SIGNIFYING PRACTICES OF GENDER IMAGES IN CARICATURE AS A PRODUCT OF POPULAR CULTURE: CASE STUDY “BAYAN YANI” CARICATURE MAGAZINE

CANSEV MIZRAK

YEDITEPE UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

İSTANBUL, 2022

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CANSEV MIZRAK

SUPERVISOR

PROF. DR. MELTEM ERİNÇMEN KANOĞLU

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PLAGIARISM PAGE

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

08.11.2022

Cansev MIZRAK

ABSTRACT

There is a significant relationship between culture and ideology. Ruling ideologies attempt to create its own culture. On the contrary popular culture recreates itself, and determines its own idea system. The meaning of popular culture is tried to be trivialized. In fact popular culture has an important role on the process of representation of individuals'. Popular culture has been one of the important subjects of feminist studies over the years.

Among the many functions of humor, it has the features of both criticism and saying the unsaid in a different way. For women who have been seeking rights and struggling to be heard for centuries, humor has been a field where women can make their voices heard and say what they want to say. The caricature / humor magazine Bayan Yanı, which is prepared by women caricaturists and humorists and mainly focuses on women, has opened a different field for both women caricaturists and women humor readers in the field of caricatures, which is dominated by men not only in Turkey but also in the world.

In this context, it is aimed to examine the representation of the women images in the caricature, under the title of anamorphic representation, as a concept that

includes the missing, distorted, incorrect and different representations of women and all performative genders in the caricature, which is a product of popular culture.

Within the scope of the research, 121 cover caricatures of the magazine published between 2011-2022 were examined. Explanatory sequential mixed research method, which includes content analysis, discourse analysis, visual analysis and in-depth interview analysis, was used as a research method. Despite the fact that the caricature magazine Bayan Yanı created a field of resistance to women, it is among the important findings that the magazine reproduced and reinforced the dominant heterosexual discourse.

Key words: *Feminism, postmodern feminism, popular culture, feminism and popular culture, humor, caricature*

ÖZET

Kültür ve ideoloji arasında önemli bir ilişki bulunmaktadır ve egemen ideolojiler kendi kültürünü yaratmaya çalışır. Egemen ideolojilerin ürettiği kültürün aksine popüler kültür kendini yeniden üretir ve kendi fikir sistemini belirler. Popüler kültürün bireylerin temsil edilme sürecinde önemli bir rolü bulunmaktadır ve popüler kültür, yıllardır feminist çalışmaların önemli konularından biridir.

Eleştiri ve söylenmeyeni farklı bir şekilde söyleme özellikleri mizahın birçok özelliği arasındadır. Yüzyıllardır haklarını arayan ve sesini duyurma mücadelesi veren kadınlar için mizah, seslerini duyurabildikleri ve söylemek istediklerini söyleyebildikleri bir alan olmuştur. Kadın karikatüristler ve mizahçılar tarafından hazırlanan ve ağırlıklı olarak kadınlara odaklanan karikatür / mizah dergisi Bayan Yanı, sadece Türkiye'de değil tüm dünyada erkekler tarafından domine edilen karikatür alanında hem kadın karikatüristlere hem de kadın mizah okurlarına farklı bir alan açmıştır.

Bu bağlamda popüler kültür ürünü olan karikatürde kadın ve tüm tüm performatif cinsiyetlerin temsilindeki eksik, çarpık, yanlış ve farklı temsilleri kapsayan bir kavram olarak anamorfik temsil başlığı altında, kadın imgesinin karikatürdeki temsilinin incelenmesi amaçlanmıştır.

Araştırma kapsamında derginin 2011-2022 yılları arasında yayınlanan 121adet kapak karikatürü incelenmiştir. Araştırma yöntemi olarak içerik analizi, söylem analizi, görsel analiz ve derinlemesine görüşme analizini içeren açıklayıcı sıralı karma araştırma yöntemi kullanılmıştır. Bayan Yanı karikatür dergisi kadınlara karşı bir direniş alanı oluşturwhile da derginin baskın heteroseksüel söylemi yeniden ürettiği ve ayrıca bu söylemi güçlendirdiği önemli bulgular arasındadır.

Anahtar kelimeler: *Feminizm, postmodern feminizm, popüler kültür, feminizm ve popüler kültür, mizah, karikatür.*

DEDICATION PAGE

dedicated to

my sister ş. canan

my mother emel

my nephew pamir alexander

my niece peri sofia

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I must say that my doctoral thesis is not just academic literature, it is actually a story of the spiritual and academic development of a little living being who exists on earth. I would like to thank my professors, family and friends, who have made a very important contribution to my own story.

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1. INTRODUCTION

Human being has been in an effort to exist throughout the ages with their existence on earth. This effort to exist includes not only bodily existence, but also philosophical, social, cultural, economic and political existence. The Age of Enlightenment, the development of the scientific mind, the industrial revolution and the increase in urbanization with the accompanying developments, the economic-political and socio-political changes also caused the social relations to change.

Due to the age of revolutions and the effect of modernization, the change of production relations has also led to the transformation of human relations. As a result of the awareness of the working class and their search for rights, the working class, first of all, gained political rights.

In the feudal system, even after the transition to class society, women did not have a right to say a word in any area of life. The rulers of the male-dominated world were men, and the patriarchal thought and life ruled almost all over the world.

Feminism was born, which started with the women's rights-seeking movement in the 18th century. The rights-seeking movements that started in the 18th century are known as the waves of feminism. Each wave of Feminism began and continued to achieve a right that was neglected or ignored in the previous wave. The entry of

women labor into the relations of production and the social, economic and political rights they gained enabled women to be more in life. With the rationality and questioning provided by modernism, women, who exist in every field, started to establish their own identity through the other. In addition, the universal moral understanding of modernism and the belief that there is only one truth led to the belief that there are only two genders based on the principle of opposition as male and female.

Postmodernism was born with the criticisms made against the generalizing and integrating approach brought by modernism and the rejection of the meta-narrative that there is only one truth. This concept, which accepts that there are differences in all areas of life and rejects homogenization, first found its place in the field of art, and then started to be used in philosophical, cultural and political fields.

In the context of modern thought, the individual defines her/his identity through the other, whereas, according to postmodern thought, the individual always exists and is in a process. In modern thought, a heterosexual matrix has been created and the sexes are based on the principle of binary opposition. For this reason, there are female and male genders that are opposite like night and day. Postmodern thought does not recognize binary oppositional gender because it is fluid as well as performative.

In modern thought, there are universal aesthetic values in art, postmodern thought rejects all kinds of universal meta-narratives as well as holism in terms of art and aesthetics. Art is based on experience, and just expressing it as art is enough for anything to be a work of art. There is neither a single truth nor a single basic understanding. Postmodern thought rejects universality and uniqueness in all areas of life, and values pluralism and even individuality.

The postmodern approach of thought, which provides a field of study for each of the studies of women, gender and sexuality, forms the basis of this thesis. The production of humor and caricature, which is seen as an alternative means of expressing ideas, by women provides a space for women artists to perform themselves.

Within the framework of the aforementioned basic information, there are four main sections in this study. In the "Theoretical and Conceptual Framework" section, which is the continuation of the introduction, the path that contributed greatly to the birth and development of feminism is given under the title of "The Path to the Feminist Thought". In this context, the concepts of patriarchy, sex and gender were mentioned, and different feminisms arising from different needs were emphasized. In order to address the concepts of identity and gender with a postmodern feminist approach, the basis of postmodern thought is given. In the context of postmodern

feminist approach, at the end of the chapter, the factors that cause the anamorphic representation of gender in the media are discussed.

Following the Theoretical and Conceptual Framework section, there is the Caricature as Signifying Practice of Life section. In order to understand the caricature, which is a product of popular culture, first of all, the relationship between culture and ideology is emphasized. In order to define popular culture, both the approaches of critical theory and the approaches of cultural theory are included. The relationship between feminism and popular culture has been established by giving examples from previous studies. By looking at both the universal and Turkish types of humor from the perspective of caricatures, the short history of Turkish caricatures and the female caricaturists who have gained a solid place in this short history are included. At the end of the chapter, it is underlined how humor creates an area of resistance for women. The opportunities and areas provided by humor and caricature are reviewed.

In the research section, which is another main part of the study, the covers of the caricature magazine "Bayan Yanı", which has been published for 11 years, were examined. Using the Explanatory Sequential Mixed Method, first of all, content analysis and then discourse analysis, visual analysis and in-depth interviews with caricature artists were made.

In the Results section, which is the last main part of the study, the findings obtained as a result of the researches carried out in order to find answers to the research questions are discussed in the context of anamorphic gender representation, social memory formation and from the perspective of Butlerian postmodern feminist theory.

2. THEORETICAL AND CONCEPTUAL FRAMEWORK

Within the theoretical and conceptual framework, the concepts of patriarchy, gender, gender, formation of gender roles, which constitute the path to feminist thought, will be emphasized and stereotyping of gender roles will be examined. Again in the same section, a journey to feminist waves will be made and different types of feminism will be traced.

Afterwards, in order to examine the formation of the subject from a postmodern feminist perspective, the concept of postmodernism will be accentuated and the ways in which the subject is formed will be examined. In this context, psychoanalysis, ideology and visual arts, which are three different ways in the formation of the subject, will be emphasized.

Finally, how and in what way the image of women and gender are represented in the media will be evaluated from a postmodern feminist perspective.

Briefly, the aim of this section is that to provide a basis for the analysis of the caricature, which creates a field of resistance and criticism due to the use of humorous language, and contributes to the development of visual culture owing to the freedom in the visualization of images, by establishing a basis for the postmodern feminist

perspective and tracing the anamorphic representation of women and gender in the media.

2.1. The Path to the Feminist Thought

Before understanding the feminist theory to be used in this study, it is necessary to understand deeply the issues of patriarchy, gender and gender roles, which are intertwined with feminism, and to review their relationship with each other.

As it is seen that many concepts have multidisciplinary use, during the research of the concept of patriarchy, it has been the subject of social sciences such as sociology and psychology, as well as cultural studies, and has also found its place in the medical literature with the dimension of mental health studies.

2.1.1. Patriarchy, sex and gender.

In order to understand feminist thought, it is necessary to explain the issues of patriarchy, sex and gender. Because understanding patriarchal thought and how patriarchy is learned and knowing the effects on the formation of gender roles and the formation of gender stereotypes form the basis of feminist thought and different feminisms.

- **Patriarchy in a nutshell**

bell hooks (2002), one of the most well-known and respected theorists in the field of feminist studies, used the concept of "Patriarchy is a political-social system that insists that males are inherently dominating, superior to everything and everyone deemed weak, especially females, and endowed with the right to dominate and rule over the weak and to maintain that dominance through various forms of psychological terrorism and violence" (p. 1) explains as. This shows that this concept is not unique to a nation or a society. bell hooks uses "imperialist white-supremacist capitalist patriarchy" to describe the intertwined political systems that underpin her nation's politics (p. 1). However, the content of the term patriarchy does not change even if different expressions are used in different geographies, societies at different cultural, social and economic levels.

The concept of patriarchy is basically a situation where a social group is ruled by a man. The aforementioned social group can be a company organization or the family, which is called the building block of society. David Walton (2008), in his book Introducing Cultural Studies: Learning Through Practice, conveys that patriarchy provides the father or the elder man in the family with rights such as forming the basis of the traditional family structure and arranging the rules of the family, and states that these rights constitute a traditional ground for the family (p. 267).

- **Learning patriarchy**

In the traditional Turkish family structure, girls are brought up to imitate their mothers and boys to emulate their fathers. bell hooks (2002) says that “patriarchal gender roles” (p. 1) are taught to us in childhood and are guided in how we assume these roles until we are adults. Girls are encouraged to be more docile and boys to be more assertive. In fact, raising girls is perceived as more risky than raising boys. Because girls should be raised to be honest, contented, obedient, decent and ladylike women. Boys are of course raised to have similar characteristics, but the boy does not obey all men, but only older men of power.

To explain by taking the example of Turkey, which has a patriarchal state ideology, children are brought up by being taught gender roles. Of course, children are not only raised by the family. In addition to the family, these gender roles are “reinforced in schools and religious institutions” (hooks, 2002, p. 3), that Althusser (1971) refers to as "The Ideological State Apparatuses"; religious infrastructure, schools, political system, legal infrastructure, media, culture and family are the main tools for the establishment and maintenance of patriarchal ideology (p. 143). Since patriarchy is taught as a state ideology, it is the most “enduring and pervasive social pattern” (Cohan, 2009, p. 629).

Patriarchy is perceived as a system of exploitation that produces gender inequality with its interaction with the mode of production (Cohan, 2009, p. 628). The fact that women do not receive equal pay for equal work with men in business life and that they do not have equal opportunities for promotion are problems not only in Turkey but also at the global level. As stated in the reports prepared by the International Labor Office every year since 1995, the latest report also clearly states that there is "gender-based wage discrimination" ('Global Wage Report 20020-21: Wages and Minimum Wages in the Time of COVID-19', 2020, p. 96).

- **Sex, gender and formation of gender roles**

What is the difference between sex and gender? While sex points to biological differences, gender indicates cultural and identity differences. According to Canadian Institutes of Health Research (2020):

> Sex is related to physical and physiological characteristics, including chromosomes, gene expression, hormone levels and function, and reproductive/sexual anatomy, and also gender refers to the socially constructed roles, behaviors, expressions, and identities of girls, women, boys, men, and gender diverse people (Canadian Institutes of Health Research, 2020).

Basically, the term sex refers to the natural and applied sciences, while the term gender refers to the social sciences. Issues such as identity formation, sense of belonging, community expectations, and gender roles are included in gender and develop independently of biological sex.

Although the purpose here is not to rewrite the history of civilization, it is considered important to show the historical development of the formation of gender roles. It is important to examine the concept of gender because it is necessary to examine the concept in question historically and to question it epistemological.

Prehistoric cave paintings indicate that there had been a distinction between men and women for tens of thousands of years. While men were engaged in hunting and physically demanding work, women gathered fruit from tree branches. Connellan (2016), identifies the role of motherhood in prehistoric life was associated with women as gatherers and men as hunters (p. 1). Haraway (1991) indicates that hunting formed the dynamic of life, while everything else formed a base or support (p.86). Similarly, Giddens (2009, p. 113) and Nelson (‘Feminist Epistemologies’, 1993, Chapter 6) explained this subject in the same way. While the men were out hunting, the women were engaged in activities that were taken for granted and required no great skill. In other words: While the men took a leading role in social life through hunting, the women provided the foundation of the family through fertility-

induced motherhood, maintaining order in the nest, and doing small business, but participated less in social life. The natural division of labor between men and women has developed by taking shape as gender roles until today. Indeed, Levi& Hughes (2009) argue that the roots of prejudice lie in hunter-gatherer societies, and this generally persists to the present day (p. 36). In short, Cohan (2009) argues that the existence of gendered spaces in today's modern world is a continuing result of social arrangements based on innate gender differences (p. 634).

