



Transition In The Portrayal Of Female Characters In Turkish TV-Drama Series

Srijani Bose

Post-Graduate Student

Department of Sociology

University of Calcutta, Kolkata, India

Abstract: Television plays a significant role in shaping gender socialization. It normalizes the idea of what it means to be a man or a woman and what roles and behaviours are expected from them. This study examines the transition in the portrayal of female characters in Turkish TV- drama series such as *Aşk Laftan Anlamaz* (2016), *Bizim Hikaye* (2017), *Sen Çal Kapımı* (2020), *Bambaşka Biri* (2023), *Aşk ve Gözyaşı* (2025), and *Arafta* (2025). It also aims to understand whether contemporary depiction of female characters in these dramas challenge or reproduce patriarchal gender roles. The study borrows idea from the theoretical perspectives of Erving Goffman's presentation of self and Judith Butler's theory of gender performativity. The findings suggest that women in these dramas are often represented as smart, financially independent, self-sufficient and are able to stand up for themselves. However, even these modern portrayals are still influenced by patriarchal structures. In contemporary period, Turkish TV dramas focus on the dual existence of tradition and modernity.

Index Terms - representation of women, gender stereotypes, women empowerment, Turkish TV series

I. INTRODUCTION

Mass media especially the television is considered as one of the important agents of gender socialization. In context of the relationship between gender and media, the term 'portrayal' is used which refers to 'ways of showing' - how men and women are shown or represented in mass media. One of the most important implications of gender representation in media is that of 'stereotyping' which refers to 'defined way of showing' or 'fixing certain characteristics' associated with male or female. Cultural stereotypes often get reflected in the popular culture. Television is a significant socio-cultural medium through which social identities, values, norms and gender relations are represented and socially constructed.

Turkish television series have gained substantial popularity in Turkey as well as among the international audiences especially in the 21st century. Globally, Turkish television dramas are considered as one of the most popular soap operas or dramas. These drama series have been successful in attracting diversified audiences across the globe through their interesting storylines, portrayal of characters and efficient direction.

In Television series, heterosexuality is considered as the 'norm'. Every storyline revolves around this stereotypical framework. Those characters in the series who deviate from this accepted social framework is highlighted as deviant. Similarly, women are often portrayed as delicate, pretty, docile, helpless,

unintelligent whereas men are shown ‘in control’ of situation and always gives protection to women. Turkish television drama series have played a significant role in representing women’s identities, aspirations, and struggles they face in the society due to their status as a ‘woman’.

Turkish women have been portrayed in various ways, especially on television. In present times, Turkish women appear frequently in television series as one of the main characters. The portrayal of women can either reinforce or challenge gender stereotypes shaping the perception of reality (Karavar, 2021).

According to Kasimoğlu and Çelik (2019), the portrayal of female characters in Turkish TV-drama series has undergone a significant transformation since 1990s and more visibly during the 2000s. Although traditional portrayal of women has not disappeared completely, still they are shown as active figures rather than passive subjects being controlled by men. They are highlighted as those who are participating in professional life, making personal decisions, challenging family authority, and confronting social injustice. The visibility of single, divorced, working, and economically independent women have increased, while issues such as domestic violence, forced marriage, early marriage, marital oppression are still a major part of television narratives.

The transition in the portrayal of female characters in Turkish Television drama series has also been influenced by the changing social and economic conditions of the society which includes women’s growing participation in education and employment, urbanisation, global media exchange, and debate surrounding the dual existence of both tradition and modernity. Contemporary Turkish TV-drama series often show female protagonists who constantly negotiate conflicting expectations such as they may be professionally successful and emotionally independent, yet they remain responsible for child rearing, caregiving, unpaid household labour, and the preservation of family honour. As a result, the idea of “strong woman” in Turkish television series is not fully liberated from patriarchal structures. They have to perform what sociologists often call ‘dual burden of labour’. Her strength as a woman is often tested through abandonment, frequent betrayal, or the pressure to balance professional aspirations along with domestic responsibilities. The expansion of digital platforms has further contributed to this transformation. In comparison to traditional television productions, digital Turkish series tend to reflect female characters with more diverse professions, personal conflicts, and narrative agency. Women are increasingly portrayed as individuals whose identities cannot be reduced to their roles as wives or mothers.

