

## Social Studies Teacher Candidates' Perspectives on Family Representation in Television Series and Films\*

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### Abstract

The aim of this study is to determine the opinions of social studies teacher candidates regarding the representation of family in TV series and movies, specifically the TV series *Gönül Dağı* and *Yasak Elma*. The study was conducted in a qualitative type of phenomenology pattern. The participants of this study were selected from the students of Fırat University, Faculty of Education, Turkish and Social Sciences Education, Department of Social Sciences. Participants were determined by using purposeful sampling type in accordance with the nature of qualitative studies. The interview technique, which is frequently used in qualitative research, was used to collect data in the study. Study data was obtained through a semi-structured interview form consisting of six items created by the researchers. In the study, while the family representations in the *Gönül Dağı* series were seen by the participants as compatible with the traditional Turkish family structure, the representations in the *Yasak Elma* series were found to be incompatible with the Turkish family structure. According to the participants' opinions, the character of family relations in the TV series *Gönül Dağı* is constructed with social values, while in the TV series *Yasak Elma*, family relationships are built on weak ties and individualism, with negativities such as interest, conflict, competition and intrigue. While the family relationships in the TV series *Gönül Dağı* are associated with traditional Anatolian family life, the relationships in the TV series *Yasak Elma* are depicted as contrary scenarios that are incompatible with Turkish-Islamic culture, imitating the West.

**Keywords:** Social Studies, TV Series and Movies, Family Representations, *Gönül Dağı* Series, *Yasak Elma* Series

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The family is the most important institution that forms the foundation of healthy societies. The place of this institution, which is of such concern to humanity, is even more distinct in Turkish society. As Doğan (2016) stated, Turkish society has been built upon family organization. Moreover, as the author expressed, the social values that legitimize and ensure the continuity of this organization are crucial. Protection, obedience, loyalty, respect for the essence, privacy, contentment, honesty, halal income, etc., are among the values that guide social life in Turkish society. According to the Family Values Research (2010) conducted by the General Directorate of Family Social Research, loyalty and sacrifice in marriage are important for Turkish society. Extramarital relationships are not accepted by Turkish society. According to the same research, having children outside of the family unit and living together before marriage are not approved by Turkish society.

Changing eras and social conditions have influenced the family institution in every period. The most notable of these influences is undoubtedly the period after modernization. In fact, it was expected that the family institution would disappear after modernization. However, the family institution continues with new functions and forms (Çizmeçi, 2016). While many factors have contributed to the transformation of the family in the modern era, the most significant agent of change and transformation in the 21st century is the media. Significant changes in the family are expressed as the disintegration of the nuclear family and the erosion of the social values that constitute the family (Parlar and Turan, 2018; Dilber, 2019, as cited in Gözetlik and Küçükalkan, 2021). Among the media tools that have prepared this change and transformation, television undoubtedly holds an important place.

With the introduction of television to Turkey in the 1970s, there have been significant changes in social life. As mentioned, television has been an important mass communication tool that has shaped the lifestyle of Turkish society for more than half a century (Büyükyonca, 2019). Today, this function of television is performed by new media types without any boundaries, space and time restrictions. Although it is stated that the importance of television has decreased with new media types, it is still the most important leisure time evaluation tool for families and individuals. Watching television programs at any time and place with internet-based technological tools, and sharing materials such as short videos, images, etc. belonging to these programs are also among the ordinary events of the 21st century.

Both television and new media types are important mass communication tools that influence the masses, guide behaviors, and thus, as mentioned earlier, shape social life (Özdemir, 2009; Zavalsız and Soydaş Dağcı, 2019). These tools have been highly effective in the adoption of elements of popular culture and in replacing national culture. One of the programs that have contributed to the adoption of popular culture elements is television

series. The characters portrayed in these series and the lives depicted influence the viewers and guide their behaviors. In this context, the social values that form and reinforce the family institution have also undergone changes due to the impositions of popular culture (Büyükyonca, 2019).

When the literature is examined, the effects of television series and films on the family institution can be summarized as creating a new consumer audience within the family, or in other words, changing the family's consumption culture (Kükrer Aydın, 2014; Zavalısz and Soydaş Dağcı, 2019). Additionally, these media can be expressed as deteriorate family relationships, promote violence, cultivate a desire for a glamorous and sparkling life without effort, and lead to the rejection of religious and societal norms, resulting in cohabitation or pre-marital living arrangements, as well as the acceptance of mutual infidelities instead of marital fidelity, all under the guise of tolerance (Doğan, 2016). In this context, it would not be inaccurate to assert that television series and films, beyond merely serving as entertainment tools, are mass communication vehicles that influence societies and possess the power to steer cultural values in both positive and negative directions. Television series that negatively affect cultural values, de-culturize society, or alienate the individual from their own culture, as noted by Pekdemir and Yılmaz (2022), convey phenomena such as consumption, intrigue, violence, and social conflict as integral aspects of life through the characters, thereby transmitting them to passive viewers. In contrast, there are series that avoid these phenomena and aim to present the forgotten values by highlighting society's own culture, resisting the pressures of popular culture. According to Özdoğan Belligüçük (2004), such series, with scenarios emphasizing traditional norms and values and foregrounding the image of the model family, will positively impact social change by conveying a constructed model of the Turkish family to the audience. Today in Europe, issues such as drug use, violence, and the erosion of family values are among the most pressing problems. Children born outside of marriage, teenage pregnancies, single-parent children, the rapid rise in divorces, the growing prevalence of alcohol and drug habits, and the spread of violence are, in a sense, the precursors of a social catastrophe. Alternatively, these are events that lead to societal collapse, which the media presents as cultural products ready for consumption. At this point, it is essential for individuals to adopt a critical perspective towards television series, to be aware of the extent to which the family model they observe on screen may contribute to cultural erosion, social collapse, or societal harm, and to express their discomfort with such productions while taking necessary precautions to protect their families.

The aim of this study is to determine the views of social studies teacher candidates who watched the TV series *Gönül Dağı* and *Yasak Elma* on the family representations in these series. As it is known, TV series and movies are media tools that have rating concerns, are sometimes shaped by different plots from the ordinary life of the society and instill new cultural habits and lifestyles with the influence of popular culture. However, TV series and movies that are fictional but contain social values, cultural norms, events, etc. that coincide with the real world are also on the screen. In this context, the content analysis of TV series and movies produced in both formats and the determination of the social equivalent of these screen products are important. Because the continuation or erosion of cultural values is concerned with. The healthy transfer of cultural values from generation to generation and ensuring their continuation, and the elimination of inappropriate cultural habits are essential

for a healthy social structure. Cultural erosion, on the other hand, is likely to lead to societal collapse and cause irreparable consequences for social structure.

Among the media tools of today's world, the quantitative weight of series and movies is so important that it cannot be underestimated. These series affect millions of people in the evening hours, which are largely outside of people's working and educational hours. Therefore, they have an important place in terms of shaping society. These functions of series and movies should be carefully examined and their value in the eyes of society should be determined correctly. In other words, the number of academic studies on these media tools should be increased and the findings and results obtained from these studies should be shared with the public. Academic studies on series and movies can also form the basis for the development of relevant public policies. The main problem of this study was determined as "How are the family representations in the *Yasak Elma* and *Gönül Dağı* series perceived by social studies teacher candidates?" The study aims to raise awareness for the culturally conscious consumption of media by drawing attention to the degeneration of the family institution through media, and to contribute to the awareness that will be created in the eyes of society by drawing attention to the fact that lifestyles that have no equivalent in the normal flow of real life are encouraged through series and movies.

