada temsili ve yeniden üretimi ile ilişkilendirilerek değerlendirilmiştir. Hoijer'in belirttiği gibi "Bu oldukça kayda değer bir iştir; çünkü alımlama arařtırmalarının hem metin çözümlenmeleriyle, hem de izleyicinin tepkileriyle uğraşmak, hem de bu ikisi arasında ilişki kurmak zorunda olduğu anlamına gelir" (2005, s. 106). Anlam, metin ve izleyicinin etkileşiminin ürünüdür. Buna ek olarak "toplumsal ve bireysel faktörler de göz önünde bulundurulur" (Hoijer, 2005, s. 106).

20 öğrenci katılımcıyla farklı zaman ve mekânlarda, ayrı ayrı olmak üzere görüşmeler gerçekleştirilmiştir. Araştırmaya katılanlar farklı aile ve sosyal sınıf tiplerinde, farklı siyasi görüşlere sahip ve farklı fakültelerde öğrenim görmeye devam etmekte olan bir gruptur. Görüşlerine başvurulmuş 10'u erkek, 10'u kadın 20 katılımcının yaş aralığı ise 18-27 arasında değişmektedir.

Katılımcıların babalarının yaptığı meslekler sıralanacak olursa; öğretmen, memur, esnaf, yazar, vergi müfettişi, işyeri sahibi, asker, avukat, aşçı ve çiftçi oldukları belirlenmiş, bunun yanı sıra 4'ünün annesinin öğretmen, iki tanesinin memur, bir tanesinin vergi müfettişi, geri kalan katılımcıların annelerinin ev hanımlığı yaptığı belirlenmiştir. Genel olarak orta düzey ve orta düzey üstü gelir durumuna sahip oldukları görülmüştür. Bunların yanında katılımcıların yaşadıkları şehirlere bakıldığında, bir kişinin Mardinli, bir kişinin Ağrı ve bir kişinin Diyarbakırlı olduğu belirlenmiştir. Ayrıca 2 katılımcının İzmir, 3 katılımcının Ankara, 2 katılımcının İstanbul, diğer katılımcıların Yozgat, Çorum, Amasya, Edirne, Aydın, Kahramanmaraş, Tekirdağ, Elazığ, Erzurum, Konya olarak sıralandığı görülmüştür.

Çalışmada, örnekleme dışında bir temsiliyet ve genellenebilirlik iddiası bulunmamaktadır. Katılımcılara sorulan sorular, kadına yönelik şiddete dair medyada yer alan ifadeler, bilgiler ve görüntülerden yola çıkılarak hazırlanmıştır.

İngiliz Kültür Okulu kuramcılarında olan Stuart Hall, 1973 yılında yayınladığı “encoding/decoding” (kodlama/kodaçımı) makalesiyle kitle kültürü kavramına “popüler kültür” kavramı eklemiştir. Hall bu makalesine kadar okul bünyesindeki diğer meslektaşları gibi yapısalcı bir tutum sergileyerek izleyiciyi medya karşısında edilgen bir konumda değerlendirmiştir. Ancak Hall, bu yapısalcı tutumundan vazgeçerek (Aydın, 2007,s.124) izleyicinin kitle iletişim araçları karşısında pasif bir konumda değerlendirilemeyeceğini öne sürmüştür. Ona göre “izleyici medya içeriklerine ilişkin farklı okumalar gerçekleştirir”. Medya metinleri tek bir biçimde izleyici tarafından algılanmaz (Şeker ve Çavuş, 2011, s. 87) ve izleyicilerin sosyal tarihleri göz önünde bulundurulmalıdır. Dolayısıyla Hall, izleyiciyi etkin bir özne olarak konumlandırmıştır.

Hall’a göre medya, “mesajların üretilmesi, karmaşık söylemlerde düzenlenmiş göstergelerin üretilmesi için toplumsal, ekonomik ve teknik olarak örgütlenmiş aygıtlardır” (Hall, 2005, s. 227). Bu aygıtlar, toplumda bilinçdışı dünya ve ortak duygu oluşturmak üzere egemen sınıf tarafından kullanılır (Hall, 2005, s. 204). Bu süreçte medya mesajları kodlanır. Olayların kurmaca ya da gerçek oluşu fark etmeksizin simgesel bir biçimde oluşturulur. Yani mesajlar onlara anlam yükleyen göndergesel bir sisteme oturtulur. Hall’ün deyimiyle “başat ideolojiler repartuarı” içerisinde toplumun onaylayacağı biçime dönüştürüp doğallaştırılan ideolojik kodlama gerçekleştirilir (Hall, 2005, s. 228). Özellikle egemen sınıf sorunlu olayları doğallaştırır ve sorunlu kişi ya da kurumlara kendi ideolojik alanının doğal üyelerine çevirir. Toplumun genelinde rızaya dayalı bir hegemonya kurar (Hall, 2005, s. 229).

Kod açımı süreci ise hegemonya girişimi ile mücadele sürecidir. Bu süreçte izleyici ideolojinin yeniden üretimini sağlamaktadır. (Çabuk, 2012, s. 45). Hall medya metninin izleyici tarafından üç farklı şekilde okunabileceğini belirtmiştir. Birincisi, baskın- hegemonik okumadır: İzleyici, metni egemen sınıfın ürettiği mesajla uyumlu bir okuma yapar. İkincisi, müzakereli/tartışmalı okumadır: Bu noktada izleyici medya metninin ekmeğe çalıştığı fikirlerin farkındadır ve kendisine uygun olanı kabullenir olmayanı reddeder. Üçüncüsü, muhalif-karşıt okumadır: İzleyici medya metninin tüm anlamlarının farkındadır, metni çözmüştür ve metne karşıt kod üretir (Hall, 2005, s. 229-232; İşliyen, 2014, s. 32; Çabuk, 2012, s. 45).