Hannah Arendt (1998), in the "Police and Family" section of her book Human Condition, mentions both the household and information about the “Police” in Ancient Greece, as well as the natural function-based division of labor mentioned in the previous paragraphs in describing the prehistoric division of labor. It is said that it is the man's duty to preserve life, and the woman's duty to ensure the continuance of the species (Arendt, 1998, pp. 28–38). It is the man who provides food and the woman who gives birth, both are natural functions, and both tasks are equally important. However, raising a family is not a matter of love, but of necessity. To raise a family, however, is not a matter of love, but of necessity. While the man meets with the people in the "police" and, the woman continues to exist within the household, "oikos." While the man makes decisions with the "free individuals" for the sake of the people, the woman is only obligated to ensure the continuation of the species within

the "oikos". While gender roles were developing in this way in prehistoric times, Plato's “Laws” will be discussed as a guide in the following lines, which will seek an answer to the question of how the gender roles subsisted in ancient times.

Fulfilling religious obligations also finds its place in the law. Being heathen is specifically a "crime," (Platon, 2005, p. 420) but worship should not be done outside the temple. If this law does not exist, women or those in despair will fill the place with temples or altars. The reason for this law is that women do not have the capacity to think deeply.

> It’s a habit of all women especially, and indeed of people who are sick in any way, or in danger, or at loss, however someone may be at loss- and also in opposite circumstances, when they prosper in some way- to sanctify whatever happens to be around at the time, to vow sacrifices, and to promise to establish shrines to gods, demons, and children of gods (Plato, 1988, p. 310).

In ancient Greece, people were classified hierarchically according to their place in society. According to this regulatory article 917a “Now the better are superior to the worse, end the elder, generally speaking, to the young, and therefore parents are superior to offspring, men to women and children, and rulers to the ruled (Plato, 1988, pp. 316–317), women were considered equal with children. Men are said to be

superior to women. The position of men in state life is above women. It is clear that men and women are not equal.

It is also clearly understood from the inheritance sharing in this article 925a that women always come after men and that there is no equality between the sexes. If a will is not left, the brothers share the inheritance first. In fact, if there is no boy among the heirs, a guardian is assigned to the girl child, regardless of age. In other words, women do not have the right to inherit directly under any circumstances.

> ...Thus let the family always proceed according to degree of kinship, if someone should leave female children: ascending through brothers and the children of brothers, males coming before females in any generation…(Plato, 1988, p. 326).

In addition, the issue of whom a woman could have sexual intercourse with was regulated by article 930d in ancient Greece. So much so that who will be the guardian of the children who occur after sexual intercourse is also decreed. The mother who gave birth to the child can have her own child only under special circumstances. Because women do not have all the rights like men, and unfortunately they are just such an entity that ensures the continuation of the species.

> When it is agreed who the creators of an offspring are, but a judgment is needed as to which the offspring should follow, then if a slave woman should

> mate with a slave, or free man, or freed man, the offspring is to belong entirely to the master of the slave woman, but if some free woman should have intercourse with a slave, the offspring is to belong to the master of the slave. And if the offspring be from a man's own slave, or a woman's own slave, and this should become evident, [930e], the women shall send the offspring of the woman, together with its father, to another land, and the Guardians of the Laws shall do likewise with the offspring of the man, together with she who bore it (Plato, 1988, p. 332).

Although the next article 934e is about the mentally ill and angry people, the subject was brought to women somehow. As can be clearly understood from this article, women say bad words, curse, curse, curse and use empty words. In this article, the value of women is understood, not their position.

> No one is to abuse anyone in speech. He who is disputing with another in certain discussions is to teach and learn and wholly abstain from abusing the disputant ans the bystanders. For from words (a light affair at first), from imprecating and cursing one another, and bringing down each other the shameful epithets of women's cries, there arises in deed hatred and most weighty enmities...(Plato, 1988, p. 337).

In ancient Greece, a woman's ability to testify or sue in court was also subject to various rules. Even a woman called "free" in article 937a cannot testify on her own. A woman must be at least 40 years old to testify. However, a woman over the age of 40 cannot sue if she is married, she can only testify. This article also proves that women were subaltern beings in Ancient Greece.

> ...It is permissible for a free woman to testify a support a pleading, if she hould be over forty years of age, and to bring a judicial action, if if she should be without a husband. If the husband is living she may only testify… (Plato, 1988, p. 340).

Article 949 states that men should not behave like women defined in article 934. Men should not swear and cry like women. Women both talk and cry by saying unspeakable words. However, men should neither say bad words nor cry. Because crying is a sign of weakness, just like the famous singer Nilüfer sang in her legendary song "men don't cry, wipe their tears" (1985).

> …And in general, those who preside at a trial are not to allow someone to speak with oats, for the sake of persuasiveness, or to curse himself and his family, or to use unseemly supplication or womanly wailings, but a person is always to state (Plato, 1988, p. 341).

Briefly gender roles produced by society and organizations. These roles are shaped by traditions and customs, traditions, culture, daily life habits, education level, general culture, opportunity of access to technology and innovations, state policies and laws.

- Gender stereotypes

Stereotyping is used in all areas of life. The media, on the other hand, has a very important place in both the production and distribution of the stereotyping idea. Before mentioning the effect of media on stereotyping, it is useful to look at what the concept of stereotype is. Although the concept of stereotype first took place in the field of social psychology, today it finds its place in almost every field of social sciences dealing with the concept of gender roles.

Basically stereotype is “a recognizable generalization of type” (Duncan & Smith, 2009, p. 320). The stereotyping of gender roles by generalizing ensures that the images presented to the reader or viewer are easily remembered and moreover adopted. “Especially when the art style moves away from realism and into caricature, generalizations about characters can be quickly established” (Duncan, Randy, and Smith, 2009, p. 135). The generalization and stereotyping of gender roles has an important effect on shaping the moral and social values of the society and even

determining the rules of law (Ayuningtyas, 2015, p. 2). Stereotypes are used in all areas of visual media, such as television, social media and especially caricatures.

Stereotyping includes not only binary opposition, namely men and women, but also transgenders. Turkey's withdrawal from the Istanbul Convention can be given as an example of stereotyping and its legal effect. Turkey's withdrawal from the Istanbul Convention can be given as an example of stereotyping and its legal effect. Negative propaganda was made in the pro-government media channels i.e. Yeni Şafak for the abolition of the contract, claiming that the Turkish family structure would deteriorate due to the stereotyping of gender roles and as a result of prejudice against transgenders, and as a result, it was unilaterally terminated by the Turkish government in 2021.

Byerly & Rossstates (‘Women and Media: International Perspectives’, 2006) stetes that women are portrayed in traditional roles assigned to them (p. 22). Women are not shown as leaders in society. Women are either mothers, nurses or teachers in the field of health.

In ancient Greek mythology, female archetypes were adopted as earth, moon, matter, passivity, and male archetypes: fire, sun, spirit, activity. It is observed that “archetypes are used for the visual depiction of women in gender-based caricatures” (García, 2013, p. 5). This subject will be discussed in detail in the later sections.

Stereotyping or caricature develops in direct proportion to the point of view. In other words, your perspective on the subject or facts determines your judgments about the subject and facts. When considered within the framework of this thesis, the perspective on gender roles and especially on women will help to understand how women are represented in caricatures.

2.1.2. In pursuit of the pieces of different feminisms.

It may be possible for women to find themselves in different feminisms in their search for rights, in the process of recreating themselves or in their mere existence. It is thought that bringing these parts together is an appropriate way to understand these different feminisms that are divided into different fractions such as the Turkish Left and to define the feminism that is actually fragmented from within. In fact, the experiences of women who are the main subject of feminism, the social environment they live in, their countries, lifestyles, culture and history not only form the basis for each woman's own history, but also affect that woman's approach to feminist thought.

Before proceeding with the subject of Postmodern Feminism, which constitutes the theoretical infrastructure of the thesis, First, Second and Third Feminist Waves, which also constitute the historical infrastructure of Feminism, will

be briefly explained. Feminist approaches and types, each of which adds a different value to the concept of Feminism, will be included following the Feminist Waves.

- **The first wave feminism**

At the end of the 19th century and the beginning of the 20th century, the suffragettes started a movement for women to gain the right to vote and be elected.

Although the period called First Wave Feminism does not have a specific beginning time, it can be said that it started at the end of the 19th century and the beginning of the 20th century with the women's rights movements led by women simultaneously in England, France and the USA. It is a fact that women were active in the establishment of The Paris Commune in France. However, at the same time, the suffragettes in England were also in a movement for women's rights. At the same time, they sought basic rights such as equal pay and the right to be elected in the United States (Epstein, 2002; Kotef, 2009, pp. 496–497; McCann et al., 2019, pp. 15–16; Pilcher & Whelehan, 2004, pp. 53–55).

The most important criticism of first-wave feminism is that these movements and their pursuit of rights remain exclusive to working class, white women and exclude other women.

- **The second wave feminism**

While first-wave feminism focuses on women's obtaining the right to vote and be elected, second-wave feminism focuses on women's standing up to the injustices they suffer in the social and economic sphere, both in the public and private spheres.

In the early days of Second-wave feminism, which began in the 1960s, the emphasis was on gender rather than biological sex. Biological gender was left aside and the interaction of gender with culture and society was emphasized. The study of the concept of "Body" began in Feminist Studies (Andermahr et al., 2000; Balsamo, 1991; Cogan & Kelso, 2009; McRobbie, 2009; Walters, 2005).

During this period, feminism books were published by movement participants such as Betty Friedan, Kate Millett, Shulamith Firestone, and Robin Morgan, as well as zines (Spare Rib and It Ain't Me, Babe), newsletters (Notes from the First Year and The Majority Report), and books (Boston Women's Health Book Collective's Our Bodies, Ourselves) written by women for women, on extremely low budgets (Zeilser, 2008, p. 64).

One of the important figures of this period is Simone de Beauvoir (Humm, 1994, p. 53). Simone de Beauvoir says that it is necessary for women to get rid of their attachment to the institution of marriage and that it is necessary for women to acquire a profession. During this period, feminists argue that traditional marriage enslaves women, and they also offer suggestions as alternatives to traditional

marriage, such as free cohabitation and single-parent family, not being content with restricting love life only to (heterosexual) relationships between people of different sexes, and so on (Sevim, 2005, pp. 50–52).

Beauvoir (1953), who left her mark on the literature with her book The Second Sex, compares women over men and "Varuna and Mitra, Uranus and Zeus, Sun and Moon, and Day and Night than it was in the contrasts between Good and Evil, lucky and unlucky auspices, right and left, God and Lucifer" begins to define (p.16). "One is not born a woman, but rather becomes one" (de Beauvoir, 1953) remains the most well-known phrase from her book, in which she had philosophical discussions about women, men and species, and even the biological formation of human body. De Beauvoir argues that there is no natural femininity or masculinity or any maternal instinct. A woman gains the female gender with her learned behaviors and characteristics in patriarchal society (Lerner et al., 2006, p. 129). Being a woman is constructed by the social sphere as an identity, and for this reason, there may be different situations of being a woman (Erbalaban Gürbüz, 2016, p. 129).

Betty Friedan's book "Feminine Mystique", written in 1963, left its mark on the period that began in the 1960s and lasted until the end of the 1980s. In this book, Betty Friedan underlined the unequal situation of women with men in the private sphere. The behaviors expected of women in the context of gender create a power

imbalance between men and women, both in the public and private spheres. There is a binary opposition between day and night, women and men, and private space and public space. In this context, while men belong to the public sphere, women belong to the private sphere. Due to the gender-based division of labor, all housework is expected to be done by women. Because of the gender-based division of labor in occupations, women are not given opportunities other than secretarial, teaching and nursing jobs. Women, who are given limited opportunities in the public sphere, are also exposed to male violence in the private sphere. When the environment makes gender important, a ripple effect occurs in the mind. We begin to think of ourselves in terms of our gender, and stereotypes and societal expectations become more important in the mind (Fine, 2011, p. 21).

In this period, protests and publications are organized by activist women who are included in the Women's Liberation Movement. In the book "Notes from the Second Year: Women's Liberation" (Hanisch, 1970), women wrote articles that rebelled against the oppression of women in both the public and private spheres and offered solutions. The article "The Personal is Political" (Anand, 2018; Benhabib & Cornell, 1986, Chapter Imparciality and the Civic Public; Bowman, 2008, p. 93; ‘Critical Readings: Media and Gender’, 2005, Chapter The Politics of the Smile; hooks, 1984, p. 24; Horowitz, 1998, pp. 153, 303; Jackson & Jones, 1998; McCann et

al., 2019; McNeil, 2007, p. 64; Mills, 2004, p. 71; Savigny & Warner, 2015, Chapter Seen and Not Heard: The Popular Appeal of Postfeminist Political Celebrity; Strinati, 2004; Wasco & Campbell, 2000, pp. 775, 788; Wood, 2009), written by Carol Hanisch, one of the Women's Liberation Movement woman, based on her own personal experience and observations, has been a slogan that has survived to this day in order to remove the public sphere-private sphere duality and to stand against the physical and psychological violence suffered by women. “The personal is political, and similar formulations associated with the Second Wave” (2016, Chapter 31). Hanisch, who joined the therapy group as a “movement woman”, attended these group meetings not to solve her own private problems, but to find solutions to women's political problems. Because Hanisch has to be “strong, selfless, other-oriented, sacrificing, and in general pretty much in control of her own life as a movement woman” (pp. 76-77). However, she realizes that the personal issues discussed at the meetings are also political issues. She shares her views on whether to take action to destroy myths and thoughts such as “women are stupid, women are bitches, women are sensitive, emotional, women act dumb in the presence of men, women look pretty and giggle to get or keep a job or man” (Hanisch, 1970, p. 77) in her article. However, it is a fact that all the problems that women face in their private

lives are actually political, and the thoughts of the woman who has the most apolitical view are also political.

Since the most important source of patriarchy is the gender-based division of labor (Erbalaban Gürbüz, 2016, p. 133) and Marxism is centered within the production paradigm (Andermahr et al., 2000, p. 144); Marxist feminism has been the one of other focuses of second-wave feminism. Second-wave feminism “had shared much in common across the distinctions signaled by labels such as radical; socialist; Marxist; revolutionary; liberal” (Andermahr et al., 2000, p. 48).