The transition in the portrayal of female characters in Turkish TV- drama series is not simply a movement from traditional to modern representation. It reflects a coexistence of both patriarchal stereotypes as well as independence, resistance, and self-determination of female characters.

Against this background, the present study aims to present the following research questions:

- a) To what extent the portrayal of women characters has undergone changes in the Turkish TV-drama series?
- b) Do contemporary Turkish TV-drama series challenge or reinforce patriarchal gender roles?

Rationale

Conventionally, in Turkish TV-drama series women were represented as those who remain confined within the private sphere of the family. Female characters in the series were often portrayed as obedient daughters, devoted wives, self-sacrificing mothers or victims of patriarchal authority. Their identity was mostly defined in terms of their morality, beauty, domestic responsibility, and their relationships with men. Such stereotypical portrayals reflected dominant expectations concerning femininity, family honour, marriage, and motherhood, while ignoring women’s independent identities and personal ambitions.

In contemporary period, Turkish television drama series have witnessed a significant transformation in the portrayal of women’s characters. Women are increasingly portrayed as successful professionals, students, entrepreneurs, single mothers, survivors of violence, and individuals who make independent decisions. The female characters are also often shown to question patriarchal authority, resist forced

marriage, reject oppressive relationships, or try to balance personal ambitions with family responsibilities. Although female characters are depicted as strong and independent, they are also judged according to traditional standards of beauty, sexual morality, motherhood, family honour.

The sociological significance of the study lies in understanding how the idea of femininity is constructed through popular culture. Thematic narrative analysis of the female lead characters of six most popular Turkish TV- drama series such as *Aşk Laftan Anlamaz* (released in 2016), *Bizim Hikaye* (released in 2017), *Sen Çal Kapımı* (released in 2020), *Bambaşka Biri* (released in 2023), *Aşk ve Gözyaşı* (released in 2025) and *Arafta* (released in 2025) helps to understand stereotypical and progressive representation of female characters. The study aims to examine the coexistence of both tradition and modern depiction of women's characters in Turkish TV-drama series.

II. REVIEW OF LITERATURE

Review of literature is considered as the basement of any research. At the initial stage of research, a researcher must go through the relevant literatures related to the topic of the study. The goal of a literature review is to provide a comprehensive understanding of the current state of knowledge, identify gaps or areas for further investigation, and situate the researcher's own work within the broader sociological context by examining and summarizing existing published research, scholarly articles, books, and other relevant sources.

The present study endeavours to understand the transition in the portrayal of women's roles in Turkish television series to provide a comprehensive understanding of it. By examining existing studies, the researcher can identify and trace how portrayal of female characters in TV-drama series have evolved from stereotypical portrayal of women like dutiful wife, self-sacrificing mothers or objects of desire to empowered women who are independent, can resist domestic violence and patriarchal dominance, have career aspirations and many more.