The sub-problems identified in the study are as follows.

1. What are the views of social studies teacher candidates on the representations of family members (mother, father, child, sibling) in *Yasak Elma* and *Gonul Dagi*?
2. What are the views of social studies teacher candidates on family relationships in *Yasak Elma* and *Gonul Dagi*?
3. What are the views of social studies teacher candidates on the family structure in *Yasak Elma* and *Gonul Dagi*?
4. What are the views of social studies teacher candidates on the equivalent of the family representation in *Yasak Elma* and *Gonul Dagi* in society?
5. How do social studies teacher candidates match themselves with the relevant series?
6. What are the views of social studies teacher candidates on the continuation of *Yasak Elma* and *Gonul Dagi*?

## **Method**

### **Research Model**

The study was carried out using a qualitative phenomenological design. As it is known, phenomenology does not produce generalizable results. However, it allows for an in-depth analysis of a phenomenon (Yıldırım and Şimşek, 2013, p. 72). In this context, it focuses on phenomena that are known but not deeply understood (Büyüköztürk et al. 2011, p. 19).

Phenomenological design offers various ways to experience, interpret, and conceptualize a specific phenomenon or aspect of reality. Thus, understandings regarding a specific phenomenon are revealed and categorized (Çepni, 2010, p. 104). Since the study is

based on the views of social studies teacher candidates on family representations in TV series and movies, it was considered to be suitable for the phenomenological design.

### **Study Group**

The participants of this study were selected from the students of the Department of Social Studies Education, Faculty of Education, Fırat University. The participants were determined using the purposeful sampling type, which is appropriate for the nature of qualitative studies. Purposeful sampling, which allows for in-depth research by selecting information-rich situations depending on the purpose of the study, has a characteristic that meets certain criteria and is not random (Büyüköztürk et al., 2011). In this context, the criterion of having watched at least five episodes of both *Yasak Elma* and *Gönül Dağı* series was sought in determining the participants. Six female and four male students, aged between twenty-one and thirty-six, constituted the participant group of the study.

### **Data Collection Tools**

In this study, the interview technique frequently used in qualitative research was used to collect data. The study data were obtained through a semi-structured interview form consisting of six items created by the researchers. The data collection form was prepared to explain each dimension of the phenomenon under investigation after a comprehensive literature review, and in order to ensure reliability, the opinions of two experts from the Turkish and Social Sciences Education Department of Fırat University, who specialize in social studies education, were obtained. The interviews with the participants were conducted on a voluntary basis. All interviews were recorded with voice recorders with the permission of the participants. The interviews lasted an average of 20 minutes and were terminated when the data began to repeat. The study is limited to undergraduate students of the Turkish and Social Sciences Education Department of Social Studies, Faculty of Education, Fırat University, who are studying in the 2023-2024 academic year.

Credibility should be prioritized instead of reliability and validity in qualitative research. A number of measures were taken to eliminate factors that could negatively affect validity and reliability in the study and to prevent bias in the participants. Interviews were conducted in a friendly environment based on the principle of volunteering. Participant confirmation is taken into consideration in qualitative studies (Guba and Lincoln, 1982, as cited in Başkale, 2016). In this study, attention was paid to participant confirmation before and after the interview, the opinions that emerged after the interview were summarized to the participant and the participant's approval was obtained.

### **Data Analysis**

All data obtained from the interviews were converted to text. The written data were checked by the participants. The obtained data were evaluated with the content analysis technique. The main purpose of content analysis is to reach concepts and relationships that can explain the collected data (Yıldırım and Şimşek, 2013). In the interviews conducted within the scope of the study, additional questions were also used to obtain in-depth opinions from the participants and to enrich the data source. Coding and categorization processes can be done in studies conducted with a phenomenological design (Creswell and Plano Clark, 2015). In accordance with the literature, the opinions were classified as family member

representations, family relationships, family structure, social equivalents of family representations, matching themselves with the characters, and opinions regarding the continuation of the Yasak Elma and Gönül Dağı series. The data were coded and categorized in accordance with the purpose of the study.

### Findings

The data obtained in this part of the study were analyzed in line with the determined sub-objectives, classified into codes and categories, presented in tabular form and interpreted.

#### Findings for the First Sub-Problem

Participants were first asked the question, "What are your views on the representation of family members (mother, father, child, sibling) in the Yasak Elma and Gönül Dağı TV series?" and the views were subjected to content analysis and evaluated with codes and categories.

**Table 1**

*Views on the Representation of Family Members in the TV Series Gönül Dağı and Yasak Elma*

Gönül Dağı			Yasak Elma		
Mother	f		Mother	f	
	Positive	Negative		Positive	Negative
Relevant	2	-	Irrelevant	-	1
Compassionate	1	-	Workaholic	-	1
Person who values	2	-	Self-interested	-	5
Person who cares	1	-	Moral distress	-	8
Listener	1	-	Children's priority	1	5
Understanding	2	-	Neglecting children	-	4
Children's priority	2	-	Protecting children	1	-
Fond of her children	1	-	Support for children	2	-
Not alienating	1	-	Power loving	-	5
Long-suffering	4	-	Love of Magnificence	-	1
Example for Children	1	-	Wanting revenge	-	2
Instilling culture	1	-	Intrigue	-	5
Impactful	1	-	Ending Her Marriage	-	2
Irritable	1	-	Love	5	-
Loving her husband	2	-	Compassionate	1	-
Respectful to her	2	-	Unhappy	-	2
Father			Father		
	f			f	
	Positive	Negative		Positive	Negative
Tough person	2	-	Womaniser	-	2
Loving	8	-	Fatherhood with	-	8
Compensating person	2	-	Oppressive	-	3
Relevant	4	-	Overbearing	-	1
Tolerant	2	-	Intolerant	-	1
Traditional	3	-	Furious	-	1
Person who cares	4	-	Unloving	-	2
Support for children	3	-	Irrelevant	-	2

Person who values	5	2	Discriminating	-	9
Discriminating	3	1	Neglecting	-	2
Model Person	3	-	Distant	-	1
Making jokes	2	-	Alienating	-	1
			Workaholic	-	2
			Person who cares	-	3
			Not Model Person	-	1

Child	f		Child	f	
	Positive	Negative		Positive	Negative
Happy	2	-	Unheeded	-	3
			Unhappy	-	5
			Having no say	-	1
			With stepmother	-	2
			Moral distress	-	2
Sibling/Siblinghood	f		Sibling/Siblinghood	f	
d	Positive	Negative	d	Positive	Negative
Strong bond	8	-	Different character	1	6
Based on goodness	2	-	Rivalry	-	2
No lie	2	-	Weak tie	-	5
Resentment	-	1	Different parent	2	-
<b>Total</b>	80	4		13	106

As seen in Table 1, according to the participant views, the views on the representation of family members in Yasak Elma and Gönül Dağı are generally negative for Yasak Elma, while they are generally positive for Gönül Dağı. In the analysis of the participant views, four categories were identified as “Mother”, “Father”, “Child”, “Sibling/ Siblinghood” (Table 1). The participants described the family members by comparing the two series.