Among theorists who have made significant theoretical contributions to second-wave feminism are Kate Millet, Sandra Harding, and Dorothy Smith. Kate Millett criticizes patriarchy by pointing out the sexism and heterosexism of modern novelists in her book "Sexual Politics" written in 1969. While establishing the theory of Sexual Politics, Millett (2000) defines the relationship between the sexes through patriarchy and examines patriarchy from the perspectives of "Ideological, Biological, sociological, class, economic and educational, force, anthropological: myth and religion, psychological" (p.67).

The concept of “standpoint theory” was first used by Sandra Harding "to emphasize women's knowledge by arguing that hierarchy naturally creates ignorance about social reality" (Harding, 2004, pp. 21–33). The basis of the standpoint theory,

which examines the production of knowledge and the applications of power, is based on Marx's understanding of "historical materialism". Dorothy E. Smith (1974) bases this theory on feminist epistemology by criticizing the masculine sociology approach, based on “the power relations that develop within the family”(p. 12).

Biologist Jakob Johann von Uexküll introduced the term "umwelt[1]" to the terminology, and many different theorists were also affected, as did the philosopher Heiddeger. Dorothy E. Smith also developed the concept of "Bifurcation of consciousness" based on the "umwelt and mitwelt" relationship developed by Schutz. The relationship between "umwelt and mitwelt" developed by Schutz can be explained as follows: Unlike "mitwelt" relationships, where relationships are experienced indirectly in terms of social relationships, in "umwelt" relationships, each person must understand that the body of another person is the area of self-expression. This provides the development of intersubjective relations. In this context, women live in two different worlds that do not mix with each other. One of these worlds is the masculine-oriented abstract world and the concrete world, which is the world of the wife and mother figure. Bifurcation of consciousness describes the existence of the subject (woman) in two different worlds, with her bifurcated identity within hierarchical masculine power relations (Smith, 1974, 1987).

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1 Jakob Johann von Uexküll argued that organisms experience life in terms of species-specific, spatio-temporal, 'self-in-world' subjective reference frames that he called Umwelt (surrounding-world), phenomenal world, self-world, environment.

- **The Third Wave Feminism**

Women gained the right to vote and be elected in the first wave of feminism, and they gained in removing the barriers that were absolute in their expectations from women in the second wave of feminism. However, there were women who were excluded from the actions, resistances and practices carried out in these two periods.

There were still subordinated, subjugated, and submissive women who did not benefit from the effects of the two waves. Women of different races, sexual orientations, religions—especially Muslims—and survivors from colonized countries took different paths to feminism because they could not find a piece of themselves.

In this section, different types of feminism and waves of feminism are briefly touched upon, and the theories and theorists leading these genres and movements are included. It is seen that feminisms that have turned into a movement or theorized on the basis of different foundations of sexism are either based on the separation of biological sex or based on the fields of activity of two biological sexes, which are determined as men and women.

Lynn Abrams (2010) states in her book titled Oral History that there is no reference point for talking about women's experiences (p.122). The reason for the lack of a reference point is that the history of each woman taken as an oral history record is the personal experience of that woman and carries pieces unique to that woman.

Therefore, oral history is based on fragmentary records. When considered in this context, the understanding of Postmodern Feminism is also fragmented. This is due to the fact that the understanding of postmodernism requires fragmented thinking, and that women belonging to different cultural, social, religious and racial structures have different experiences.

Islamic feminism is a type of feminism chosen by Muslim women as a way of resistance to themselves, with the spread of the "Western capitalist bourgeoisie to the whole world as Western hegemony" (Ahmed, 1992, p. 236). In terms of approach, it has similarities with post-colonial feminism. However, although Islamic feminism is understood as the search for rights of Muslim women living in the Middle East in their own geographies, the aim of Muslim women is to create an area of resistance for themselves in the Western world and to exist as they are with their lifestyles.

With the Postcolonial Feminism approach, women with their origins in colonial countries have created a field of resistance against the common experiences they have had as women in the Western world - such as discrimination, labor exploitation and being employed for minimum wage (Allen, 2013; Jaquette, 1982).

Eco-feminism is a movement created by feminists who found a place in the radical ecology movement (Radford Ruether, 1995, p. 35).

Jineology is an armed militant movement of Kurdish women living in the Middle East, especially Turkish citizens. (Düzgün, 2016, p. 284).

Marxist feminism, French materialist feminism, and Cultural materialist feminism are seen as types of materialist feminism. There are differences among them in terms of approach to materialism and relations of production. While Marxist Feminists are based on dialectical materialism, French materialist feminism, which is a synthesis of Marxist feminism and radical feminism, rejects the mind/body duality and compulsory heterosexuality in a materialist understanding. Cultural materialist feminism, on the other hand, is a synthesis of socialist feminism and radical feminism, rejecting not only the mind/body duality but also the material/cultural duality within materialism (Andermahr et al., 2000, pp. 158–160).

Gynocentric feminism considers commonalities of women's experiences and in this respect bears a great resemblance to cultural feminism (Donovan, 2006, p. 199).

Cultural feminism is an ideology based on the revaluation by feminist women of female nature and feminine characteristics that have been devalued by male-dominated thought (Alcoff, 1988, p. 408).

Womanism is a definition used by black women, who cannot find a place for themselves in the feminism of whites, who are seen as ethnocentric and

discriminatory, to overcome the many difficulties they experience because they are both women and blacks, and to take a political stance (Andermahr et al., 2000, p. 289).

"Multicultural feminism recognizes the need to include the diversity of women's voices" (Pearson, 2007, p. 88). In this context, Multicultural Feminism is a term used by women of Color as an inclusive term.

Humanist feminism "understands gender primarily as an attribute of a person who is "called a pre-gendered substance or person and is characterized as core", and approaches the individual as essence, not on the basis of gender and biological sex" (Butler, 1990; Mcelhinny, 2003, p. 27).

2.2. Postmodern Feminist Approach to Gender and Identity

As mentioned at the end of the previous section, women's pursuit of rights and identity problems remained within a limited framework. For this reason, women from different races, religions and social communities needed different feminisms. Postmodern thought embraces differences because it requires thinking by going beyond a rigid framework, loosening and even removing borders, and even adopting critical thinking to remove borders by destroying them. In fact, postmodernism is

defined as incomparable because it contains terms that have no definite shape and are very difficult to disagree. (Spencer, 2011, p. 215).

- **The essentials of postmodern thinking**

The shapeless, strategic and unrivaled thoughts of Foucault, Derrida, Baudrillard, Deleuze and Guattari, Bourriaud and Žižek, who are seen as the leaders of postmodern thought, have been groundbreaking.

With the critique of the legacy brought by the Enlightenment and the emergence of post-industrial societies, postmodern thought has emerged. Lyotard defines the postmodern age as follows in his book “Postmodern Condition”, which he describes as “study on the postmodern state of knowledge in advanced societies" (Lyotard, 1984, p. xxiii): “the status of knowledge is altered societies as enter what is known as the postindustrial age and cultures enter what is known as the postmodern age.” (Lyotard, 1984, p. 3). Postmodern intellection requires thinking outside the boundaries of structuralist thought. Whether human nature is predictable or not, language may not be a system of signs, and the critique of Marxist theory lie at the heart of postmodern thought.

When the concept Postmodernism is handled in a Deleuzian way, postmodernism can be considered as a concept, and all the approaches that make up postmodern thought can be considered as components of this concept. For a concept to be internally consistent, its components must be interpreted with consistency within itself (Deleuze & Guattari, 1994). Criticism of the structuralist approach, which is the approach of Saussure and his contemporaries, attributing importance to discourse rather than the structure of language, criticism of historical materialist understanding and different approaches to the subject constitute the components belonging to the concept of Postmodernism and have an interaction within themselves.

In Derrida's work, Writing and Difference, in which he exhibits the unstable state of language, he emphasizes that Sign, which is the subject of the relationship between signifier and signified with a post-structuralist critique of deconstruction, is not predictable:

> There is no transcendental or privileged signified and that the domain or play of signification henceforth has no limit, one must reject even the concept and or "sign" itself—which is precisely what cannot be done. For the signification "sign" has always been understood and determined, in its meaning, as sign-of, a signifier referring to a signified, a signifier different from its signified (Derrida, 2001, pp. 354–355).

Words can carry echoes and traces of other words, and Derrida explains this by getting to the root of the word "differánce". By making puns and word games, Derrida shows that the language is not stable and states that unexpected meanings can be found in this way. Considering this, when a message is intended to be transmitted, it is not possible for the other party to correctly understand it in the way it is intended to be conveyed. However, the word used by the speaker at that moment can reach the listener without a significant shift, which he explains as “metaphysics of presence” (Derrida, 2001, p. 73).

Similarly, Lyotard (1984) says that the discourses used during the transfer of information are actually a language game and that there are three rules that he observes about this game (p.10). These are: First, the legitimacy of the rules of the game is determined by the players, either explicitly or implicitly. Second, if there is no rule, there is no game, and the slightest rule change changes the game. Third, each word used should be considered a "movement" in the game.

Based on the assumption that the concept of identity is formed as a result of discursive practices, postmodern approach to language is at an important point in this context. It is possible that there are differences in the language and interpretation of the concepts of "subject", "other", “identity”, and “gender”.

Fraser and Nicholson (1989) criticize Lyotard's critique and legitimatize effort against meta-narrative. While rejecting the meta-narrative, they state that the mini-narratives to be formed will give birth to a meta-narrative again. However, it is impossible for them to disagree with Lyotard's (1984) understanding of "The social bond":

> ...the social bond is a weave of crisscrossing threads of discursive practices, no single one of which runs continuously throughout the whole. Individuals are the nodes or "posts" where such practices intersect and, so, they participate in many simultaneously. It follows that social identities are complex and heterogeneous. They cannot be mapped onto one another or onto the social totality. Indeed, strictly speaking, there is no social totality and a fortiori no possibility of a totalizing social theory (Fraser & Nicholson, 1989, pp. 88–89).

Foucault and Žižek, whose names are mentioned at the beginning of the chapter; Their approaches to “subject”, “gender”, “identity”, “subjectivism”, and “other” will be examined from a postmodern feminist point of view in the following section.

As there are different conceptualizations of different thinkers about the concept of subject, different groupings are used in approaches to the concept of the

subject. For example, Moya Lloyd (2005) explains the formation of the feminist subject under five different headings in her book “Beyond Identity Politics”. These titles were determined as “the multiple subject”, “the subject of the lack”, “the deferred subject”, “the constituted subject” and “performative subject”. Stating that the subject has an identity based on the coalition of different layers such as gender, race, age and spirit, Lloyd (2005) combines Donna Haraway's "cyborg" subject and Rosi Braidotti's "nomad" subject under the title “The Multiple Subject” (pp.15-17). Because the common feature of these subjects is that the different axes that make up the identity are metaphorically intertwined. This nesting state allows the subject to be mutable and recursively identifiable. Lloyd categorizes the subject under the title of "the deferred subject" based on Diane Elam's (1994) conceptualization of the woman subject with the "structure of infinite deferral". According to Diane Elam being a woman has many possibilities (2005, pp. 17–20), While the female subject has always been determined in a certain way, there are many other ways in which it can be determined. Therefore, to be a female subject means to be a deferred subject. Under the title of “The constituted subject”, Teresa de Lauretis' (1987) production of gendered identity (female/feminine) work is mentioned. In agreement with Lauretis gender is the influence of school, family and media on bodies, behavior and social relationships, along with art, politics and feminism (quoted in Lloyd, 2005, p. 27). In

other words, the subject is formed with gender in addition to the ideological apparatus of the state, from an Althusserian point of view. This shows that the subject develops in the process. Under the title of the subject of the lack, the formation of the subject based on Lacan's theory is mentioned. In short, the subject is the man, and the woman is the other. Being a woman subject means “the subject of lack.”

Although there are different groupings about the subject and identity, this thesis focuses on the formation of the subject through "psychanalysis, ideology and art". In this context, in the next section, Lacan's views on the formation of identity and gender will be shared and critiqued from a feminist perspective.

- **Formation of the subject through psychoanalysis**

Identity is the whole of the characteristics that define herself in the society in which the person lives. There is not a single identity of the person. Aşkın (2010) states that identity in its broadest sense covers all the characteristics of the individual; both about how one sees herself and how she is seen by society, about the concept of identity (p.213)

When it comes to identity, Lacan, one of the most important psychoanalysts in the world, comes to mind. Lacan brought innovation to psychoanalytic theory by developing Freud's texts. Freud (1931) suggested that girls think they are castrated

when they see a naked male body, and he called this idea the Elektra complex. Lacan developed Freud's ideas, but Karen Horney, on the other hand, put forward the idea that Freud's "Electra complex", that is, "penis envy" seen in girls, on the contrary, is experienced by men as "womb jealousy". According to Horney (1924), men are jealous of women because they cannot experience the fertility ability of women and the feeling of being a mother. Undoubtedly, with the knowledge and experience that Lacan received from Freud, he was a great contributor to the psychoanalytic community with the terms "Mirror Phase", "Other", "Phallus" and "Jouissance", as well as to the “Identity” and “Gender”. In order to understand the concept of Identity, it is necessary first to examine Lacan's approach. With a view to comprehend the approaches of prominent feminist theorists such as Irigaray, Kristeva, Regland-Sullivan, Butler et al, who stand against Lacan's approach, it is necessary to examine Lacan's approach to the concept of Identity.

It is evident in the correspondence (Althusser et al., 1999, pp. 149–152) between Althusser and Lacan that man is either politically subjectified by ideology or psychoanalytically individualized by pedagogy.

According to Lacan when a baby is 6-18 months old, she gains an Identity and the process is called “Mirror Phase.” Castanet states that this phase as the ‘Mirror Phase’ is self-empowering Identity from 6 to 18 months. When the baby sees him at

the same time, he does not pose and tries to fix the image instantaneously. The baby takes on the image she sees, and a transformation occurs in the subject (baby). At this stage, Lacan sees the moment of the formation of the ego. However, "self is not the subject" (Castanet, 2017, p. 20) . By Identity, the subject earns an asset value.

The writer and translator Saffet Murat Tuna, who brought Lacan's book to Turkish by translating the book, prepared a binary opposition tables (see Table 1) from Lacan's frequently used terms to document “the nebulous lightness of Lacan's words” (1994, p. 11) to make the ‘Symbolic Order’ and the book 'The Meaning of Phallus' and coherent.