Turkish TV serials are popular all over the globe. In Turkish television dramas, motherhood is portrayed only as one of the domestic responsibilities of women. Women are often shown as passive and reinforcing traditional gender roles. The study argues that media continues to play a significant role in shaping and reinforcing ideas about gender (Ozmen, 2011). Few Turkish dramas reinforce traditional, stereotypical portrayals of women. Women are often depicted as objects of desire, helpless, which can negatively affect women's perception about their own self since media acts as one of the agents of gender socialization. The author also pinpoints the fact that while feminism continues to promote women as independent, as leaders and as professionals, the mass media often continues to reinforce stereotypical gender roles (Samya, 2012). Turkish TV serials represent women within the framework of traditional patriarchal roles. Women are portrayed as housewives, and mothers, while men are portrayed as breadwinners of the family. Even when the women are educated or considered as modern, the women often remain dependent on men. Women are valued for marriage, appearance, and household roles rather than their professional success. These stereotypical portrayals often reinforce gender inequality and normalize women's dependence on men (Sancar, 2017). Audience perception on Turkish dramas stated that women have been depicted as strong and powerful characters. Although some of the previous work has examined that women have been portrayed as an icon of beauty, sex, and a seductive character (Khan & Pembecioğlu, 2019). Audience perception to understand socio-cultural values portrayed in Turkish dramas showed that Turkish dramas encourage the idea of independent and self-reliant women. While these dramas also portray characters having a child outside of marriage, marital infidelity, restricting religion to older people, presenting alcohol consumption, women getting married without permission, couples dating as well as traditional roles of women as mothers and wives and fighting for love (Alardawi et al., 2021).

Research Gap

Existing studies have mostly focused on the fact that Turkish TV dramas often portray women in stereotypical, traditional gender roles such as mothers, wives, homemakers, and objects of desire. Some of the contemporary series highlight women as strong, educated, and independent. There is limited research on comparison of women's representations in Turkish TV-drama series across different periods. Beside these progressive representations, some of the recent dramas continue to reinforce patriarchal idea related to marriage, motherhood, beauty, and family honour. Therefore, the present study aims to understand whether changing portrayals in women's characters challenge or reinforce patriarchal gender roles in Turkish television dramas.

III. THEORETICAL FRAMEWORK

The present study Transition in the Portrayal of Female Characters in Turkish TV-Drama Series borrows its idea from the following sociological theories:

In Erving Goffman's theory of the Presentation of Self in Everyday Life, the society is viewed as a theatre and a social stage upon which we enact our performances. Goffman called this dramaturgical analysis. Individuals are conceived as a performer in their everyday life. While interacting with others we are trying to control the ways in which others perceive us. To alter presentation of self in different contexts, in the eyes of others, a person effort to control their impressions in the eyes of others. Here, the audience consists of other individuals who observe the role-playing and react to the performances of the actor. Like in theatrical performances there too exists a setting in social interaction that consists of a front stage and a back stage. The front region is that part of the physical setting where the actors are on stage before an audience. Individuals while playing a role at this imaginary region are extra conscious of their audience and constantly monitor their behaviours vis-à-vis their audience. There is also a back region, or 'back stage,' where individuals can relax, be themselves, and the role or identity that they play when they are in front of others.

Applying this theory, the present study focuses on how female characters present and construct their identities in Turkish TV-drama series. The front stage consists of how the female leads behave in front of their family members, husbands, and friends- as obedient daughters, caring mothers, respectable wives, or successful professionals- how they manage their impression through their clothing, speech, manners, and behaviour that aligns with the traditional idea of femininity. The back stage consists of how female leads behave differently when they are alone, conversations with trusted friends, private emotional breakdowns, diary writing from what is traditionally expected from them - expressing their real feelings, frustrations, desires, or ambitions, questioning traditional gender roles.

Judith Butler challenged conventional notions of gender and developed the theory of gender performativity. Judith Butler engaged in a 'deconstruction' of sex and gender categories. She stated that just like gender, sex of an individual is also socially constructed. According to Butler, the meaning of gender depends on the cultural framework within which it is performed. According to Butler's theory, gender is essentially a performativity repetition of acts associated with male or female. She argues that being born male or female does not determine behaviour. Instead, people learn to behave in particular ways to fit into society.

Applying this theory, the present study examines how female characters are portrayed as traditionally performing gender roles such as wife, mother, daughter, homemaker, obedient OR are challenging these by becoming independent, career-oriented, educated, or challenging family expectations. The theory therefore helps to understand whether Turkish TV-Drama series reproduce traditional notions of femininity or challenge these representations of women.

IV. METHODOLOGY

The present study aims to examine the transition in the portrayal of female characters in Turkish Television-Drama series in the contemporary period. It also aims to understand whether the representation of female lead characters in these dramas challenge or reinforce patriarchal gender roles and stereotypes.