The codes that make up the “Mother” category are almost completely different for both series. Accordingly, the codes that make up the mother representations in the Gönül Dağı series were determined as relevant, compassionate, person who values, person who cares about education, Listener, children's priority, fond of her children, etc. (Table 1). Sample expressions belonging to the “mother” category in the Gönül Dağı series are presented below:

**K-5:** “The mother characters in the series are exactly like our mothers. Because of the difficulties and troubles our mothers go through, all of our mothers are a little grumpy, for example, Zahide and Taner’s mother had to raise her children alone because she lost her husband in the past. That’s why she is known for her fondness for her children, like every mother. And she can never tolerate her children distancing themselves from her.” **K-6:** “Let me say that the mother character Halime, who supports her children in every way, has positive aspects.” **K-7:** “The mothers in the Gönül Dağı series reflect the characteristics of typical Anatolian women. They are self-sacrificing, love their children and husbands very much, treat their husbands with respect and decency, but also try to stay strong.”

The codes for the mother representations in the Yasak Elma series were determined as irrelevant, workaholic, self-interested, moral distress, neglecting children, unhappy, etc.

(Table 1). Sample expressions belonging to the "Mother" category in the Yasak Elma series are presented below:

**K-5:** *"I think Ender is a selfish person, who risks everything for her own interests and is not very aware of being a mother. I can say that power, glory and money come before anything else for Ender and that she even reflects this on her children. I evaluated Ender as someone who never accepts injustices done to her, who is constantly seeking revenge and who forgets that she is a mother. On the outside, Ender tried to appear strong, brave, successful in her job and always rich. Unfortunately, this strength and courage never applied to her motherhood. She was constantly neglecting her child, constantly plotting behind her husband's back and trying to end her unhappy marriage without thinking about her child."*

**K-7:** *"In Yasak Elma, I actually see the concept of mother in a framework that includes lies, intrigues and the potential to cheat on her husband, which I do not find appropriate for Turkish women."* **K-10:** *"The depiction of mothers was particularly in an effort to prioritize their own children over other family members."*

The codes that constitute the "Father" representation in the Gönül Dağı series are determined as tough person, compensating person, loving, tolerant, etc. (Table 1). Direct expressions belonging to the "Father" category in the Gönül Dağı series are presented below:

**K-6:** *"In the role of father, Muammer values his children but cannot show it. He seems to have discrimination against Veysel and cannot support Veysel. "The Hüseyin character in Gönül Dağı has a more cheerful family structure, a funny, smiling family structure for his child Ramazan."* **K-9:** *"Fathers were characters who loved their children, cared for them and were role models for them."* **K-10:** *"In the Gönül Dağı series, there was a father factor that we know more about, a classic, that is, reflected in Turkish culture. In other words, there were uncles who constantly supported and looked after their nephews and nieces and nephews and looked after them like fathers, like fathers."*

The codes that constitute the "Father" representation in the Yasak Elma series are determined as womaniser, fatherhood with money, oppressive, overbearing, intolerant, etc. (Table 1). Direct expressions belonging to the "Father" category in the Yasak Elma series are presented below:

**K-1:** *"He is a despotic, tyrannical, and inconsiderate character who thinks that showing his children fatherhood through money is enough."* **K-3:** *"In the Yasak Elma series, Halit played the father role. I remember Halit as oppressive, overbearing, intolerant character who oppresses his children and other family members."* **K-4:** *"When we look at Halit's fatherly character, yes, he is a father who cares about education, but he does not have enough interest in his children. He only provides financial support. I see that his children do not actually have a say and that he wants to dominate everything."*

The codes that make up the "Child" category are also striking. They are seen as opposites in the relevant series. Accordingly, in Gönül Dağı, they are happy, in Yasak Elma, they are unhappy, neglected, having no say, and children with stepmothers (Table 1).

**K-4:** *"We see that the children are very happy in the series Gönül Dağı. But the negative psychological effect on the children is very high in Yasak Elma."* **K-5:** *"I can say*

that in *Yasak Elma*, money comes first and that the parents even reflect this to their children. In general, Ender and Halit had an unhappy marriage. They reflected this unhappiness on Erim, their children, without hesitation. Zehra being an alcoholic and constantly causing problems, her mother not being around, not receiving any attention or love from Halit.”

The category of “Sibling/Siblinghood” is associated with different codes in both series. Accordingly, in the *Gönül Dağı* series, it is associated with codes such as strong bond, no lie, etc., and in the *Yasak Elma* series, it is associated weak tie, different parent, etc. (Table 1).

Direct expressions belonging to the category of “Sibling/Siblinghood” in the *Gönül Dağı* series are presented below:

**K-6:** “There are siblings who support each other in *Gönül Dağı*. We can say that they are Taner and Zahide.” **K-7:** “The sibling representations in the *Gönül* series are honest relationships. But there were also periods when the siblings remained estranged for years.” **K-9:** “The sibling relationship was more of a confidant, friend, and buddy-like character beyond being just siblings.”

Direct expressions belonging to the category of “Sibling/Siblinghood” in the *Yasak Elma* series are presented below:

**K-3:** “The bonds between the siblings were not very strong, nor were they very separate, there was no serious sibling bond.” **K-2:** “Other than that, the sibling theme is always competitive in the *Yasak Elma* series.” Halit had two daughters and one son. There was conversation between his daughters, but it wasn’t like in the *Gönül Dağı* series. They only got together for family meals, and apart from that, everyone would retreat to their own rooms.” **K-4:** “When the little sister made a mistake, instead of supporting her, her older sister would tell her father directly.”

### Findings for the Second Sub-Problem

Secondly, the participants were asked the question, “What are your views on family relationships in *Yasak Elma* and *Gönül Dağı*?” and the views were subjected to content analysis and evaluated with codes and categories.

**Table 2**

*Views on Family Relations in the TV Series Gönül Dağı and Yasak Elma*

Gönül Dağı			Yasak Elma		
The Character of Family Relationships	f		The Character of Family Relationships	f	
	Positive	Negativ		Positive	Negative
Natural	1	-	İnterest	-	6
Sincerity	5	-	Lack of emotional	-	5
Hiding love	-	6	Disruption	-	3
Strong emotional bond	4	-	Intrigue	-	6
Warm relationship	6	-	Power struggles	-	1
Solidarity	1	-	Like family	-	4
Overcoming challenges together	1	-	Reflected emotions	-	3
Living with extended family	3	-	Loving	1	-
Conversation	2	-	Understanding	1	-

Pleasure	1	-	Sincere	1	-
Togetherness	3	-	Formal	-	1
Helping	2	-	Compulsory union	-	1
Understanding each other	2	-	Technological device	-	4
Equality	2	-	Not taking time	-	1
Importance of family	4	-	Rivalry	-	1
Compensation	2	-	Lie	-	4
Love	3	-	Conflict	-	1
Respect	2	-	Complicated	-	1
Sacrifice	1	-	Meeting financial needs	3	-
Happy	2	-	Individuality	-	3
Honesty	2	-	Healthy environment	-	1
<b>Suitability to Turkish family structure</b>		<b>f</b>	<b>Suitability to Turkish family structure</b>		<b>f</b>
	<b>Positive</b>	<b>Negativ</b>		<b>Positive</b>	<b>Negative</b>
Suitable	7	-	Suitable	-	2
The message conveyed	6	-	Western Wannabe	-	1
Anatolia	2	-	The message conveyed	-	4
Anatolian people	1	-	Contrary scenarios	-	2
Reflecting real life	2	1	Fun scenarios	1	-
This is what should be	1	-	Gripping scenarios	1	-
<b>Total</b>	<b>68</b>	<b>7</b>		<b>8</b>	<b>55</b>

As seen in Table 2, according to the participant views, the views on family relationships in Yasak Elma and Gönül Dağı are mostly negative for Yasak Elma, while they are positive for Gönül Dağı. In the analysis of the participant views, two categories were identified as “The character of family relationships” and “Suitability to Turkish family structure” (Table 2). The participants compared the two series based on their own family relationships.