Table 1 *Bi[illegible] oppo[illegible] tabl[illegible] Lacan[illegible]*

Binary oppositions table of Lacan's terms

Signifier	Active	Phallus	Other	Unconscious	Language
Signified	Passive	Desire	Subject	Consciousness	Person

The dual oppositions that are defined as the way of determining reality through relations between objects, not by “individual objects” (Tüfekçi, n.d.) are often used by Lacan.

According to Lacan’s ‘Symbolic Order’ and this table “[…] interprets, symbolizes, articulates, and universalizes both the experiential and the concrete, which it has in paradoxically circular fashion already shaped” (Ragland-Sullivan, 1982, p. 7). Freud states that for both genders, a single genital organ, the male organ

plays a role. Genitalia has priority, not phallus, according to Freud. However, Lacan explains this situation in a different way and argues that the phallus was the representation of the desire of the Other. According to Lacan's symbolic order, we know that the desire of the other is the phallus longing, and being a woman is a condition of incomplete emotions, lack of being castrated. Phallus is the reason for the desire of the Other.

Human infants, unlike other animal species, are physically and mentally dependent on another human being i.e. mother. The fact that a human infant is dependent on the Other person, her/his mother, is in fact dependent on the “(m)Other” (Ragland-Sullivan, 1982, p. 8). What Lacan identifies as the Phallic Signifier is that she realizes that she is separate from her/his mother as s/he looks at the mirror in the mirror phase.

While the subject expresses herself it is basically the desire of Other**.** With the tool (the language) inherited from Other, the foundation of the unconscious "symbolic" castration complex is also laid down in the critical stage of development in which the mother's desire depends on her mother's lack of phallus (Lacan, 1994, p. 12).

Binary oppositions are used in Lacan's symbolic order, but it is the "masculine subject" who is signified, active and has a phallus, the "female subject" is not even

marked as the Other of the masculine subject. The existence of women is realized as the desire of the Other.

At this point, Butler (2016) states that the symbolic order Lacan proposes constitutes a cultural understanding through two mutually exclusive positions such as "having" the Phallus (male) and the Phallus "being" (female) (p.215).

Sexual identity is not only based on biological determination, but is learned based on recognition through language (Ragland-Sullivan, 1982, p. 6). When a person has "personality," she makes sense of her/his own life with her/his "identity." One uses language when she expresses meaning in her/his inner world. In the use of the language, the processes of making meaning of others, not of the person, become active.

The fact that Lacan's theories are phallocentric, that he takes the man as the 'norm', leaves woman outside the norm he created, suggests that the woman has undergone symbolic castration due to lack of phallus, and therefore theorizes that the woman has longing for the phallus. Because the desire of the mother is phallus, the child wants to be a phallus to satisfy her (Lacan, 1994, p. 59). Lacan emphasizes that the child who sees herself as a separate individual in the mirror stage sees the lack of phallus in her mother and wants to be a phallus. Women remain for Lacan the mode of access to the other side of the Other (Grosz, 1998, p. 140). All this symbolic order

takes place in language. According to Lacan, woman wants to be desired for what she is not, namely to be the phallus. The woman will give up from the essential part of her womanhood, that is, her qualities, to be a sign of the phallus and the desire of the Other. The woman wants to be loved and desired for something she is not (Lacan, 1994, pp. 61–62).

Irigaray, who criticizes Lacan's symbolic order, opposes and criticizes the woman's desire to be a phallus to be desired. According to Irigaray, a woman should exist only because she is a woman. “You are already a woman, you don’t need any special modification or intervention. You don’t have an “outside,” since “the Other” already affects you, it is inseparable from you. You have been altered forever, everywhere” (Irigaray & Burke, 1980, p. 74). A human being does not need a man to be a woman. A woman is a woman with her existence on earth. She doesn't need to perform as a woman or to be the desire of the "Other".

The gender of the species must be defined, and the rights and duties of each sex must be defined separately so that the equality between men and women is possible (Irigaray, 2006, p. 11).It is not possible to speak of impartiality unless the woman is alienated, and her rights and duties are redefined. For this reason, the relationship between men and women needs to be reformulated. Butler states that Irigaray's critique of Lacan's signification of woman opposes Lacan's

phallogocentrism, embraces sexual differences, and as such tries to theorize the feminine subject not as an expression of substance metaphysics, but as the unrepresentable absence caused by masculine denial (Butler, 2016, p. 81).

The structural drama associates knowledge with consciousness, public life, and maleness, while the “more than language” -the unsayable- is associated with the unconscious, personal life, and femaleness (Ragland-Sullivan, 1982, p. 13). Lacan says that "language is the condition of the unconscious". If a person does not deliberately think about some thoughts, he escapes from the fact that he does not want to think about, and other thoughts fall instead of the thoughts he does not want to think about. The fact that the feminine subject is not symbolically marked, on the contrary, is symbolized as the desire of the Other is due to the unwillingness to think of the feminine. Butler (2016) says that the drama of the Symbolic's desire, of the institution of sexual difference, is a self-sufficient signification economy that exercises power over what can and cannot be considered within its cultural understanding (p.149).

An identificatory logic locates the phallic signifier at the origin of the culture, and arbitrarily links the male -qua father- to the principles of law and reality, setting him in opposition to the mother-linked principles of Desire and subjectivity (Ragland-Sullivan, 1982, p. 13).

If the phenomenon of identity is a result of discursive practices, there is a necessary relationship and hierarchy between sex, gender and desire. The symmetrical relationship between masculine and feminine identities necessitates heterosexuality (Butler, 2016, p. 67). Butler (2016, p. 70) also states that according to Monique Wittig, gender categories must be destroyed in order for their individual subjects to emerge. Thus, women will achieve universal subject status. Wittig (1985, pp. 6–7), who has made it her duty to abolish genders, states that it is necessary to use language to destroy gender category and gender in language in politics and philosophy. Wittig explains why gender categories should be abolished in Simone de Beauvoir's "One is Not Born a Woman" book chapter, which she wrote referring to the sentence "one is not born, but becomes a woman" in her book "The Second Sex".

The structure, which is called Oedipus today and is thought to provide the entrance to the cultural order, is organized according to a single masculine lineage without symbolizing the relationship of the woman with her mother (Irigaray, 2006, p. 14). The lineage chain was created at the level of men, and women were destroyed by excluding them from this chain. Unfortunately, patriarchal civilizations have suppressed a part of social reality, destroying feminine genealogies[2] and their respect for the earth and the material universe.

2 Butler's criticism of the concept of "genealogy", which Foucault developed with a Nietzschean approach.

Wittig (1985) notes that the term "gender" is a tool of political discourse, as is the term "gender", which refers to men and women (pp. 4-7). She emphasizes that the term "gender" functions as a personal pronoun in language and that this expression constructs the discourse within the structure of the language. He states that the gender pronoun underlines the “fictive sex” of individuals. She says that the “heterosexual contract” creates compulsory heterosexuality and that the expression of gender can be obtained by removing both political and philosophical discourse in order to eliminate compulsory heterosexuality. Briefly; For the eradication of compulsory heterosexuality, the phrase “gender”, which seems like a simple term, needs to be removed from the language.

According to Butler (2010) gender is performatively constituted (p.147). While Butler states that gender is gained through actuality, she does not ignore that this performativity will be affected by cultural and historical developments. (Butler, 1988, p. 521). Along with all this, Butler is also concerned that bodies that are subjected to binary constraints within a compulsory heterosexual framework influenced by cultural conditions and that are sexualized through performativeness can be objectified as gender, gender identity, and sexuality. In addition, today, individuals who hide their gender are punished when they do not perform the roles expected of them in the society correctly (Butler, 1988, p. 522).

- **Formation of the subject through ideology**

As mentioned before, a human being becomes an individual through psychoanalysis, a subject through ideology, and a person through art. In this part, it will be tried formation of the subject through ideology.

Foucault, who has something to say in politics, ideology, power, punishment, body, resistance, sexuality and many other fields, continued the legacy he received from Nietzsche by developing it. In particular, his thoughts on bio-politics and the body are both very interesting and thought-provoking, and he has far-reaching ideas on women and the female body that a feminist thinker cannot embrace. He criticizes Marxism and historical materialism with the allegory "Marxism exists in nineteenth-century thought like a fish in water" (Foucault, 2005, p. 285) and stated that the 19th century bourgeois economy and 20th century revolutionary economy should be examined historically by conducting archaeological studies. Although he is among the postmodern thinkers because he criticizes the historical materialist understanding, this situation is not enough to adopt all the theories of the theorist in question.

Foucault's particular emphasis is on the relationship between politics and economy and the position of man in this relationship. It establishes the balance of politics and relations through the human body.

Foucault discusses historical materialism and production relations in his book "The Order of the Things". He explains his purpose in writing the book, that "a new arrangement of knowledge must be made, that finitude of human existence the fulfillment of an end to history" (Foucault, 2005, p. 286) is necessary. He makes long and detailed explanations about the organization of social life and hierarchical relations by making various analogies in his work, in which he conducts a philosophical discussion. Foucault begins by explaining the arrangement of organs in the human body and their functions. Explain the functions of organs one by one. Explains the hierarchical order of the organs in the human body and the order of importance of the organs. According to Foucault, although the organs are different and yet each organ has different function, they coexist within the organic structure and this means that they must operate together. There is a management system and hierarchy among the organs. Here, the purpose of explaining the functioning of organs in the human body at length is actually to develop a different philosophical approach for the relationship between power, politics and body for social life. Foucault attributes values such as insignificant, important and very important to different functions of different organs. The important thing is to create a homogeneous structure and not to allow differences, and to dissolve and destroy the identity that exists in the established order, even if there are different ones (Foucault, 2005, pp. 252–293). Based on

Foucault's allegory of the organ in the body, the definition of identity made through power and power relations can be discussed as follows. The organs in the human body are constantly working rhythmically. In other words, they have performative characters and the performativity of each organ is different. When considered in the context of performativity, it would be meaningful to include the following statement of Butler about gender: Gender should not be interpreted as a fixed identity or place of agency followed by various actions; rather, gender is an identity that is poorly constructed over time, established in an exterior through a stylized repetition of actions (Butler, 1999, p. 420).

Revel (2014) states that Foucault's concept of identity is systematically related to the power of the same, and also states that Foucault legitimizes this as the knowledge of the modern age demands self-identity, otherwise the figure of alteryty emerges (p.113). Foucault introduced this term to terminology. Equivalent to the concept of Other, it is defined as the subject who is excluded and sacrificed from positions that require power (Homosexuals, woman, the clinically insane, non-white, prisoners etc.). Foucault also touches on the same subject in his book “The Order of the Things” and expresses it as follows: “When the Same and the Other both belong to a single space, there is natural history; something like biology becomes possible when this unity of level begins to break up, and when differences stand out against the

background of an identity that is deeper and, as it were, more serious than that unity" (Foucault, 2005, pp. 288–289).

There is a situation that Foucault cares about in all his works that the human being in power and power relations is an object that ensures the continuation of the system. In this sense, the government puts people at the very center of politics. The stability of human nature, behaviors and identities ensures the continuation of the system. The body, which is used as a tool for the purpose of power, is destroyed by the discourse of power (Özdemir Akgündüz, 2013, p. 9). With the bio-politics that Foucault has taught, it is objectionable for people to have different identities. While accepting that the groups are heterogeneous, Foucault believes that a homogeneous structure should be formed. This situation can be understood from the meaning that Foucault attributes to the concept of alterity. Women are equated with both a mentally ill individual and other unrelated groups.

- **Formation of the subject through art**

Bourriaud, who states that art offers a realistic approach like ideology and psychoanalysis in his book The Exform, in which he examines the relations of production and the formation of the subject with an Althusserian perspective, with a different approach to postmodernism (altermodern), expresses the importance he

attaches to art as follows: “Regardless of the branch of art, art not only presents a formal content, but also offers a historical and interpretive content, and with this, modern art draws attention to objects excluded by the dominant idealism (Bourriaud, 2016, p. 67).” Although modern art draws attention to the objects excluded by the dominant idealism, art also carries an ideological aspect in general.

Unlike animals, which use signs independent of signification processes, humans produce ideas beyond their own existence and leave a number of records to be remembered (Panofsky, 1955, pp. 5–6). These records can be in many different forms, abstract or tangible, such as ideas, musical works, architectural works, and works of art.

According to Arnheim (1974) psychologists are often interested in artistic activity mainly as an instrument for exploration of the human personality (p.3). An individual can express her personality through artistic creation and another individual can identify herself with this artistic creation. In this way, artistic creation can be positioned as a field of both existence and creation. While the artist creates an art product by adding her own subjectivity, the viewer can find a piece of herself in this artistic production area. Art takes a stance against fixed identities. Because the viewer adds a new part to her own personality and develops through each artistic product.

While examining subject formation through art, it is impossible not to consider Walter Benjamin's thoughts about "art" and the reproduction of art. In his book The Work of Art in the Mechanical Reproduction, Walter Benjamin said important things for the time he wrote the book, and most of what he said helps us to determine our direction in this age. Of course, Walter Benjamin will not be praised in this part of the thesis, but he inspired works done long after his death due to his “timeless thinking, eclectic writing style and intellectual perspective” (Adorno, 1967, p. 229; Isenberg & Benjamin, 2001, p. 125).

Since the main focus of this thesis is caricature, which is a product of both popular culture and visual art, it is necessary to look at how the message is conveyed, especially in visual arts. Roland Barthes' contribution to visual arts in the photographic visual sense is inevitable in the interpretation of images. According to Barthes (1977), three different messages are conveyed with the visual displayed with a photograph. The first of these is “the photographic message”, the second is “rhetoric of the image”, and the third is “the third meaning”.