Keeping these objectives in mind this chapter addresses the methodology of the present study. Any kind of research involves a proper methodology which helps to complete the research properly. In other words, the term 'Research methodology' indicates a way of explaining how a researcher intends to carry out their research. It is a logical, systematic plan to resolve a research problem. Therefore, methodology is a way to solve the research question efficiently.

The present study is qualitative in nature wherein the researcher has employed thematic narrative analysis. Narrative analysis is the process of interpreting and analyzing stories to uncover patterns, themes, and meanings. Narratives can take the form of personal anecdotes, interviews, written texts, or visual media, and they often reflect the values, beliefs, and experiences of the storyteller. Narrative theory is a flexible tool, useful for analyzing elements of storytelling common across a wide range of media like novel, television show, comic book, videogame, film, opera, or any other form of storytelling. It also helps to analyze elements like plot, characters, and storytelling techniques, while also recognizing the fact that each medium has its own possibilities and limitations. Thematic narrative analysis focuses on the content and meaning of stories- what the story is about and helps to identify patterns across many narratives.

In conducting research, the researcher has to decide which sort of data is to be used. Based on the source of data and there are two subcategories – primary data and secondary data. The primary data are those which are collected afresh and for the first time by using techniques like interviews, surveys, ethnographic studies and thus happens to be original in character. The secondary data, on the other hand, are those which have already been collected by someone else and which have already been passed through the statistical process. It is very time efficient and easily accessible in the form of data gathered from a variety of sources like books, government records, research papers, archives, journals etc. The present study is based on secondary data from research articles, journals, newspaper reports etc. All the secondary data had been compiled and has been analyzed the data with respect to the objectives of the study. The secondary sources of data that have been used in this present study included published works like research articles, journals and newspaper reports. The Google search engine has been used to conduct the research and to search for the appropriate secondary literatures for the study using a combination of certain key words like 'Female stereotypes in Turkish dramas'; 'Female objectification in Turkish television dramas'; 'Women empowerment in Turkish TV series' to get the background information of the research.

V. ANALYSIS AND DISCUSSION

The representation of female lead characters in Turkish TV- drama series has undergone significant transformation in the last decade. Using thematic narrative analysis, the present study aims to examine how the characters of six female protagonists from the following Turkish TV-drama series like: *Aşk Laftan Anlamaz* (2016), *Bizim Hikaye* (2017), *Sen Çal Kapımı* (2020), *Bambaşka Biri* (2023), *Aşk ve Gözyaşı* (2025), and *Arafta* (2025) has changed. In these six series, the representation of female characters undergoes a transition from being dependent, sacrificing, and nurturing towards being able to negotiate, to occupy dominant professional positions, and to gain economic independence. However, these female characters still remain subordinate to patriarchal family structures, and undergoes through melodramatic self-sacrifice.

Redefining the idea of Womanhood

One of the most common patterns that distinguishes the narratives of the Turkish TV-drama series is the transition from a stereotypical idea of femininity. The female protagonists performs a variety of gender roles- a daughter, a professional worker, a caregiver, a heiress, a devoted wife, an investigator.

In *Aşk Laftan Anlamaz*, the female protagonist Hayat came from a rural background. Her family warned her that if she was unable to find a work, she had to get married as soon as possible. She wanted to start working in Istanbul and refused to get married. Accidentally, during the interview day in the Sarte Company, her resume got swapped with another interviewee named Suna Pektaş who was highly qualified for the post of Assistant. Hayat's mistaken identity helped her to get the job at the corporate workplace. Her transformation into "Suna" dramatizes the conditions under which a young woman must perform an acceptable identity to gain access to work and urban independence. Hayat's transformation is therefore a manifestation of struggle for her right to earn money and be independent. At the same time, it is also an illustration of the pressure on women to adhere to urban social norms. This duality, in which the protagonist can pass for a diligent daughter, migrant worker, employee, girlfriend, and wife, reflects her multifaceted personality. As Judith Butler would put it, gender is a performative act, a social role that one plays in front of others. It is not a characteristic that one is born with, and even though the girl has been socialized to behave like a 'good' daughter, she decides to demonstrate other roles in the presence of her employer, family, and boyfriend. Hayat cannot easily step into the high-end corporate realm as a fisherman's daughter from Giresun. It underscores how systemic barriers disproportionately restrict working-class women from provincial backgrounds.