The codes that make up the category of “The character of family relationships” are almost completely different for both series. Accordingly, the codes that make up the character of family relationships in the Gönül Dağı series were determined as importance of family, warm relationship, strong emotional bond, sincerity, love, togetherness, etc. (Table 2). Sample statements belonging to the category of “The character of family relationships” regarding the Gönül Dağı series are presented below:

**K-5:** “Gönül Dağı has always given importance to family relationships and the viewer felt as if they were watching their own family, at least that’s how I felt while watching the series.” **K-3:** “There is a warmer, more sincere family structure in the Gönül Dağı series, connected to each other with strong ties. I remember that they are generally in solidarity with each other and overcome the difficulties they face together. **K-8:** “It can be said that family relationships in the Gönül Dağı series are warmer and more realistic. I can say that they are more suitable for today’s structure. For example, what Zahide goes through after she leaves her husband and the support of the family.”

The codes that constitute “The character of family relationships” in Yasak Elma series have been identified as interest, lack of emotional bond, intrigue, lies, reflected emotions, etc. (Table 2). Sample statements belonging to the category of ‘character of family relationships’ regarding Yasak Elma series are presented below:

**K-2:** *“Yasak Elma family relationships are more based on interest. There is no loyalty to each other. For example, although Yıldız’s mother Asuman character seemed to exist for years, although her name was mentioned in the series, she did not appear much, but over time she lived with her daughter for comfort.”* **K-5:** *“I saw that family relationships in Yasak Elma were based more on competition, conflict, anger or hatred. I think the fact that family members constantly plot behind each other’s backs and make intrigues showed how complicated family relationships are.”* **K-7:** *“In Yasak Elma, everything can become worse with lies. The characters compete in doing evil.”*

The codes that constitute the category of “Suitability to the Turkish family structure” in the Gönül Dağı series have been identified as suitable, the message conveyed, Anatolia, Anatolian people, etc. (Table 2). Direct expressions belonging to the category of “Suitability to the Turkish family structure” in the Gönül Dağı series are presented below:

**K-5:** *“Also, the fact that the family did not break up no matter what happened in the movie, no matter how bittersweet it was, and that it was presented with all its realism and naturalness, I think showed the similarity of the series to Turkish culture.”* **K-9:** *“Their relationship reflected a complete Anatolian atmosphere. They always helped each other in such a loving, sincere and beautiful way. If one of them had a problem with each other’s work, the others would immediately take care of their work. They were like friends and siblings.”* **K-10:** *“The Gönül Dağı series was completely compatible with Turkish culture. It was completely compatible with Turkish culture, customs, traditions and traditions.”*

The codes that constitute the category of “Suitability to the Turkish family structure” in the Yasak Elma series have been identified as the message conveyed, suitable, Western wannabe, etc. (Table 2). Direct expressions belonging to the category of “Suitability to the Turkish family structure” in the Yasak Elma series are presented below:

**K-2:** *“In the Yasak Elma series, family relationships are more focused on self-interest. There is no loyalty to each other.”* **K-9:** *“So there were no normal family relationships.”* **K-10:** *“I think the family relationships in the Yasak Elma series did not reflect Turkish culture and customs. There were scenarios that should not have happened. These scenarios were in a way that could harm Turkish culture. The spouses did not love or respect each other. This was a family structure that was completely opposite to Turkish culture.”*

### Findings for the Third Sub-Problem

Participants were thirdly asked the question, “What are your opinions about the family structure in the Yasak Elma and Gönül Dağı TV series?” and the opinions were evaluated with codes and categories by subjecting them to content analysis.

**Table 3**

*Views on Family Structure in the TV Series Gönül Dağı and Yasak Elma*

Gönül Dağı	f		Yasak Elma	f	
	Positive	Negative		Positive	Negative
Traditional extended family	7	-	A New Extended Family	2	2
Nuclear family	5	-	Nuclear family	3	5

With grandparents	2	-	Broken family	-	1
Step parent	2	-	Different spouses	-	9
			Stepchild	1	2
			Step parent	1	1
			The concept of parents	-	2
	<i>f</i>			<i>f</i>	
<b>Value Judgments and Conformity</b>	<b>Positive</b>	<b>Negative</b>	<b>Value Judgments and Conformity</b>	<b>Positive</b>	<b>Negative</b>
The importance of family	2	-	The importance of family	-	1
Marriage	1	-	Marriage	-	1
Divorce	1	-	Divorce	-	1
Eid enthusiasm	1	-	Hate	-	1
Sahur-Ramadan	1	-	Hostility	-	1
Longing for the crowd	1	-	Love	-	1
Love	13	-	Respect	-	1
Respect	3	-	Twisted relationship	-	6
Step-son	5	-	Step-son	4	5
Sharing of inheritance	2	-	Money	-	5
Not caring about material	1	-	Discriminate in inheritance	-	1
Importance of blood ties	1	-	Caring about spouse	-	2
Problem solving	1	-	Conflict	-	1
Caring about spouse	1	-	Obligation	-	3
Help each other	1	-	Hypocrisy	-	1
<b>Suitability to Turkish family structure</b>	<i>f</i>		<b>Suitability to Turkish family structure</b>	<i>f</i>	
	<b>Positive</b>	<b>Negative</b>		<b>Positive</b>	<b>Negative</b>
Suitable	6	-	Suitable	-	11
Continuing the traditions	3	-	Abrasion	-	5
Importance of family ties	2	-	Disrupted family structure	-	10
Beautiful	1	-	Neglect	-	2
Anatolian people	1	-	Western style	-	1
<b>Total</b>	64	-		11	82

As seen in Table 3, according to the participant views, the views on family relations in Yasak Elma and Gönül Dağı series mostly contain negative codes for Yasak Elma series, while they consist of positive codes for Gönül Dağı series. In the analysis of the participant views, three categories were identified as “Family type”, “Value judgments and conformity”, and “Suitability to Turkish family structure” (Table 3). The participants expressed their views on family relations by comparing both series.