With the photographic message, “the scene itself, the literal reality” is given (Barthes, 1977, p. 17). In other words, pure reality is exhibited. Also, “photographic message is a continuous message”(Barthes, 1977, p. 18). It is informative and

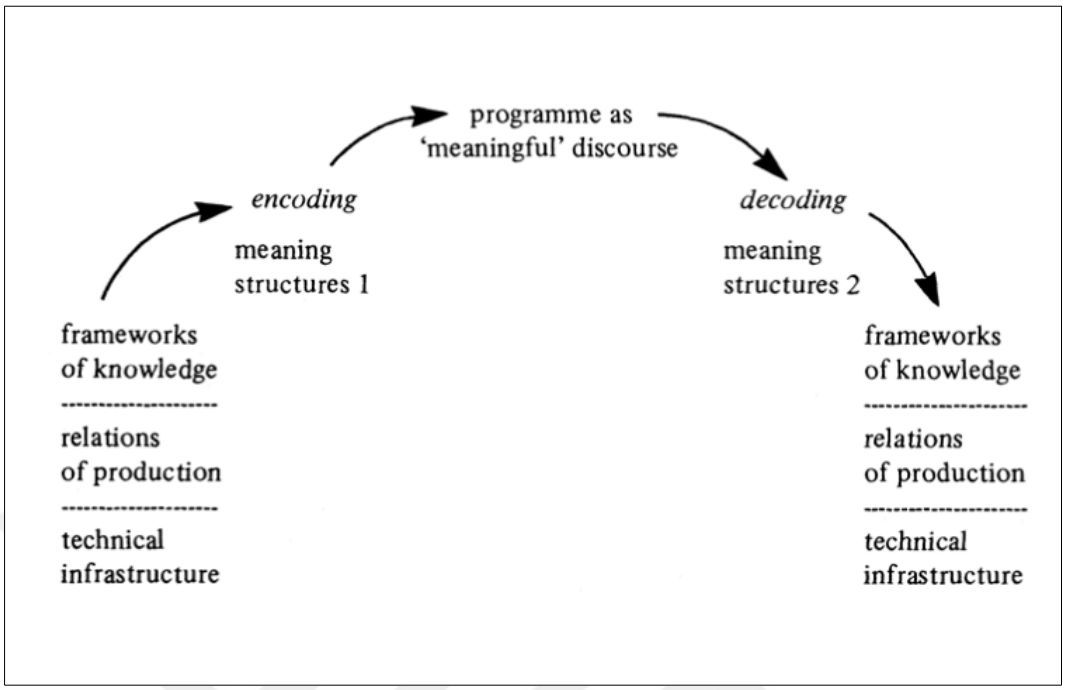
ongoing. It is a message whose meaning does not change according to the person who sees the photo, and Barthes calls this message the informational level.

When different elements such as proportion, perspective, color, and symbolism come into play, the photograph is encoded with a message and connotations are attached to the photograph with these coding. With this message uploaded to the photo, a symbolic level message is transmitted.

The third meaning is the meanings attributed to the photograph by the person who sees the photograph. He explains it as obtuse meaning (Barthes, 1977, p. 61). This is actually a signifying practices.

Figure 1

Encoding / decoding



Benjamin (1936) states that being technologically reproducible frees the work of art from being tied to ritual like a parasite (quoted in Cadava, 1997, p. 44).Panofsky (1955, p. 7) states that the process of signifying practices of a material, whether it is a part of nature or produced by a human being, consists of 3 stages. The first stage is the observation of the natural or the examination of the human record. In this step, a simple inspection is made. At the next stage, the meaning of the material must be analyzed. Finally, the results obtained should be classified in a coherent system. Stuart Hall (2005, p. 120, 2006, p. 165) has explained the encoding/decoding process of television discourse using the figure below, which is similar to the three-

stage process that Panofsky uses to make sense of everything, whether it is natural or man-made materials, that is, artifacts or not.

The encoding/decoding model is developed because of the linearity of the "sender/message/receiver" (Hall, 2005, p. 117, 2006, p. 165) model, which is the basis for the transmission of the message in communication, its inadequacy in conveying the message and its inadequacy in the meaning process of the message.

Eduardo Cadava (1997) says the following about Walter Benjamin's work: History is built with dialectical images (p.21). The concept of image is central to all of Benjamin's works.

From a historical point of view, an altar that was built to be functional in its time is now considered a work of art. So why is this happening? Things that are suitable for a purpose, but not aesthetic, are produced for application. These things, namely tools, can be divided into tools of communication and tools or apparatus. The purpose of the first of these, the communication tool, is to convey a concept or idea. The purpose of designing the other, the tool, is to enable the production of communication. Whether a production or creation is made to provide communication in this context or whether it is an artistic product varies depending on the purpose of the person who makes that tool (Panofsky, 1955, pp. 12–23).

To give an example of conveying ideology to the masses through art and art being a tool of political discourse; Soldiers, peasants and workers were exposed to ideological propaganda during the Soviet Cold War years with agitki films and agit-trains, named after agitka poems, known as satirical agitation poems (M. Russell, 2009, p. 32).

2.3. Anamorphic Representation of Gender in the Media

In spite the fact that the issue of representation of women started with second wave feminism, the problematic of representation still continues today. Because, when considered in the context of gender, the problem of misrepresentation of not only women but also all different sexual identities continues today. Any incomplete, incorrect and distorted representation of gender representation will be termed anamorphic representation. The problem in representation is that although it is perceived as normal by the society when viewed with the naked eye from the outside, it is actually problematic. Visual images of gender are presented to society in a standardized way through television and print publications. Since digital broadcasts are not as tightly controlled as television in the spread of the dominant ideology, it is left out of the discussion because it is a more freer field. Through television,

newspapers and magazines, the consciousness that believes in the dream that Zizek calls "the sublime object of ideology" is created.

Interpretation is not infinitely open, as mass media messages are structured by the ideological frameworks of media institutions that, for the most part, conform to the dominant power structures in society. Media messages are ‘encoded’ within media genres such as news, talk shows, or soap operas, each of which are shaped by particular codes or conventions that guide audience interpretation (de Ridder, 2012, pp. 374–375).

In the anamorphic representation of gender in the media, visual, auditory and written texts are presented to readers, viewers and listeners in all areas of the media. Each text can be visual, audio or written text. Media texts are areas where the debate on gender takes place and gender representations are accommodated, modified, restructured and reproduced (Kirca, 2001, p. 458). Whatever the text is, it is the presentation of an idea, an ideology. Marin (2013) states that each text appears as a representation (p.14). Gallagher (2003, pp. 20–28) mentions that the relationship between gender, politics and communication has received relatively less attention and states that cultural, economic, political and social relations constitute the discourse about gender and the nature of gender identity.

Roland Barthes (1977, p. 182) states that performance is at the service of communication, representation and expression, and that everything about performance is directly related to the ideology of the period. Referring back to Althusser's "Ideological State Apparatuses" again, the dissemination and reinforcement of ideology is ensured through the media. What is meant by the dissemination of ideology through the media is not only political news programs or articles, but also almost all kinds of broadcasting, publications, and social media. Inasmuch as it's also "ideologies permeate the world of entertainment." (Struken & Cartwright, 2018, p. 38). As an example of the spread of ideologies in the entertainment world, "Mask: Who Are You?" broadcast on Fox TV in Turkey in 2022. An example is the complete removal of the program from the air. According to the news of journalist Birsen Altuntas (2022) on her website, a circular was published in the The Presidency of the Republic of Turkey Official Gazette with the decision of the President of the Republic regarding the contest and it was stated that "it carries elements contrary to the basic values of society" and that necessary steps will be taken to eliminate their "destructive effects". In fact, this example is such that the ideology of the political party in power of the Republic of Turkey is not applied implicitly, but on the contrary intentionally and demonstrating the application of the ideology. The direct intervention of the government of the Republic of Turkey, which has a conservative and Islamic

ideological perspective, on the programs and contents in the media is not limited to this example. Another example of the government's direct intervention in the media is the ban on news of sexual abuse against children in a branch of the Ensar Foundation, which is known for and supported by the government, in 2016.

As in the famous painting "This is not a pipe" by the surrealist painter Rene Magritte, the thing represented is not really where it is represented. What is represented is now another object or another person. Marin (2013, p. 13) says that someone/something else replaces being ready for this. A meaning has been added to the represented image, that is, it has been "encoded". Since the image is represented by being covered with the ideology of the medium in which it exists, even if it loses the meaning of its own existence, “the image acquires a power by showing itself” (Marin, 2013, p. 14). Thus, visual images are recreated and reproduced. Burnett (2004, p. 2) states that visual images are not only objects and symbols, but also do not have a single expression.

Visibility, power, identity and freedom are intricately linked and each interrelated. Failure to understand this relationship leads to not understanding the relationship between the real and the represented (Phelan, 1996, p. 2). Each representation has a certain logic about the real thing, and with this logic, the representation of the real is provided. In addition to these, Phelan (1996, p. 3)defines

the relationship between the real image and the representation of the image, the viewer and the presented to be seen, as another version of the relationship between self and other.

Hardt states that “it is important for the media as it helps to produce an understanding of social totality by bringing together conflicting and complex pieces of reality and reconciling them if necessary” in his work (quoted in Şakı Aydın, 2007, p. 123). In short, media studies are included in the subject of human practice, and therefore the subject of representation in the media is of great importance for the studies of making sense of the imaged human bodies. An analytic category from structuralism, used to show how meanings can be generated out of two-term systems (O’Sullivan et al., 2006, p. 30). In the field of mass communication, especially in Turkey, genders are still represented by considering the binary difference code, and different sexual identities are excluded from the representation framework. Anamorphic representation of all genders other than heterosexual codes is also valid for heterosexual identities. Women and men are represented by certain cultural and even universal codes in terms of both physical appearance and gender.

In his book, which is still valid in a sense, although it was written three decades ago, John Fiske (1990, p. 18) divided the media into three sections: Presentational, representational and mechanical.

In the presentational media, the human subject is a medium. In reference to Butler (2004, p. 52), gender norms are reproduced over and over again, and this reproduction can be reproduced or reminded by bodily performance, which has the infrastructure to change the norms. One's own body is a vehicle in which one's own identity, thoughts, actions and words are displayed. To start with Butler's term "performativity", a person primarily performs the necessities of her/his own performative gender in her/his own body. The phenomenon of performance is not only based on discursiveness, but also requires bodily performance (Butler, 2004, p. 198, 2011, p. xii). A person also performs her/his identity with every action s/he performs.

Radio, television and telex are given as examples of mechanical media by John Fiske. It should be appreciated that since the communication technologies and media were not as advanced as they are in our age at the time the book was written, mobile phones, all kinds of portable electronic devices, computers and portable game devices can be given as examples to this media.

Examples of the representational media include books, paintings, photographs, and writing. Here again, it is necessary to add social media as examples of the age. However, while continuing the explanations of this title, he explains that “they exist independently of the communicator and produce communication studies, which has

lost its validity for today. Because it is seen that social media has a function as both representational and presentational media.

Although media sometimes present women in nontraditional roles or with nontraditional qualities, most media images reflect long-established cultural stereotypes of women and femininity (Wood, 2009, p. 262). Feminist communication scholars with a conceptual framework that would allow them to go beyond calls for the media to reflect more ‘realistic’ images of women (with all of the attendant problems associated with defining what is real and therefore what is realistic) to embrace a position that argued that the media play an important role in constructing reality (de Ridder, 2012, p. 374).

According to Julia T. Wood's (2009) definition in her book Gendered Lives: Communication, Gender, and Culture, “the media potentially hinders our understanding of ourselves as men and women in three ways.” (pp. 275–276). Woods explains these three categorizations in her heteronormative discourse as follows:

“First, media perpetuate unrealistic ideals of women and men.” The statement in this article is actually true in one sense. Because with a Foucauldian perspective, the media acts as a Panopticon. The media does not spy on people directly, but manipulates their lives, behaviors, lifestyles and ideas. Gallagher (2003) says that women are transformed into a metaphor of a certain political ideology with the

representation of the image of women rather than the representation of their lives (p. 31). In a country like Turkey, which is governed by a conservative and Islamic understanding, in addition to these, media produces heteronormative discourses for the existence of only two genders, such as women and men. Hence gender is a reflection produced by school, family and media on people's bodies, behavior and social relations through art and politics (Lloyd, 2005, p. 24). What all ideological apparatus actually do is to regulate and normalize production, consumption, life and all human relations. Gender is the device in which the production and normalization between masculine and feminine takes place, together with all biological and cultural assumed forms (Butler, 2004, p. 42). The media reproduces the restrictive discourse on gender, which insists on the dichotomy of men and women, naturalizes the hegemonic situation and prevents even thinking about its degradation. In this respect, it can be said that the media is carrying out a regulatory power operation. The media use gender as a tool to normalize, standardize and homogenize society. In her book that both destroys and constructs identity, category, and relationships, Haraway (1991) states that “ideologies of sexual reproduction can no longer sensibly appeal to notions of sex and gender role as organic aspects in natural objects such as organisms and families” (p. 24). Because “people with fluid, multiple or other gender identities” (Monro, 2005, p. 14) need spaces where they can express themselves, exist and

perform. Butler (2004) was very impressed by Spinoza's idea of the human being, that is, the idea that "the being called human not only insists on her/his own existence, but wishes to live in a world of representations that reflect the possibility of this continuity, and that reflects the value of both others' and her/his own life" (p. 235). It should not be forgotten that in this world where there are people who want to live in a world that reflects the value of both others and their own life, there are genders that perform themselves differently.

The second item in Wood's categorization is described as “media pathologize the bodies of men and especially those of women, prompting us to perceive normal physical qualities and functions as abnormal, ugly, and needing correction”.To reconsider the situation described by Lacan in Mirror Phase, a person sees her/him-self in the mirror for the first time when s/he is a child at an age that can be called a baby, and begins to make sense of her/him-self. The mental existence is complete with the body. “The body is expressed in the representation of a word, an image, or a statue” (Clement & Kristeva, 2001, p. 15). The human is a result of the performance of both the human mind and body together. As Butler said, the body allows language to exist, and what is wanted to be said is realized by bodily actions (1990, p. 199). The media is experiencing a dysphoria in the context of gender. “Gender dysphoria” (Birrell & Cole, 1994, p. 210) is an area where heteronormativity is created as male

and female. Gender dysphoria in the media creates a polarization. Laura Mulvey (1989) says that this created polarization causes the creation of two options, either this or that. Polarization based on the principle of binary opposition does not allow the existence of a gender other than men and women and creates a state of conscious blindness (quoted in Mirzoeff, 1999, p. 165). In this sense, male and female bodies are idealized and stereotyped and presented to the audience. A body policy is carried out in the media through idealized bodies. In addition to the idealized and/or stereotyped female body and male body, the bodies of individuals from other genders are underrepresented. Other underrepresented genders are, in a way, subject to "symbolic annihilation" (Kramarae & Spender, 2000, p. 21). When considered in the context of unrepresented or misrepresented gender, the standpoint of the media towards these groups is also clearly understood. It can be thought that the media, by ignoring, destroying, and ignoring different genders, is preserving the existing heterosexual status quo based on the principle of binary opposition and ensuring the continuation of the existing order. Woodward (2004) states that representations are important for identifying differences, presenting ourselves to others, visualizing who we are, sharing our identities with people, and differentiating ourselves from others (pp. 16-17). It is a fact that "the public exists only through representation" (Nerone, 2003, p. 107) and the media has a great power to represent the public. The use of the

body forms the essence of representation (Irigaray, 1985, p. 45). This sometimes results in under-representation, sometimes misrepresentation, and sometimes non-representation. Not being represented is one of the representation methods of ideology. Considering Phelan's (1996) statement that "the idea of gaining visibility for the underrepresented is an inadequate political agenda" (p. 26). It can be said that the expectation of full representation of different genders in the media in a country that is not politically represented, whose rights are not protected and even where previous relevant laws have been repealed is a delusional idea.