In *Bizim Hikaye*, the protagonist Filiz took care of her brothers and sister since their mother abandoned them, and the alcoholic father was unable to cope with his duties. Filiz's role remains confined to traditional stereotypical duties associated with women like that of a mother or caregiver, she appeared to perform both roles of mother and daughter. Her femininity is manifested through sacrifice and resilience rather than caring for others. Her gender identity is constructed through unpaid labour, protection, discipline, and emotional endurance. Rather than performing femininity through conventional softness, Filiz performs it through competence and sacrifice.

Sen Çal Kapımı's female lead, Eda serves as an example of a woman who was emotionally expressive and also ambitious, professional and career-oriented. Eda's dream was to become a landscape architect—a male dominated profession despite her studies had been interrupted due to cancellation of scholarship which prevented her from completing her training as a landscape architect and studying abroad. Her narrative therefore presents femininity as compatible with ambition, professional knowledge, and competition.

In *Bambaşka Biri*, the prosecutor Leyla also redefines the stereotypical concept of femininity. By taking up the role as a public prosecutor, she investigated crime, interpreted evidence, and acted within a state institution. Through this, she redefined that women can also do these jobs alongside men.

Meanwhile, in *Aşk ve Gözyaşı*, Meyra is one of the most privileged but emotionally deprived characters who preferred financial security and professional success to an intimate relationship. As heiress to the family business, she possessed economic and professional power. Female authority is therefore no longer restricted to the domestic sphere.

Finally, in *Arafta*, Mercan was both faithful and disobedient to her family because they forced her to be married for 187 days against her will.

Thus, these characters do not simply reject traditional gender roles but also combine, reinterpret, and sometimes strategically perform them.

Women's Entry into the public sphere

The second theme suggests that the female protagonists no longer remain confined to the private or domestic sphere. They also dominate workplaces, professional institutions, corporate environments, and elite economic spaces.

In *Aşk Laftan Anlamaz*, Hayat's entry into Sarte—the textile company is the earliest and most precarious version of this movement. For Hayat, getting a job at Sarte is not just about career ambition—it is her survival mechanism to preserve her autonomy and independence. The corporate desk becomes a battlefield for her self-determination.

Bizim Hikaye's Filiz is strong, responsible and independent. She earns money, protects her siblings and makes important decisions for the family. Even as she operates publicly as a breadwinner, she is forced to perform traditionally feminine caregiving and maternal responsibilities at a very young age. Filiz navigates informal and formal work sectors to support her family. Her entry into the public sphere is thus not an immediate escape from domestic labor, but an expansion of her responsibilities.

In Sen Çal Kapımı, Eda's professional aspiration is more explicit. She wants to complete her education and become a landscape architect. But Serkan Bolat's cancellation of her scholarship highlights the unequal power of wealthy men over women's futures. Eda challenges the cold, bureaucratic ethos of the corporate environment in Art Life. She introduces organic design principles in landscape architecture that physically and symbolically bring nature and warmth into concrete corporate structures.

Leyla in Bambaşka Biri represents a stronger form of inclusion in the public sphere. As a prosecutor, she has the authority to speak, investigate, and make judgments within the legal framework. Her occupation allows to challenge the traditional association of masculinity with public rationality and femininity with emotional vulnerability.

In Aşk ve Gözyaşı, Meyra represents yet another form of authoritative figure. She is an heiress of Aksel Group where she occupies a privileged class position. Her conflict is not whether she can enter the public sphere but how she can maintain control over her identity and emotional life within a powerful family and a distorted marital relationship.