The codes that make up the “Family type” category are almost completely different for both series. Accordingly, the codes that make up the family type category in the Gönül Dağı series are “traditional extended family”, “nuclear family”, “with grandmother-grandfather”, “stepparent” (Table 3). The direct expressions belonging to the “Family type” category in the Gönül Dağı series are presented below:

K-2: “In the Gönül Dağı series, we see family structures that are similar to ours. There is both a nuclear family and an extended family type.” K-5: “I think the family structure in the Gönül Dağı series is shown as an extended family structure in its traditional form.” K-4: “When

we look at Gönül Dağı, there is a grandfather character. This character always puts children first and approaches the issue of inheritance equally.

The codes for the “Family type” category in the Yasak Elma series were determined as “nuclear family”, “broken family”, “different spouses”, etc. (Table 3). Sample expressions belonging to the “Family type” category in the Yasak Elma series is presented below:

**K-4:** *“There is a nuclear family in Yasak Elma, but we can't exactly say it's a nuclear family. Because more than one stepchild lives in a house. And another woman constantly comes to that house. There is always a problem in family ties.”* **K-5:** *“I think especially in Yasak Elma, the family structure is moving from a nuclear family to an extended family. Whether it's Halit living with his children from different marriages, Halit's different wives, or his feelings for Yıldız, who is the housekeeper even while he is married to Ender. This situation has already made both the series and the family structure very complicated.”* **K-8:** *“Again, in Yasak Elma, there is both an extended family and a nuclear family.”*

The codes that make up the category of “Value judgments and conformity” are almost entirely different for both series. Accordingly, the codes that make up the category of value judgments and conformity in the Gönül Dağı series were determined as “love”, “respect”, “sharing of inheritance”, “the importance of family”, etc. (Table 3). Sample expressions belonging to the category of “Value judgments and conformity” in the Gönül Dağı series are given below:

**K-3:** *“We see stepchild characters in the Gönül Dağı series as well, in Sefer and Zahide. Sefer adopts the children as his own children. I couldn't tell if they were his children or stepchildren because he adopts them as his own children.”* **K-4:** *“There were disagreements about inheritance, but this didn't affect them either. In Gönül Dağı, the spouses' words were listened to. We can see stepparenting in the Gönül Dağı series with actions such as his warm approach to the child, being there for him and listening to his troubles, despite not having his own children.”* **K-8:** *“In Gönül Dağı, I think Sefer embracing Zahide's children in his arms is a feeling that comes entirely from within. It is a feeling that stems from his previous stay in an orphanage. It actually stems from his love for children.”* **K-10:** *“The family structure in the Gönül Dağı series was sincere, warm and the way a family structure should be.”*

The codes that constitute the category of “Value judgments and conformity” in the Yasak Elma series were determined as “the importance of family”, “step-son”, “money”, “obligation”, etc. (Table 3). Sample expressions belonging to the category of “Value judgments and conformity” in the Yasak Elma series are given below:

**K-2:** *“we see that families who are enemies and hate each other.”* **K-5:** *“As a result, there is a family structure in the series where there is insincerity, communication disorder, no emotional bond between children and parents, the concept of mother and father is not well understood and, in my opinion, it always feels empty.”* **K-8:** *“The stepfamily structure in Yasak Elma is a feature that mostly leads to unhealthy relationships.”*

The codes that make up the category of “Suitability to the Turkish family structure” are almost completely different for both series. Accordingly, the codes that make up the category of suitability to the Turkish family structure in the Gönül Dağı series were determined as

“suitable”, “continuing traditions”, “importance to family ties”, “beautiful”, “Anatolian people” (Table 3). Sample expressions belonging to the category of “Suitability to the Turkish family structure” in the *Gönül Dağı* series are given below:

**K-5:** “I saw a floor table or floor beds for the first time in this series. It was actually one of the biggest factors that caught my attention and made me believe in the sincerity of this series more. That’s why I think it gives importance to Turkish culture and family structure.” **K-9:** “In the *Gönül Dağı* series, the family structure is in accordance with Turkish morality, based on mutual love and respect. Our family structure is like this, there is usually mutual love and respect, we have a good life, for example, we have the life of an Anatolian person.” **K-10:** “In the *Gönül Dağı* series, the family structure was sincere, warm and the way a family structure should be. I can say that it was completely in accordance with Turkish morality and norms.”

The codes that constitute the category of “Suitability to the Turkish family structure” in the *Yasak Elma* series were determined as “suitable”, “abrasion”, “disrupted family structure”, “Neglect”, etc. (Table 3). Sample expressions belonging to the category of “Suitability to the Turkish family structure” in the *Yasak Elma* series are given below:

**K-2:** “The siblings are from different mothers and fathers, two or three families actually live together. These kinds of series are trying to normalize, but they shouldn’t be done, by adding a little humor to the story, they are actually trying to impose this broken family structure on our society and trying to disrupt our traditional family structure.” **K-9:** “The family structure in the *Yasak Elma* series was contrary to our Turkish family structure, customs and traditions. For example, there was a Western high society life in the *Yasak Elma* series. There was always seeing themselves as superior, hypocrisy, for example, it was contrary to our Turkish structure.” **K-10:** “As I mentioned in the previous questions, the family structure in the *Yasak Elma* series was completely proportional to the relationship of interest. It was completely contrary to the Turkish family structure.”

#### Findings for the Fourth Sub-Problem

Participants were fourth asked the question, "What are your opinions about the family structure in the *Yasak Elma* and *Gönül Dağı* TV series?" and the opinions were evaluated with codes and categories by subjecting them to content analysis.

**Table 4**

*Views on the Reflection of Family Representations in the TV Series *Gönül Dağı* and *Yasak Elma* in Society*

<b>Gönül Dağı</b>		<b>Yasak Elma</b>			
<b>Culture and Civilization</b>	<b>f</b>		<b>Culture and Civilization</b>	<b>f</b>	
	<b>Positive</b>	<b>Negative</b>		<b>Positive</b>	<b>Negative</b>
Love	7		Extreme luxury	-	1
Respect	7		Rich Life	-	5
Religious holidays	2		Difference	-	2
Ramadan traditions	3		Western Wannabe	-	2
Traditional Turkish family	10		Evocative of the West	-	3

Widespread	2	Unconventional	-	3	
Familiar	3	Twisted Relationship	-	4	
Ordinary lives	4	Contrary to Turkish culture	-	16	
Grandfather/mother-aunt-	9	Contrary to Muslim family	-	1	
Mother-in-law-Father-in-	2	There is no	-	6	
The importance of family	2	Fun parties	-	3	
Tie	2	Bachelorette Party	-	1	
Proposal	1	After Party	-	1	
Wedding traditions	5	Christmas	-	1	
Marriage	5	Not common	5	-	
Help	3	Social conflict	-	2	
Value to women	1	a different patriarchal	-	2	
Respect for elders	1	No grandfather-aunt-aunt-	-	3	
Turkish society	4	House	-	3	
Turkish culture	3	No consanguinity	-	1	
Local dress	1	Marriage	-	5	
		Proposal	1	1	
		Value to women		2	
		Interest		1	
<b>Space</b>	<b>Positive</b>	<b>Negative</b>	<b>Space</b>	<b>Positive</b>	<b>Negative</b>
Village	1		Yalı house		5
Town	1		Metropolitan		1
			<b>Disruptive Elements</b>	<b>Positive</b>	<b>Negative</b>
			Inappropriate relationships	-	8
			Normalization	-	1
			Popularization	-	1
			Erosion with humor	-	6
			Intrigue	-	6
			Devaluing women	-	3
			Cheat	-	3
			The destruction of language	-	1
			<b>Risks</b>	<b>Positive</b>	<b>Negative</b>
			The extinction of our culture	-	1
			Degradation	-	1
			Chaos	-	1
			Damaging	-	1
			Breakdown of the family	-	1
<b>Total</b>	79	-		6	110

As seen in Table 4, according to the participant views, the views on the social equivalent of the family representation in Yasak Elma and Gönül Dağı are generally negative for Yasak Elma, while they are generally positive for Gönül Dağı. In the analysis of the participant views, four categories were identified: "Culture and Civilization", "Space", "Disruptive Elements", and "Risks" (Table 4). The participants described the place of family representations in society by comparing the two series.