In the third and last item in Wood's categorization, it is said that the media normalize violence against women. With the representation of violence in the media, not only real life is shown, but also the meaning, normalization and legitimization of violence is provided (Boyle, 2005; Carter & Weaver, 2003). According to the data obtained from “The Monument Counter” (Şiddetten Ölen Kadınlar Için Dijital Anıt, n.d.),, which is an online monument and a daily updated counter to commemorate the women who died from violence against women in Turkey 130 women in 2011 and 419 women in 2021 were victims of femicide. Femicide has increased by 323% in the last 10 years in Turkey. Regardless of economic, political, honor, jealousy or whatever the reason is, it is impossible that these murders, which have increased over the years, are not reflected in the media. The fact that at least one woman is murdered every day

in Turkey and violence against women, most of which is not reflected in the media, is basically the result of state policies.

In visual works, people are represented as an image, just like everything else. Social, ideological, artistic and psychological factors come into play in the production, reproduction and re-creation of images. The social structure, social environment, ideology, artistic movements, and all feelings and even beliefs about human beings can all be together, one by one, or a few of them come together in the creation of the image. Whether first produced, reproduced, or recreated, images are independent of time and space at the moment they are represented. However, as Berger states (1972), “every image embodies a way of seeing” (p. 2).

As Mirzoeff conveyed, Lacan set out to look at the basis of the formation of the ego in the mirror stage. The ego is a physical representation that the subject perceives with her/his own body (Grosz, 1998, p. 31). Although the subject begins to define her/his own identity through her/his mother, the main thing here is the process of perceiving her/his own body and forming her/his identity through this body. Although what s/he sees in the mirror is her/his own body, the image in the mirror is her/his other. At this point, he begins to define her/him-self through the other. A gaze takes place between the subject's self and the other, and this gaze is a dialectical one. The subject is both the beholder and the viewed.

David Gauntlett (2002) explains Laura Mulvay's concept of Male Gaze as "male audiences identify with the male protagonist and female characters are the subject of desiring gazes" (p. 41). John Berger gave the same definition a long time ago. According to Berger's (1972) relationship between the subject and the other, and between the viewer and the viewed, through actors and actresses, men move (play), women stand (appear), men look at women, and women watch that they are being looked at. In addition to the representation of an image that has gained an identity by framing it with cultural, social, political, religious and similar phenomena, the perspective of the person looking at the image is also very important in order to signify of this image (p. 42). Looking (gaze) is an important element of the signifying practices. The importance of the reciprocal relationship between the one looking at the image and the one viewed is undeniable. With the act of "looking", which is reconceptualized as a gaze, the viewer separates or identifies with the thing/person/phenomenon being looked at (Mirzoeff, 1999, p. 163). The point of view comes into play not only in people's signifying practices of physical images, but also in their approach to intellectual situations and their signifying practices of them. Žižek called it "looking awry". The situation that Žižek defines as looking awry can be explained as follows: If something is looked straight at, it is seen as it is, but if our

emotions affect our gaze, our gaze becomes "looking awry" and we see the image distorted and blurred (Žižek, 1992, p. 9).

de Ridder (2012) states that research on media texts and audiences has a great influence on the media's construction of gender identity and subjectivity (p. 375). There is a point Wood (2009) underlines that “boys and men as active, adventurous, powerful, sexually aggressive, and largely uninvolved in human relationships, and represent girls and women as young, thin, beautiful, passive, dependent, and often incompetent” (pp. 258–264). First, women are underrepresented, visualized in stereotypes that reflect and reproduce traditional views on gender, and relationships between the genders are portrayed in terms of traditional gender roles and power relationships.

Up to this point, it is understood that the concepts of ideology, hegemony and culture are intricately related to each other in the subject of representation. basic entitlements are made known through various media, through various kinds of practices, spoken and performed (Butler, 2004, p. 37). The cultural and ideological infrastructure has a significant impact on the construction and representation of gender identities, regardless of the different types of media.

Although the caricature is "primarily a vehicle for humor, for satire, or simply for reference" (S. Ross, 1974, p. 291), it conveys the ideas of the artist who drew the

caricature. Regarding the representation of gender in caricature, it can be said that due to the nature of the caricature, the area in which the caricature is published (magazine, newspaper and social media where reproduction is made) and the cultural background of the artist who drew the caricature and the ideology s/he adopted have a direct effect on the images represented in the caricature. As stated in the article "Political caricatures of Feminine Power" based on the comparative study of Usluata and Martin (2001) on caricatures published in Canada and Turkey, although the caricaturist reflects the ideology of the medium in which the caricature is published, some caricaturists reflect their ideological views and interpretations on the caricatures they draw (p. 31). Caricature is both an easily consumed popular art product and a contemporary product as it is under the influence of current social, economic and political conditions (Akkaya, 2018, p. 67). Caricature can be both artistic and popular fast-consuming production output, which has both visual and written elements. Meskin (2007) defines the caricature as an "artistic pictorial narrative" (p. 376) in the article he wrote to bring a definition to the caricature. It may also be necessary to exaggerate some basic features of the image that is intended to be conveyed through this pictorial narrative, that is, caricature. Stephanie Ross (1974), on the other hand, states that it is very natural to say "some basic features are emphasized in caricature" when describing caricatures. Since the caricature contains both visual and written

elements and is a production in the field of wit, humor and criticism, it is normal for the visualized human images to be represented differently than they actually are (p. 285). The most basic method of caricature is to present the limbs or other features as deformed or distorted. The purpose of deforming, distorting or exaggerating the limbs or other features is to draw the attention of the caricature reader to the caricature. Caricature is another way of seeing and allows reality to be exhibited in a different, sincere and original way in a medium, and the purpose of deforming, distorting or exaggerating images is to visually convey the message to be conveyed (S. Ross, 1974, pp. 291–293).

Referring to the research article by Goldman and Hagen (1978), it can be said that the caricature functions through exaggeration of physiognomy, but political climate, prejudice and style also play an important role (p. 36). What is meant by the features given as prejudice and style here is the prejudice of the caricature artist and the artistic drawing techniques s/he uses.

Ian Haywood (2013), in his book examining how graphic satire (caricature) was used as a political tool in the Romantic era of the 1790s, states that caricatures have great power against authority (p. 4). Although caricatures have the power to take a stand against authority, they reproduce the gender construction of the dominant ideology through the stereotyping of the human image (Al-Mahadin, 2003, p. 132).

When approached from this knowledge from a Butlerian point of view, the caricature artist re-performs the performative gender in the re-representation of images. The performative gender perspective of the caricature artist is effective in the representation of performative gender during the making of the caricature.

3. CARICATURE AS SIGNIFYING PRACTICE OF LIFE

There is a significant relationship between culture and ideology. Ruling ideologies attempt to create its own culture. On the contrary popular culture recreates itself, and determines its own idea system. Popular culture is always confused with mass culture. The meaning of popular culture is tried to be trivialised. In fact popular culture has an important role on the process of representation of individuals. Popular culture is one of the important subjects of feminist studies over the years. Cultural processes, relations of production, reproduction of daily life and life itself are the subjects of the caricature. By reading and producing caricature, people represent themselves.

3.1. Culture, Ideology and Popular Culture

Culture making is a social practice: all meanings of self, of social relations, all the discourses and texts can circulate only in relationship to the social system. In this section rather than giving comprehensive definition of culture it is proposed to evaluate relationship between culture and ideology. Following questions are intended to be answered: How ideology shapes the culture? Is there an inextricable relationship between culture and ideology? How culture examined by social scientists?

Raymond Williams's influence on cultural studies is unquestionable. So that in order to understand and define popular culture and its products the term "culture" is need to be define. Raymond Williams (1985) says that the word culture is one of the most complex words in English, and the same is true for the Turkish word "culture" (p. 87). In his book Culture and Society, Raymond Williams (1960) shows four different approaches to the word culture, which has different meanings (p. xiv). The first of these is the general attitude of people, the second is the level of intellectual development in the society, the third is the general structure of art, and finally the whole lifestyle. All the definitions given here are intertwined and it is unlikely to be considered separately from the other. When culture is considered as a whole lifestyle, the practices of making sense of life become a part of culture. Traditions, past experiences, economy and politics, ideology, and all the resources in the hands of people affect life and the formation of culture.

Ideology is the human perception of the 'lived experience' of human existence itself. This spontaneously perceived 'lived experience' has a peculiar relationship to the 'real world'. Ideology penetrates into everyday discourses in the form of common sense (Hebdige, 2002, p. 12).

The idea of ideology that following Marxism has usually tried to understand popular culture. Nevertheless it is necessary to remember what Marx says in the beginning.

The individuals uniting the ruling class possess among other things consciousness, and therefore think. Insofar, therefore, as they rule as a class and determine the extent and compass of an epoch, it is self-evident that they do this in its whole range, hence among other things rule also as thinkers, as producers of ideas, and regulate the production and distribution of the ideas of their age: thus their ideas are the ruling ideas of the epoch (Marx, 2000, p. 109). By means of asserting that Marx implies that ruling class rule the ideas and the culture through thinkers and producers of ideas. Ruling class and ideas determine the ideas of the era.

On the other hand Louis Althusser has debated that art and culture are not simply a part of the ideological occurrence of society. Althusser (1971) believes that the peculiarity of art is to 'make us see' (*nous donner à voir*), 'make us perceive', 'make us feel' something which alludes to reality (p. 222).

For Althusser, the subject is the defining feature of all ideology, and all ideology works by taking individuals and placing them, that is interpellating them, as subjects within the framework of ideology.

Nonetheless Gramsci stated that cultural themes are ideological material. For Gramsci:

> A study of how the ideological structure of a dominant class is actually organized: namely the material organization aimed at maintaining, defending and developing the theoretical or ideological "front". Its most prominent and dynamic part is the press in general: publishing houses (which have an implicit and explicit programme and are attached to a particular tendency), political newspapers, periodicals of every kind, scientific, literary, philological, popular, etc., various periodicals down to parish bulletins… The press is the most dynamic part of this ideological structure, but not the only one. Everything which influences or is able to influence public opinion, directly or indirectly, belongs to it: libraries, schools, associations and clubs of various kinds, even architecture and the layout and names of streets (Gramsci, 2006, pp. 13-18)

The material function of ideology is to reproduce the relationships between people and to their means of producing and reproducing daily life. Today, in society the dominant ideology tends to develop a broadly defined ideological formation that serves in the last instance to reinforce the existing economic organization of society– to reproduce the existing relations of production as relations of capitalist exploitation.

As such, capitalist ideology serves to impose a ’general direction’ on social existence which defines the limits within which people consent to the organization of daily life under capitalism (Eriksen, 1980, p. 44).

With the concept of culture industry, Adorno and Horkheimer explained that art and cultural products have become a commodity to be consumed by the masses in the political economy. The culture industry produces products created by mass culture and produced and consumed by the masses. Considered with a straight logic, each industrialized field operates to produce products that can be bought and sold. The aim of industrialization is to make mass production by reducing production costs and to sell the produced products to the masses. Low production input costs also affect the quality of output. Therefore, optimization of input costs is important in mass production.

When Adorno and Horkheimer introduced the concept of culture industry to the literature in 1944, it is a concept that still maintains its validity today, although they do not know what will be the state of communication technologies in the 21st century. It causes the dimensions and masses reached by communication technologies, and even the whole world, to progress in a cultural framework. The culture formed especially in social media channels and its rapid spread bring about a cultural

similarity. John Storey (2015) points out that “They claim that the products of the culture industry have two features as: uniformity and expectedness (p. 62).

> Culture today is infecting everything with sameness. Film, radio and magazines form a system. Each branch of culture is unanimous within itself and all are unanimous together. Films and radio no longer need to present themselves as an art. The truth that they are nothing but business is used as an ideology to legitimize the trash they intentionally produce… …In a film, the outcome can invariably be predicted at the start who will be rewarded, punished, forgotten-and in light music the prepared ear can always guess the continuation after the first bars of a hit song and is gratified when it actually occurs (Horkheimer & Adorno, 2002, pp. 162–169).

According to Adorno and Horkheimer mass culture threats individuality. Mass culture turns a person to a passive individual and mass culture makes life praxis (such as consumer art, entertainment and leisure etc.) consumption.

Moreover Walter Benjamin presented an unambiguously different standpoint from Adorno and Horkheimer’s view on popular culture. He did believe that popular culture was and could be manipulated by the Nazis to mass-produce their propaganda (Weaver, 2005, pp. 27–28). Benjamin discusses the link between fascism and art. Benjamin’s main example is that of futurism and thinking of his mentor Marinetti.

One of the slogans of the Fascist futurist was “Fiat ars-pereat mundus” (Let art be created. Let the world perish). Provocatively Benjamin concludes that as long as fascism expects war “to supply the artistic gratification of a sense of perception that has been changed by technology”, then this is the consummation the realization of “L’art pour l’art” (Benjamin, 1936, p. 31).

Although there are a lot of literature there is not commonly agreed definition of popular culture. From Marx to contemporary social scientists have been worked on popular culture. They have approached different or mutually complementary in the process of production and consumption of ideological functions of popular culture. In general, there are two different thought about “emancipatory or hegemonic” aspects of popular culture. The first of which, the popular culture is treated same as mass culture. Marx, Gramsci, Althusser and the members of Frankfurt School’s approach to popular culture is negative and they believe that popular culture same as mass culture.

Therefore they claim that popular culture conduct and form masses in a wrong way. The second idea perceives popular culture as the voice of the public and it points out emancipatory opportunity in popular culture. Members of The Birmingham Centre for Contemporary Cultural Studies, Michel De Certeau and John Fiske are the social scientists who approach to popular culture positively.

Within cultural studies itself, a declared cultural politics has been associated, most noticeably, with arguments on the productive social role of marginalized or subordinated popular cultures and subcultures (Brooker, 2003, p. 195).