In Arafta, Mercan's economic decisions are shaped by family debt, and her contractual marriage is used as an instrument of revenge. The public space- Yildirim Holdings allow her to rewrite her narrative away from being merely a reactive object in male conflicts, turning her into an active agent who commands terms, demands accountability, and makes autonomous choices.

The narratives reveal that women may enter the workplace or hold authority, but their professional identities continue to be affected by family expectations, class relations, and male power.

Patriarchal Structures and Negotiation of Women

The six protagonists challenge the stereotypical notion of 'ideal women'. But their choices are limited within the patriarchal structures shaped by their fathers, husbands, employers, family wealth, debt, and institutional authority.

For characters like Hayat, Filiz, and Eda, entering the workforce is not merely an opportunity to gain financial independence but presents the primary prospect for escaping domestic tyranny. Financial independence from their fathers makes them not only more attractive marriage prospects but transforms them from subordinate daughters to empowered decision-makers.

The movement from private, male-dominated domains- courtyards, family homes to impersonal public places- law firms, corporate offices, public transportation enables such figures as Mercan, Leyla, and Hayat to gain the vital sense of distance from patriarchal oversight.

The tendency for characters like Eda, Meyra, and Mercan to be perpetually tied to conditional transactions- marriages, engagements, debt negotiations serves as a means for them to turn the rules of the patriarchal game against the men who would bind them. They speak out, resist, investigate, negotiate, and take action. Yet they seem to have less influential role on the main arenas that constitute social structure. Patriarchal family relations, the economic system, and the romantic order are generally maintained. The female protagonists find success in negotiating with the system from within, adjusting their behaviour according to the rules of the game that is according to the societal expectations which often favours men over women. Such adaptation is especially evident in the use of disguise, performance, and contract as tools to negotiate social hierarchies and male hegemony. Goffman discusses impression management and its role in female's self-construction of identity. Women create their image in different contexts, not only in one social role. They change their appearance according to the audience and the situation. Female characters' activities can be oppressive, but adaptation and performance can also help survive the oppression.

VI. CONCLUSION

The study Transition in the Portrayal of Female Characters in Turkish TV-Drama Series highlights the fact that the portrayal of female characters in contemporary Turkish TV dramas has undergone a transformation from stereotypical images of women who were dependent wives, mothers and caregivers to those who are educated, financially self-sufficient and make their own decisions. In the six Turkish dramas—Aşk Laftan Anlamaz (2016), Bizim Hikaye (2017), Sen Çal Kapımı (2020), Bambaşka Biri (2023), Aşk ve Gözyaşı (2025), and Arafta (2025)—the female protagonists are more often associated with the public sphere like offices, law firms and family businesses. This challenges the idea that women should only be confined in the private sphere.

Although women are depicted as those who are professionally successful and have money, they still face pressure from their families, problems with marriage, monetary issues and are in control of men. Their lives are shaped by the duality of tradition and modernity. Goffman's theory explains how women act as a good daughter, a strong worker and a loving wife—to create a good impression about how people see them and to survive in a system that is still controlled by men. Butler's idea about gender helps to understand that women continue to perform the roles that are associated with femininity. Also women are challenging and negotiating their roles and identity within the patriarchal framework. The strong woman in these drama series is always trying to balance what she wants with what others expect from them. Thus, there is an ongoing negotiation between old traditions and new ways of thinking.