The codes that make up the category of “Culture and civilization” are opposites for both series. Accordingly, the codes in the Gönül Dağı series were determined as “love”, “respect”, “religious holidays”, “Ramadan traditions”, “traditional Turkish family”, “respect for elders”, “wedding traditions”, etc. (Table 4). Sample expressions belonging to the category of “Culture and civilization” in the Gönül Dağı series are given below:

**K-2:** *“In the Gönül Dağı series, we see our traditional values such as Eid al-Fitr, Eid al-Adha, sahur, fasting, and iftar tables. It reflects us more.”* **K-4:** *“In the Gönül Dağı series, money is not a priority, marriages are made with love and respect. Love, respect and cooperation are important in our society, so Gönül Dağı reflects us more. In the Gönül Dağı series, women are valued, marriages proceed with love and respect.”* **K-5:** *“The Gönül Dağı series is one of the rare series that talks about respect for elders, the concept or structure of family, cooperation and solidarity, being together in good times and bad times.”*

The codes that make up the “Culture and civilization” category in the Yasak Elma series are determined as “excessive luxury”, “rich life”, “Western wannabe”, “contrary to Turkish culture”, “contrary to Muslim family”, “Christmas” etc. (Table 4). Sample expressions belonging to the “Culture and Civilization” category in the Yasak Elma series are presented below:

**K-2:** *“I don’t think our traditions are reflected in Yasak Elma. There is nothing that reflects us in Yasak Elma.”* **K-3:** *“Although the family structure and social structure in Yasak Elma are not very common in our society, they do exist. I think there are such characteristics in our society. Situations such as stepmothers, conflicts and intrigues between families are not very common, but they still exist.”* **K-9:** *“I think the family representation in Yasak Elma has no equivalent in our social life. Because the series is against Turkish culture and family structure.”*

The codes that constitute the “Space” representation in the Gönül Dağı series are determined as “village” and “town” (Table 4). Direct expressions belonging to the “Space” category in the Gönül Dağı series are presented below:

**K-1:** *“The Gönül Dağı series is almost a dramatization of the events that take place in every village and town of ours, except for the part where we make inventions, of course.”*

The codes that constitute the representation of “Space” in the Yasak Elma series are determined as yalı and metropolis (Table 4). Sample expressions belonging to the “space” category in the Yasak Elma series are exemplified below:

**K-4:** *“Yasak Elma only tells the story of the mansion where Halit, his wives and children live and the intrigues there.”* **K-7:** *“Yasak Elma is one of the productions that shows yalı, villas and the people who live there, big holding bosses, and big city life with all kinds of opportunities.”*

In the “Disruptive elements” category in the Yasak Elma series, codes such as “inappropriate relationships”, “normalization”, “popularization”, “erosion with humor”, “intrigue”, “the destruction of language” etc. were determined (Table 4). Sample expressions belonging to the “Disruptive elements” category in the Yasak Elma series are presented below:

**K-2:** "There is nothing in Yasak Elma that reflects us. The family structure is distorted with humor." **K-4:** "In Yasak Elma, only the distorted life of Halit, his wives and children are told. We see that women are not valued." **K-5:** "The family structure in Yasak Elma is not suitable for either the Turkish or Muslim family structure because the characters are constantly together with each other's ex-wives and lovers. It is a series full of characters who cheat on each other and have relationships with other people even if they are married."

The codes created for the "Risks" category in the Yasak Elma series were determined as "the extinction of our culture", "chaos", "degradation". Sample expressions belonging to the "Risks" category in the Yasak Elma series are presented below:

**K-7:** "If we take Yasak Elma as an example, I think our lives could turn into chaos." **K-5:** "The family structure in Yasak Elma is not suitable for the Turkish or Muslim family structure. It could cause Turkish culture to lose its importance." **K-10:** "The family in Yasak Elma does not exist in society. The structure depicted was a harmful structure that should not be welcomed in society. For me, it was a structure that tried to completely destroy the family basic structure."

### Findings for the Fifth Sub-Problem

The participants were fifth asked the question, "How do you match yourself with the relevant series? Can you share your views?" and the opinions were evaluated with codes and categories by subjecting them to content analysis.

**Table 5**

*Participants' Opinions on Matching the Characters in the TV Series Gönül Dağı and Yasak Elma with Themselves*

Matching with Gönül Dağı	f		Matching with Yasak Elma	f	
	Positive	Negative		Positive	Negative
Proximity	6		Want to match	-	1
Matching	10		According to Anatolian people	-	1
Reflect	5		Finding yourself	-	1
Adoption	1		Matching	-	6
Suitability	6		Feeling distant	-	6
Influencing	1		Suitability	-	3
To compare	5				
Reason for matching	f		Reason for not matching	f	
	Positive	Negative		Positive	Negative
Mindset	1		Family Structure	-	5
Cultural	17		Characters	-	18
Anatolia	2		Representing Turkish society	-	2
Village Life	1		Multiple spouses	-	1
Neighborhood Life	1		Intrigue	-	4
Types I'm used to	2		Cheat	-	3
Like my family	4		Respect	-	1
Traditional family type	1		Love	-	1
Family Structure	5		Money	-	1
Reality	3		Lack of religious traditions	-	1
Valuing women	1		Only Christmas	-	1

Love	3	Funerals	-	1
Respect	2	Language used	-	1
Ottoman culture	3	Food Culture	-	1
Characters	9	Motherhood	-	1
Convincing	1	Reality	-	2
Motherhood	2	Western wannabe	-	2
Sincere	2	Foreign cultural imposition	-	1
The plot	3	Negative	-	1
Loyalty	3	Objectionable	-	1
<b>Total</b>	<b>100</b>		<b>-</b>	<b>67</b>

As seen in Table 5, according to the participant views, the participants' views on matching themselves with the relevant series are negative about Yasak Elma series and positive about Gönül Dağı series. In the analysis of the participant views, four categories were identified as "Matching with Gönül Dağı", "Matching with Yasak Elma", "Reason for matching", "Reason for not matching" (Table 5). The participants described their family members by comparing the two series.

The codes that make up the category of "Matching with Gönül Dağı" were determined as "proximity", "matching", "reflect", "adoption", etc. (Table 5). Sample expressions belonging to the category of "Matching with Gönül Dağı" are presented below:

**K-1:** "I find myself closer to the characters in the Gönül Dağı series in terms of mentality and culture." **K-3:** "I found the Gönül Dağı series closer to me. I grew up in a village. The series features neighborhood life and the types of people I am used to. I compare the family structure to my own family, it has a more traditional family structure." **K-5:** "The Gönül Dağı series is a series that is close to us in terms of its characters and culture, and where people can easily match themselves. For example, I was very surprised when I saw that a floor mattress was used in series. The floor mattress culture is quite common in our too."