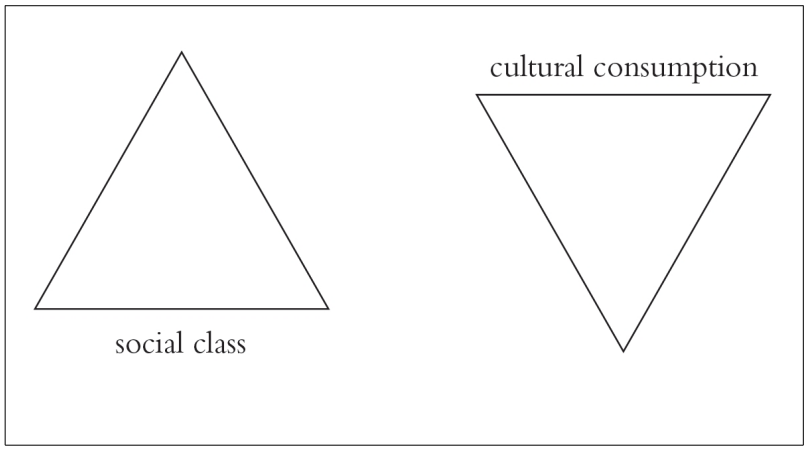
As it stated above, Marx, Gramsci, Althusser and the members of Frankfurt School perceive popular culture as mass culture.

Popular culture as mass culture is attacked because it threatens cultural standards and social authority, and/or because it depoliticizes the working class and thus maintains the iron grip of social authority (Storey, 2015, p. 30).

As long as capitalism as an economic system there will be a distinction between popular culture and high culture. John Storey (2003) uses Figure 1 below to show the distinction between social class and culture consumption (p. 47).

Figure. 2

Cultural consumption and social class



With Figure 1, Storey explains that the consumption of cultural products decreases as they reach the masses. The culture here is the consumption of elite cultural products. Other than perceiving popular culture as mass culture there are other perspectives need to be considered. As John Storey (2003, p. 47) portrayed in his book *Inventing Popular Culture from Folklore to Globalization* "popular culture can be seen as folk culture, other of high culture, as postmodern culture, as the roots and routes of cultural identities, as popular or mass art, and as global culture."

Based on the idea that the quality of culture decreases as it reaches large masses, studies have been carried out comparing high culture and mass culture. Christina Gledhill (1997), who examines the relationship between genre and gender through the example of soap opera, argues that cultural forms are gendered in the patriarchal cultural order. Gendered cultural forms are given in the table (Table 2) below. Table 2 shows cultural oppositions that is between mass culture and high culture and representations of cultures.

Table 2

Cultural oppositions

Mass culture / entertainment	High culture / art
Popular genre convention	Realism
Glamour	Severity
Emotion	Thought

Expressive performance	Underplaying understatement
Talk about feelings	Taciturnity, decisive action, real problems
Escapism	Coming to terms
Private domesticity	The public world
Pleasure	Difficulty
Soap opera	Western
Femininity	Masculinity

According to Gleddhill's table traits such as sensuality, dreaminess, feeling and belonging to the private sphere attributed to women in the heterosexual matrix are seen as the characteristics of mass culture, while the characteristics attributed to men such as realism, intellectuality, seriousness and belonging to the public sphere are seen as the characteristics of high culture (1997, p. 349).

- **Popular culture as folk culture**

When popular culture is considered as folk culture Storey (2003) defines as folk culture is very much a type of the "learned, constructed by intellectuals, especially collectors, editors, and publishers, and not a concept generated by the people defined as the folk." (pp. 1-2). From this point of view popular culture can be seen as folk culture.

However folk culture refers to the localized lifestyle of a subsistence or private looking culture. It is usually handed down through oral tradition and with a strong sense of community. Folk culture is traditionally practised primarily by small homogeneous groups living in an isolated rural areas. Folk customs are practised by small homogeneous groups living in relative isolation. In addition to this Williams (1985) says that folk culture is different from popular culture both historically and in the context of contemporary approach (p. 111). Because, as Storey stated in his definition, folk-culture is a culture created by the people (folk), defined by others (intellectuals). Also, even if it is contemporary, it is not as widespread or even global as popular culture.

- **Popular culture as "other" high culture**

Frankfurt school thinkers pronounced popular culture as a sign of moral and cultural decline (Weaver, 2005, p. 8).The concept of culture is defined as high and low culture through the principle of binary opposition with the influence of modernism. Those who have power in the economic, political and social context are subject to high culture, while the rest are subject to low culture. Angele McRobbie (1994, p. 18) states that it is not important that popular culture is homogeneous and of high standards, it is important who produces it, which social groups own it and who is interested in it.

The developments that started in the 1950s enabled popular culture to gain power in the society. Weaver (2005, pp. 8–11) explained these developments as the development of mass media, the Americanization of culture due to technological developments, the updates of the analyses made by theorists who criticize popular culture, and therefore curriculum updates.

There are a number of popular cultures, and they as well as high culture are all taste cultures which consist of values: music, art, design, literature, drama, comedy, poetry, criticism news and the media in which these are expressed – books, magazines, newspapers, records, films and television programs, paintings and sculpture, architecture, and insofar as ordinary consumer goods, furnishings, clothes, appliances, and automobiles as well.

- **Popular culture as roots of cultural identities**

According to Stuart Hall (1996, p. 4) "Identities are about questions of using the resources of history, language and culture in the process of becoming rather than being." Identities give details about us to the other people. Our cultural consumptions are important as well as from whence we came. So that consuming or producing artefacts of popular culture makes our "routes." Every individual represent herself in a cultural realm whether consciously or not. What John Storey (2003, p. 8) says that "Identities are always a narrative of the self-becoming."

Subordinated people express their selves by making popular culture. Within the political economy system working class people resist to the system by producing everyday artefacts: films, records, clothes, TV programmes, and modes of transport. Popular culture draws strength from the tension between high culture and low culture, and the contrast between these two cultures feeds popular culture (Hall, 1981, p. 234).

Popular culture emerged by subordinated people as a way of emancipation from the domination of power. Popular culture, in conflict with the dominant ideology, produces unique meanings that do not belong to the dominant ideology. Dominated societies resist and survive the dominant ideology through popular culture (Fiske, 2005, p. 2).

In mapping out the struggle between politics and everyday life as they intersect in the constitution of the "popular" as the site of collective and individual engagement.

- **Popular culture as postmodern culture**

In fact, popular culture can be perceived as postmodern culture because of the similarity in postmodernism's rejection of meta-narratives and its focus on more atomized structures, and the fluidity and constant fluctuation of popular culture in keeping up with the spirit of the time. "Basically, postmodernism has concerned itself with the present human conditions at large and the postmodern

condition is described as a situation where the individual sits powerless, without the agency to strive and have a meaningful life" (Fiske, 2005).

As a consequence of this feature of postmodernism, popular culture can be seen as postmodern culture. Both cultures allow subordinate and powerless people to struggle for existence and survival.

Popular culture is the culture produced by societies with different cultural identities. Postmodernism values differences and different discourses, not homogeneous structures. Popular culture is in conflict with what the dominant ideology produces, and postmodernism is against meta-narrative.

John Storey has examined the relationship between postmodernism and popular culture and the impact of postmodernism on popular culture in the book titled "Postmodernism and popular Culture". Storey (2011, p. 212) says that there is no sharp difference between high culture and popular culture, and even for many people, popular culture is perceived only as culture.

By the reason of all these resemblance, popular culture can be seen as postmodern culture.

3.2. Women and Popular Culture

In the second section, the emergence and developments of feminism were emphasized. The concept of feminism, which emerged from the women's movements that started as a result of the search for fundamental rights and freedom, is basically about the removal of oppression and restrictions on women and the liberation of women. As John Storey (2015, p. 136) stated, feminism is not just about academic texts and practices, but also a field about women's resistance and empowerment. Since popular culture is open to the production of different identities by its nature, those who produce popular culture have different identities and different genders. Therefore it is an area where women are active, there is a close relationship between feminism and popular culture.

Although there are several different type of feminism such as liberal feminism, radical feminism, Marxist and socialist feminism, cultural feminism, eco- feminism, radical, psychoanalytic, socialist, existentialist and postmodern -each responds to women’s oppression in a different way, positing different causes and different solutions- it is intended to examine that of which feminist theory in popular culture.

As Stuart Hall (1981, pp. 227–231) stated, popular culture is a field of struggle, it arises and is reproduced from the conflict between the dominant and the subordinated. Popular culture is a culture that is directly related to the power

relationship. It includes genres arising from the struggle of the groups to which it is subject and including criticisms against the system.

Assumptions about the effects of popular culture on women had been a common sense of second-wave feminism (Genz, 2009, p. 51). During this period, women's relations with various types of media were investigated in the academic field. The most important examples of these are Janice A. Radway's work in literature Reading the Romance: Women, Patriarchy, and Popular Literature, Ien Ang's work in television Watching Dallas: Soap Opera and the Melodramatic Imagination, and Angela McRobbie's work in music Jackie : An Ideology of Adolescent Feminity.

However, long before these studies, Bettie Friedan wrote the book Feminine Mystique at the very beginning of the second wave feminism and said that women are imprisoned in the patriarchal family order that imposes the duties of housewife and motherhood also stated that women should get rid of these impositions in order to be liberated.

Friedan said that because of this book, feminism is perceived as anti-family, but feminism is not anti-family (Parkins, 2009, p. 68) The fact that it is normal for the general opinion to be understood feminism is anti-family since the book does not offer an alternative solution for women's liberation.

Angela Mc Robbie's work (1978) Jackie: An Ideology of Adolescent Feminity (originally published as a CCCS Stencilled Paper in 1978) is one of the important studies that examines the popular culture product and women's relationship with reception research. When the sales figures of the magazines were evaluated, "Jackie" was the most successful magazine for over the decade, so this magazine was chosen for the research.

According to Mc Robbie the concern of Jackie the magazine was with promoting adolescent feminine culture for their readers who was teenager girls. The magazine were identifying and adjusting women's life. It is obvious that Angela Mc Robbie inveighing against the magazines name, purpose of the magazine and ideology behind the magazine. Some of the findings of McRobbie as a result of his research are as follows: Jackie the magazine told young girls that the most important thing is the "personal" and everything else is secondary, Jackie the magazine ignores young girls' issues other than romance, fashion, beauty and pop music, the magazine imposes the idea that a young girl must find a boyfriend immediately, meet his needs, accept her boyfriend's dominance, and consent to be subordinate.

Watching Dallas the study of Ien Ang is the classic study of the women's relationship to soap opera. In order to find answers to her questions Ang placed small advertisement in a Dutch women's magazines. Dallas is different from other soap

operas as it does not appeal to a specific audience like housewives. Nevertheless the majority of the audience is women. Women viewers are more interested in the relationships and complex love affairs in the Ewing family in Dallas than in business affairs, cowboys, wealth and power (Ang, 1985, pp. 117–118).

Ang (1985) states that classical feminist criticism can easily come to the conclusion that mass media stereotypes women, reinforces standard roles and is anti-liberating, based only on the findings of content analysis research, but emphasizes that this will ignore the pleasure that female audiences will derive from Dallas (pp. 119–131).

Reading Romance is a reception study conducted by Janice A. Radway to get information about middle-class, white and married women readers who read romance novels, their aims in reading romance novels, their preferences in choosing novels, and the process of interpreting the novel.

According to the results of this study, which was carried out to find out the criteria by which the readers choose the books, how they classify the books or how they define these books, it is among the findings that middle-class women and marriage in the patriarchal order have a desire to get away from what they bring by reading romance novels. Radway (1991) articulates that the act of reading can be perceived as a kind of protest by the readers in a belief system that accepts

heterosexual and monogamous marriage as given, since marriage cannot meet the emotional need (pp. 209–222).

By all means of, research on popular culture and women is not limited to these studies. Women have been the subject, producer, consumer and researcher of popular culture. In fact, not only did women become the subject of popular culture, but also the concept of feminism began to be used as a tool in advertisements as "femvertising".

At this point, it is necessary to mention the relationship of women with humour in the context of popular culture. Women who have been in search of rights and struggle for survival since the 19th century have used humour as a mechanism to cope with the difficulties they face. It can also be said humorously as “women must have a sense of humour to put up with men (Gray, 1994, p. 132).” As Freud (1963) stated in his book Jokes and their Relation to the Unconscious, there are two types of jokes, one is the "hostile" joke and the other is the "obscene" joke (p. 12). Hostile joke is made for offensive, satirical or defensive purpose while obscene joke is made to reveal something. From a Freudian psychoanalytic point of view, it is possible that the humour made by women involves a hostile soul.

Wong and Cuklanz's article titled “Critiques of Gender Ideology: Women comic artists and their work in Hong Kong” is a suitable example to demonstrate the

relationship between women, popular culture and caricature. In Turkey, like Hong Kong, the field of humor cartoons is dominated by men. This article is given as an example because it has similarities in terms of both culture and subject. According to this article, the field of caricature is dominated by men in Hong Kong, and comic books constitute the most popular print media. In the article, caricatures made by three women caricature artists over a period of more than 30 years have been examine (Wong, 2002, p. 264-265). When the works of three different women caricature artists are examined in a historical context, it is stated that the caricatures reflect the period in which they were produced in terms of content and form. It also proposes that caricatures can be seen as an alternative field that can be used to address issues of gender and politics.

3.3. Humor and Caricature

Humor is one of the ways people express themselves and is a “universal language that exist within a specific culture” (A. A. Berger, 2017, p. 156). People express themselves by communicating in every moment of their lives. There are many conditions that affect people's self-expression, and it may be necessary to take a serious, sometimes formal, sometimes sincere, and sometimes absurd approach to events and situations.

Undoubtedly, humor is an indispensable part of popular culture and daily life. In addition to being a part of popular culture and daily life, the subject of humor has been the area of interest of thinkers such as Plato, Aristotle, Hobbes, Bergson and Freud, and they have tried to make sense of humor (Frierson, 2020, p. xv; Mintz, 2008, p. 281).

In Aristotle's work called Poetics (A. A. Berger, 2017, p. 2; McGraw & Warner, 2015, p. 10), in which he conveys his views on art and especially poetry, he states that people are separated from each other as good or bad in terms of character, and all of our moral characteristics turn around and eventually reach this good-evil opposition. Stating that artists imitate those who act, Aristotle (1987, p. 13) conveys the difference between tragedy and comedy. Berger uses the terms humor and comedy interchangeably (1987, p. 14) as follows; Comedy seeks to imitate worse-than-average characters, tragedy seeks to imitate better-than-average characters. The most interesting finding of Aristotle is the conclusion he reached while researching the root of the word comedy: “Since the people who make comedies are not interested in the city, they go from village to village and make a comedy show. Therefore, the word comedy is derived from the word "komai", which means village (1987, pp. 15–16).”