REFERENCES

- [1] Akaydın Aydın, A., & Koç, N. E. (2024). *The empowerment of female TV series characters on digital platforms: An analysis of the 2023 Blu TV series*. Communication Papers. Media Literacy and Gender Studies, 13(26), 51–63. https://doi.org/10.33115/udg_bib/cp.v13i26.23032
- [2] Alardawi M., Brereton P., & Bajnaid A. (2021). *Turkish Dramas and Saudi Female Perceptions of Socio-cultural Values*. ISSN: 2186-229X – The Asian Conference on Arts & Humanities 2021 Official Conference Proceedings, 143-156. <https://doi.org/10.22492/issn.2186-229X.2021.12>
- [3] Braun, V., & Clarke, V. 2012. *Thematic analysis*. In H. Cooper, P. M. Camic, D. L. Long, A. T. Panter, D. Rindskopf, & K. J. Sher (Eds.), *APA handbook of research methods in psychology: Vol. 2. Research designs: Quantitative, qualitative, neuropsychological, and biological*, pp. 57–71. American Psychological Association. https://www.researchgate.net/publication/269930410_Thematic_analysis
- [4] Butler, J. (1990). *Gender trouble: Feminism and the Subversion of Identity*. Routledge. <https://www.routledge.com/Gender-Trouble-Feminism-and-the-Subversion-of-Identity/Butler/p/book/9780415389556>
- [5] Forsyth, Scott. (2024). Erving Goffman: *The Presentation of Self in Everyday Life*. https://www.researchgate.net/publication/384827912_Erving_Goffman_The_Presentation_of_Self_in_Everyday_Life
- [6] İnceoğlu, İ. (2020). *Gender Representation on Turkish TV*. In K. Ross, I. Bachmann, V. Cardo, S. Moorti, & M. Scarcelli (Eds.), *The International Encyclopedia of Gender, Media, and Communication*, 1–6. Wiley. <https://doi.org/10.1002/9781119429128.iegmc149>
- [7] Indeed Editorial Team. (2022). *Research methodology: What it is & how to apply it*. Indeed Career Guide. <https://www.indeed.com/career-advice/career-development/research-methodology>

- [8] Karavar, N. (2021). *The social presence of Turkish women in TV series shown in Spain*. European Institute of the Mediterranean. <https://www.iemed.org/publication/the-social-presence-of-turkish-women-in-tv-series-shown-in-spain/>
- [9] Kasimoğlu, E. S., & Çelik, M. U. (2019). *Portrayal of perception of women in domestic series and its comparison with the real-life woman's figure, from woman's perspective*. The Turkish Online Journal of Educational Technology, 18(1), 70–76. <https://files.eric.ed.gov/fulltext/EJ1201685.pdf>
- [10] Khan, M., & Pembecioğlu, N. (2019). *International audience's perception about the Turkish TV serial "The Magnificent Century" in the context of portrayal of history and women*. Global Media Journal TR Edition, 10(19), 216–246. https://globalmediajournaltr.yeditepe.edu.tr/sites/default/files/sayilar/2019_guz/10_khan_pembecioğlu.pdf
- [11] Mittell, J. (2007). *Film and television narrative*. In D. Herman (Ed.), *The Cambridge companion to narrative*, 156–171. Cambridge University Press. <https://doi.org/10.1017/CCOL0521856965.011>
- [12] Neuman, W. L. (2007). *Basics of Social Research : Qualitative and Quantitative Approaches* (2nd ed.). Pearson Education, Inc. <https://hostnezt.com/cssfiles/sociology/Basics%20of%20Social%20Research%20By%20W%20Lawrence%20Neuman.pdf>
- [13] Ozmen, S. (2011). *Global culture and the representation of otherhood in a popular Turkish television drama*. International Journal of Arts & Sciences, 4(24), 143–149.
- [14] Samya. (2012). *Muhteşem Yüzyıl: Traditional women roles in the age of emancipation*. Patheos.
- [15] Sancar, S. M. (2017). *Woman representations in Turkish TV series*. Vytautas Magnus University Repository. <https://portalcris.vdu.lt/server/api/core/bitstreams/1be078c0-c9d3-43d2-9bac-6bbe85e27cc2/content>
- [16] Ustek Spilda, F., & Alyanak, O. (2024). *The "unique blend": Reframing womanhood through Turkish drama series*. In A. E. Strong & R. Powis (Eds.), *Gender in cross-cultural perspective* (8th ed.). Routledge. <https://doi.org/10.4324/9781003398349-33>