The codes that make up the category of "Matching with Yasak Elma" were determined as "want to match", "according to Anatolian people", "finding yourself", "matching" etc. (Table 5). Sample expressions belonging to the category of "Matching with Yasak Elma" are presented below:

**K-3:** "I think I am not close the Yasak Elma series. It is not suitable in terms of family structure, the people around me are not like the people in the series. Also, I do not want to have such people around me." **K-6:** "The characters and personalities in Yasak Elma do not suit me. Halit's father structure has nothing to do with my father structure. Ender's mother structure and Yıldız's mother structure do not suit us. Sibling relationships are not similar either. For example, I have respect for my older brother, I have love for my younger ones, but nothing in the series progresses within the framework of respect and love."

The codes that make up the category of "Reason for matching" were determined as "Ottoman culture", "characters", "cultural", "like my family", "types I am used to", "Anatolia, family structure", "reality" etc. (Table 5). Direct expressions belonging to the category of "Reason for matching" are exemplified below:

**K-4:** "I feel closer to *Gönül Dağı* because it fits our family structure better. Their warm-hearted approach, interaction with each other, conversations, gathering on special days and holidays fit our family very well. We see that women are highly valued. Ottoman culture is reflected in *Gönül Dağı*." **K-5:** "The *Gönül Dağı* series is a series that is close to its characters and culture and can be easily matched. For example, I was very surprised when I saw that the floor bed was used in the series. The floor bed culture is quite common in our as well. The floor table is also present in many of our homes." **K-7:** "The scenario in the *Gönül Dağı* series resembles many good and bad moments of our lives. For example, inheritance fights, sibling disagreements."

The codes that make up the category of "Reason for not matching" were identified as; "family structure", "characters", "lack of religious traditions", "food culture", "intrigue", "language used", "only Christmas", etc. Sample expressions belonging to the category of "Reason for not matching" are presented below:

**K-7:** "The life lived in *Yasak Elma* does not comply with the customs and traditions of Turkish society. In other words, it is more like an imitation of the West. This is valid both in terms of clothing and customs and traditions. Frankly, I do not believe that the series represents Turkish society." **K-5:** "First of all, if we talk about *Yasak Elma*, I cannot compare any of its content, from the language they speak to their food culture, to my own life." **K-6:** "Actually, I can say that *Yasak Elma* is more of an imposition of a foreign culture."

### Findings for the Sixth Sub-Problem

Participants were sixth asked the question, "What are your views on the continuation of *Yasak Elma* and *Gönül Dağı* series? Could you explain?" and the opinions were evaluated with codes and categories by subjecting them to content analysis.

**Table 6**

*Participants' Opinions on the Continuation of the TV Series *Gönül Dağı* and *Yasak Elma**

<b>Gönül Dağı</b>			<b>Yasak Elma</b>		
<b>Continuation process</b>	<b>f</b>		<b>Continuation process</b>	<b>f</b>	
	<b>Positive</b>	<b>Negative</b>		<b>Positive</b>	<b>Negative</b>
Must continue	11	-	Must continue	-	12
Family viewing status	2	-	Should be banned	1	
Should increase	2	-	Objectionable	-	2
Need	1	-	Family viewing status	-	1
<b>Factors determining continuation</b>	<b>f</b>		<b>Factors determining continuation</b>	<b>f</b>	
	<b>Positive</b>	<b>Negative</b>		<b>Positive</b>	<b>Negative</b>
The plot	6	-	Complicated events	1	-
It warms our hearts	1	-	Luxurious lives	1	-
Reflecting society	1	-	Exciting different characters	2	-
Incentive	1	-	Attracting Attention	2	1
Traditions	3	-	Desire to move away	1	-
Normal life	1	-	Reflecting society	-	15
No problem	1	-	Twisted relationships	-	7
No intrigue	4	-	Disruptive effect on family	-	5

Family Structure	5	-	We are a free country	2	-
Reflection on society	5	-	Normalization	-	3
Cultural conformity	5	-	Conformity to our culture	-	6
Chaos-free	1	-	Intrigues	-	4
Interesting	1	-	Extramarital affairs	-	4
Fun	3	-	Fun	1	-
Positive	3	-	Damage to Turkish	-	4
<b>Total</b>	<b>57</b>	<b>-</b>		<b>11</b>	<b>64</b>

As seen in Table 6, opinions about the continuation of the Yasak Elma series are mostly negative. In contrast, all of the opinions about the continuation of the Gönül Dağı series are positive. In the analysis of the participant opinions, two categories were identified as “Continuation process” and “Factors determining continuation” (Table 6). The participants described their opinions about the continuation of the series by comparing the two series.

The codes that make up the “Continuation process” category are very different for both series. Accordingly, the codes that make up the continuation process category in the Gönül Dağı series were determined as “must continue”, “family viewing status”, “should increase”, “need” (Table 6). Sample expressions belonging to the “Continuation process” category in the Gönül Dağı series are presented below:

**K-5:** “I think the number of series like Gönül Dağı should be increased. Your own culture should be on the screens, not Western culture. Our youth should know the value of their own culture, understand it and use their own language in the most correct way.” **K-7:** “The Gönül Dağı series is still on. I don’t know how long it will continue, but I would like it to continue. Even if it doesn’t, I would like to see similar productions.” **K-10:** “I had more fun in the Gönül Dağı series. At least I enjoyed watching it. I think the Gönül Dağı series should continue because it is in the category of series that can be enjoyed by the whole family, and I think everyone who watches it can find something for themselves.”

The codes for the “Continuation process” category in the Yasak Elma series were determined as “must continue”, “should be banned”, “objectionable”, etc. (Table 6). Sample expressions for the “Continuation process” category in the Yasak Elma series are presented below:

**K-4:** “There was no way Yasak Elma could continue anyway because it did not fit our family structure and culture.” **K-5:** “I think Yasak Elma should be taken off the air and even its old episodes should be removed from the internet.” **K-10:** “I think that Yasak Elma should not continue because its widespread effect will create disastrous situations in society.”

The codes that constitute the category of “Factors determining the continuation” in the Gönül Dağı series were determined as “the plot”, “traditions”, “cultural conformity”, “family structure”, etc. (Table 6). Direct expressions belonging to the category of “Factors determining the continuation” in the Gönül Dağı series are exemplified below:

**K-1:** “The daily lives of a family and town we don’t know, just like ours, warm our hearts.” **K-4:** “A child who watches the Gönül Dağı series sees and learns respect and love on the screen.” **K-7:** “I know that the Gönül Dağı series is watched a lot. Therefore, our society needs such productions.”

The codes that constitute the category of “Factors determining the continuation” in the Yasak Elma series were determined as “complicated events”, “luxurious lives”, “intrigues”, “twisted relationships”, etc. (Table 6). Sample expressions belonging to the category of “Factors determining the continuation” in the Yasak Elma series are presented below:

**K-2:** *“It would be better for our society if it did not continue because of the distorted relationships.”* **K-5:** *“I think Ender’s style of speaking in particular is damaging our Turkish. He is corrupting the structure of the Turkish language by adding English words and translating some words according to his own style. He is also ensuring that the audience uses this language in such a distorted way.”* **K-7:** *“I am in favor of not continuing it because, as I always say, I believe that it degenerates society, rots family life and human relations. In other words, too many examples are taken from these, much more examples are taken than we expected.”*

### Conclusion and Discussion

In Turkish Islamic culture, the most important component of a healthy society is the family institution. Family members who are connected to each other with strong bonds and who have acquired character traits compatible with social values affect the society and the country in every way. In this context, family representations in the media are also important. Indeed, it is frequently emphasized in literature that series and movies are not only for entertainment purposes. In the study, it was determined that the participants' views on the family members in the Yasak Elma and Gönül Dağı series were completely different from each other. While the family representations in the Gönül Dağı series were seen by the participants as compatible with the traditional Turkish family structure, the representations in the Yasak Elma series were seen as incompatible with the Turkish family structure.

According to the participant views, while the character of family relationships in the Gönül Dağı series is constructed with social values, in the Yasak Elma series, family relationships are based on weak ties and individualism with negativities such as interest, conflict, competition, intrigue. While family relationships in the Gönül Dağı series are associated with traditional Anatolian family life, in the Yasak Elma series, relationships are depicted as relationships that are incompatible with Turkish Islamic culture, imitate the West, and contain opposite scenarios. Kaya and Kınter (2022) examined both series in terms of religion and value psychology and reached similar results. According to the researchers, the Yasak Elma series is a series where anti-values are dominant and have negative content that negatively affects the individual and society. In the Gönül Dağı series, anti-values are less intense. In this respect, it is emphasized that the Yasak Elma series has a higher capacity to negatively affect the individual and society. In their studies, Genel and Gözetlik (2022) stated that the marriages depicted in the Yasak Elma series are brought to the screen with an understanding far from Turkish culture and that marriage is trivialized. Researchers stated that the series is a series that tells the story of forbidden relationships, intrigues and betrayals.

Participants described the family structure in the Gönül Dağı series as including nuclear family, traditional extended family, and stepfamily types, and highlighted that these family forms also exist in real life. In contrast, they emphasized that a new extended family type was created in the Yasak Elma series. Attention was also drawn to fragmented families and the coexistence of different spouses. It was stated that there was harmony between the

family structure and social values in the *Gönül Dağı* series, and the inclusion of Turkish customs and traditions, as well as the emphasis on Anatolian life, was positively received. In contrast, the *Yasak Elma* series was described as incompatible with social values. According to the participants, an important detail about the series is the presence of stepchild and stepparent characters in both shows. Accordingly, while solidarity and cooperation between stepfamily members and biological family members are prominent in the *Gönül Dağı* series, there is constant conflict between stepfamily members and biological family members in the *Yasak Elma* series. Both situations have counterparts in real life; however, considering the media's power to influence individuals and society, it can be argued that presenting positive examples on screen is more meaningful. In fact, participants believe that the *Yasak Elma* series normalizes distorted relationships and negative situations, which consequently harms Turkish culture and Turkish youth. Pekdemir and Yılmaz (2022) reached a similar conclusion, noting that negative messages and characters have damaged the family institution and its values.

The evaluations of the participants regarding the cultural and civilizational conceptions to which the representations of family in both series are attributed are noteworthy. In the *Gönül Dağı* series, the family structure is associated with Turkish-Islamic culture and civilization, while in the *Yasak Elma* series, the representation of the family is regarded as an imitation of Western culture. The point of emphasis here is that the family representation in the *Yasak Elma* series is not associated with any particular cultural or civilizational conception, but rather is viewed as an imitation of the cultures that constitute Western civilization.

In the *Gönül Dağı* series, the settings are expressed using traditional housing and geographical terms such as village and town, whereas in *Yasak Elma*, mansions, which are unattainable for most people, and large cities as living spaces are highlighted. According to the participants, *Yasak Elma* emphasizes an excessively luxurious, wealthy lifestyle and a way of living that is far removed from low- to middle-income lifestyles. Erdoğan and Hülür (2022) concluded that the luxurious and extravagant lifestyle in the *Yasak Elma* series supports consumer culture and conspicuous consumption.

Participants stated that they could not relate to the *Yasak Elma* series and found the *Gönül Dağı* series to be closer to their values. They stated that the portrayal of intrigue, the depiction of affluent lifestyles, and the excessive luxury associated with the upper class in *Yasak Elma* were unrealistic. Additionally, participants indicated that instead of Turkish customs, traditions, and holidays, foreign holidays and rituals, such as Christmas and after parties, were used, which do not belong to Turkish culture. They also mentioned that the Turkish language was frequently misused, with excessive inclusion of foreign words. Regarding the series' portrayal of marriage, participants emphasized that emotions such as love and affection were simplified, women were devalued, and money and material power were highlighted in marriage, which contradicted the traditional Turkish family structure. For these reasons, the *Yasak Elma* series was considered objectionable.

The participants related the plot, themes, and characters of the *Gönül Dağı* series to their own surroundings. They stated that the cultural elements reflected in the series, such as the portrayal of religious and national holidays, respect for elders, the importance of family,

and rituals like marriage, bride asking, henna night, and weddings, are an accurate representation of Turkish culture. The participants emphasized that these rituals were depicted in the most authentic manner. The importance of mutual love and respect in marriage was frequently highlighted in the series, while the lack of emphasis on materialism in the characters' lives was also noted as a significant point by the participants.

The views on the continuation of the *Yasak Elma* and *Gönül Dağı* series are completely different from each other. For the *Gönül Dağı* series, viewers stated that they wanted it to continue because they found pieces of themselves and their society in it, and they were happy to see the Turkish social structure portrayed. In contrast, for the *Yasak Elma* series, they expressed discomfort because they constantly encountered personalities and family relationships they did not wish to see in society. They also mentioned that they did not find the values of respect, love, and compassion, which are essential in the Turkish family structure, in this series. Therefore, they were pleased that the series had ended and emphasized that such shows should not be produced.

### Suggestions

The media's ability to influence behavior affects societies in various aspects, including social, cultural, and economic. Therefore, the impact of media on the family institution is significant, and there is a need for an increase in qualitative, quantitative, mixed-method, and experimental studies, as well as the dissemination of these studies to the public. This study offers the following recommendations for researchers.

### Suggestions for Researchers

The directions of the media's influence on the family institution are diverse. Therefore, particular emphasis should be placed on interdisciplinary studies. Additionally, qualitative studies involving the perspectives of experts in fields such as psychology, sociology, linguistics, theology, cultural studies, and researchers focusing on the concept of family should be conducted. Furthermore, the two series discussed in this study, along with similar productions, should be analyzed from a semiotic perspective, contributing to the creation of awareness in this regard.

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### **Conflict of Interest**

Text begins as a new paragraph. It has been reported by the authors that there is no conflict of interest.

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### **Ethical Committee Approval**

This study has an ethics committee document dated 30.03.2023 and numbered 8, issued by the T.C. Fırat University Social and Human Sciences Research Ethics Committee. The study was prepared by paying attention to ethical rules.