According to Berger (2017, p. 2) the psychoanalytic theory of humor, influenced by Freud's work, claims that humor is essentially aggression that gives us the pleasures we so desperately desire.

Berger explained humor using the sender-message-channel-receiver model. The message, in the form of jokes, caricatures, comedy or other forms, produced by a caricature, cartoonist, comedian or ordinary person, is conveyed to the audience through caricature, radio, television, facial expressions or body language (2017, p. 3). As a result of this transmission, the audience is expected to laugh. In researches on humor, the types of humor have been tried to be categorized. In this study, the categorizations of Berger (1995, pp. 40–41) and Attardo (1994, p. 7) will be emphasized. Berger's categorization is given in Table 3 and Attardo's categorization is given in Figure 4.

Table 3

Four basic categories of humor

Language - verbal -	**Logic - ideational -**	**Identity - existential -**	**Allusion - physical or nonverbal -**
Allusion	Absurdity	Before/After	Chase
Bombast	Accident	Burlesque	Slapstick
Definition	Analogy	Caricature	Speed
Exaggeration	Catalogue	Eccentricity	Time
Facetiousness	Coincidence	Embarrassment	
Insults	Disappointment	Exposure	
Infantilism	Ignorance	Grotesque	
Irony	Mistakes	Imitation	
Misunderstanding	Repetition	Impersonation	
Over literalness	Reversal	Mimicry	
Puns, Word Play	Rigidity	Parody	
Repartee	Theme/Variation	Scale	
Ridicule		Stereotype	
Sarcasm		Unmasking	
Satire			

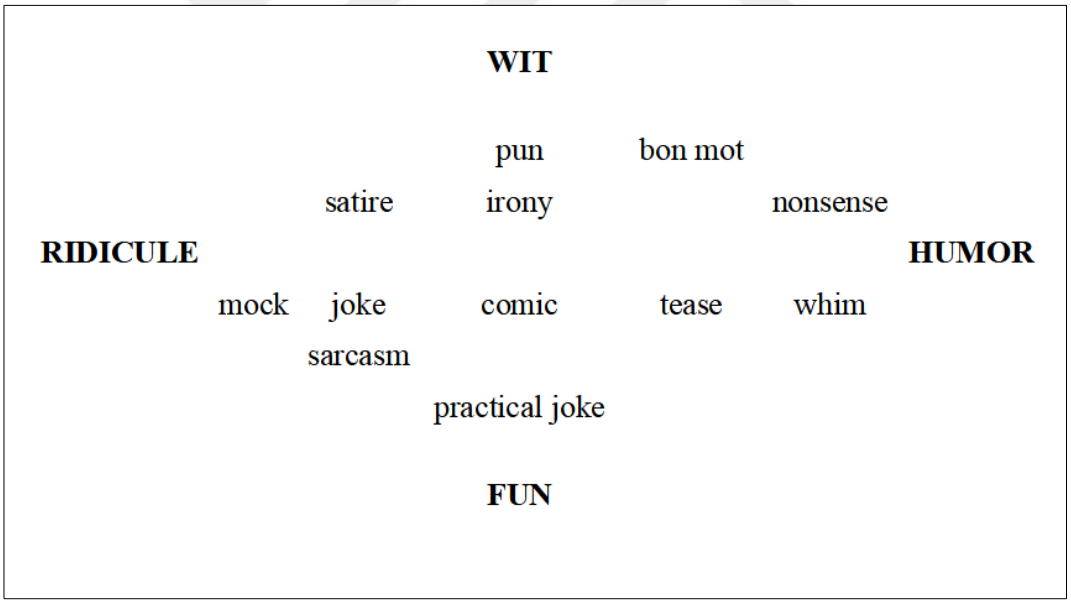
Attardo has prepared the following table (Table 3.3) by identifying the words included in the semantic field of humor and their boundaries, and using several

studies applying the semantic field methodology to compare between French, English, German and Italian.

When humor is examined in terms of semantics, it is seen that the farther from ridicule, the closer to humor, and the farther from wit, the closer to fun. Although there are no sharp limits to change the meaning of the word, the intention in the use of words determines the meaning.

Figure 3 The semantic field of humor

The semantic field of humor



When probed in order to establish a relationship between the two categorization tables, it can be clearly seen that almost all of the terms used by Attardo in their categorization consist of the "language" line in Berger's categorization and that the concept of "humor" is taken as a "word" origin on the basis of language.

This shows us that Attardo's approach to the concept of humor is at the language level. Of course, the importance of language in communication couldn’t be denied, but although "humor" is not a linguistic concept in itself, it is not just "language" or "word" that gives meaning to humor. "Caricature", which is the main research theme of this thesis, is also defined as "graphic narrative". Communication through caricature can also be done using only visual graphics without using any written elements.

Freud (1963) states that the formation process of humor develops in the unconscious level (p. 1753). Like dreams, humor takes place not at the preconscious level, but at the unconscious level. In addition, Freud states that jokes are strictly related to the unconscious, but this relationship is valid for certain intentional jokes (p. 1759).

Resilience as moderator, coping mechanism, resistance, social interaction, appeasement function are some functions of humor. Caricature is a narrative form that contains visual and written elements, sometimes giving its message only through visual narrative. The caricature artist creates the narrative using the necessary functions of humor and all kinds of humor (wit, sarcasm, tease, irony, repetition etc.).

3.4. Caricature and Women Caricaturists in Turkey

Popular culture is a cultural activity area, which takes its origins from custom, social values and practices. It plays the role of reproduction and representation of the established system in which exist. One of the example of popular culture is caricature. Caricature is a kind of humour that examines absurd directs of any opinion or case with critical aspects and induce to think at the same time. Caricatures include some opposition elements.

Thinking and smiling are particular aspects and privileges of human being. Sense of humour that generated by these particular privileges have been exist since through the human history.

In the beginning caricature was related to only human portrays then it started to deal with social issues. Along with developing printing machine, caricature started to become popular. Caricature has been reaching its audience via newspapers, magazines and then internet. Alsaç (1994) defines that caricature is an art which finds ridiculous aspects of people, creature, and events even attitudes and turns into humorous phrase with exaggerate drawings (p.7).

Despite its popularity for a long time, comic books were seen as a medium for children, and more often for boys, caricature was seen as the lowest level cultural product of popular culture (Ndalianis, 2011, p. 113).

Caricature informs people as if newspapers. It, however, informs people by using different perception and different style than newspapers. Caricature criticizes, entertains and educates people.

In the early days caricature was just a one frame. Then other kinds of caricature such as strip caricatures, comic books started to exist. Especially newspaper comic strips deal with daily politics both in Turkey and abroad. When newspaper comic strips are observed, it can be seen that the changes that occur in social life and politics.

Atilla Özer (1994) states that caricature is a graphic and visual communication art. So that it needs to be examined semantically and aesthetically (p. 247). Semantic aspect represents thought and content, visual aspect represent artistic feature. For this reason, it can be easily said that caricature can be examined in the fields both history of thought and art history.

Comic strip "Gırgır" from "Oğuz Aral," which appeared in the early seventies, had great interest. With almost half a million selling has led to the emergence of a similar nature magazine. Many comic writers were famous with the comic strip "Gırgır" and published important magazine in recent years. From the comic strip "Gırgır" several new comic papers or comic magazines were born, which can be reached today (Öngören, 1998, p. 101).

While investigating the development and the differentiation steps of Turkish caricature, we see the publication of the first caricature in a newspaper called Istanbul (Ayine-i Vatan), in 1867. It's known that the first professional caricaturist was Mr. Ali Fuad (Alsaç, 1994, p. 25; Bayrak, 2020, p. 66).

The adventure of journalism which started with Diojen and then on the nameless Greek, Armenian descendent Ottomanian caricaturists and Cemil Cem in published journals have been the pioneers of Turkish caricature (Aşlakçı, 2011, p. 24).

Because of being banned in Ottoman territory, afterwards with the *Young Turks* movements Turkish caricature proceeded its development in European cities.

From then on there have been five developments in Turkish caricature:

The first important development of caricature appears during the Independence War which forms the fate of the Turkish public. Aydede journal published by Refik Halit Karay with its columns and as well as the caricatures drawn by Rıfkı was the sider of the sultan, while showing a resistance towards Ataturk and the government in Ankara. Güleryuz journal, published by Sedat Simavi accused *Aydede* as being Greek sider and defended Ataturk as the saviour of the country. It is known that *Aydede* writers and caricaturists had to leave the country because of being scared of Ataturk and his associates who won the Turkish War of Independance (Arı, 2008, p. 18).

The second important development is the letter revolution in November 9, 1928. With the letter revolution, Arabic alphabet disappeared from publishing field and caricature alphabet had started to be used (Alsaç, 1994, p. 26; Öngören, 1998, p. 80).

The newspapers that started to publish in caricature alphabet lost the readers and endangered with shutting down. The executives of Akşam newspaper invited a caricaturist called Cemal Nadir to enrich the visual of the paper to prevent the loss of the numbers of the readers. After the success of Cemal Nadir Güler, the daily caricature has been an indispensable domain in Turkish newspapers (Alsaç, 1994, p. 27; Güder, 2012, p. 53; Öngören, 1998, p. 89).

Popular culture; shows the features of a mass population in a limited time period. Industrialization and urbanism have provided opportunity to new economical, sociological and cultural forms. Throughout the development of capitalism, traditional production patterns decayed, and conflicts between modern and traditional appeared.

Because of the masses not wanting to move away from the tradition but having the conditions forcing the opposite, created a cultural problem which was neither traditional nor modern. With the start of use of communication devices and the diversity of those, the theorists who claimed that the culture is becoming an industry, have started to argue that the mass culture is actually a tool for capitalism. They

thought that popular culture is an ideological tool which is used by rulers to take the public under caricature.

Overall the world popular caricatures are drawn as a product of popular culture. According to the definition of popular caricature, we see the first examples in 40's in Ramiz's and Cemal Nadir's caricatures. In those period back, the rulers did not appreciate to be criticised by newspapers and journals (Özer, 2004, p. 247).

For that reason, there was a big pressure on publishing media. Because of that, Cemal Nadir and Ramiz directed their scope into daily life instead of direct political criticising. In 1950's the most prominent slogan was "to create one millionaire in each district". Whilst the economy was trying to liberalize, the ground for popular caricature was ready. Akbaba journal was republished which was previously discontinued.

As the third important development, Turhan Selcuk's use of graphic images in front of the text provided an important development in caricature.

In Turkey when the rural migration to the cities hit, rural and urban cultured mingled each other and -the artistic side dominant caricature without text style- started to be hard for the new resulting mixed culture (Özer, 2004, p. 246).

Turhan Selçuk, adopted plain drawings without text (graphic humour, graphic art) and this style got accepted by some of his friends. Turhan Selçuk, Semih

Balcıoğlu, Selma Emiroğlu, Mim Uykusuz, Ferruh Doğan, Nehar Tüblek, Ali Ulvi Ersoy and the others from the same style gave universal examples with creating permanent art pieces (Alsaç, 1994, pp. 28–30).

The fourth important development is the understanding of "Gırgır" which started to be published in 1972. Oğuz Aral, one of the 1950's generation, changed his style and created popular caricature and became very successful in his own way.

The most characteristic experience was done by Oğuz Aral in 70's in Gırgır journal. A new popular caricature world was created by the support of readers to the caricatures containing big text, story drawings and strip caricatures (Arı, 2008, p. 27).

When the selling rate of Gırgır reached to 400000 /weekly, it instigated the others such as Fırt, Pişmiş Kelle, Deli, Limon, Avni, Hıbır, Dıgıl, those made also use of that fame. The caricature share of Leman, Uykusuz and Penguen and the description of popular culture is to be against power.

Leman is the oldest caricature magazine in Turkey. It is established by independent caricature artists in 1991. Leman had started to publish monthly caricature and literature magazines such as Lemanyak, Red, Atom, Yeni Harman and Bayan Yanı.

The fifth important development is the arrest of caricaturist Musa Kart. Musa Kart, the caricaturist of Cumhuriyet newspaper, was sued for drawing the Prime

Minister Recep Tayyip Erdoğan (current President) as a cat. In the lawsuit filed against him, he was first sentenced to pay compensation. With the intervention of the Supreme Court, this decision was overturned and the case was dropped. He received the Press Freedom Award of the Journalists Association of Turkey in 2006 (Musa Kart Kimdir?, 2017). 9 years later, Musa Kart was sued again for insulting Prime Minister Recep Tayyip Erdoğan (current President) through cartoons, violation of privacy and slander (Önderoğlu, 2014). He testified within the scope of the investigation launched against him on the allegation of "slandering President Recep Tayyip Erdoğan" because of his cartoon dated December 8, 2015 (DHA, 2016).

Musa Kart was arrested again in the operation against Cumhuriyet Newspaper in 2017 and remained in prison for 9 months (İşte Aylar Sonra Gelen Cumhuriyet Iddianamesinin Tam Metni, 2017).

The fifth and last development shows that the Islamic conservative government, which tries to establish the dominant ideology in Turkey, is not open to criticism, even if it is humorous.

Although the history of humor from Nasreddin Hodja to the present is very deep-rooted in our culture, unfortunately, the history of our female caricaturists is not that deep-rooted. A book titled Kadın ve Mizah: Kadın Karikatüristler (Women and Humour: Women Cartoonists) was published in 2007 by the Women's Works Library

and Information Center Foundation, which was established to know the history of women well, to present the collected information to women researchers in an organized manner and to preserve today's written documents for future generations. This book is the first and only book on women caricaturists published in Turkey. In this book, short biographies of 28 women caricaturists and few examples of their work are presented. The names of these caricaturists are as follows:

Selma Emiroğlu, Semiramis Aydınlık, Sema Ündeğer, Nermin Özkan, Meral Simer, Piyale Madra, Özden Öğrük, Asuman Ercan, Nuray Çiftçi, Meral Onat, Gülay Batur, Asuman Küçükkantarcılar, Ramize Erer, Gülşen Özbey Candar, Neşe Binark, Feyhan Güver, Eda Oral, Zeynep Gargi, Semra Can, Nermin Er, Andaç Gürsoy, Nilay Kortel-Akbulut, Tolga Sakarya, Esin Özbek, Aslı Yazıcıoğlu, Melike Acar, Sumru Ekşioğlu, and Eda Karaabdurrahmanoğlu.

In 1914, a humor magazine for women only, named "Leylak" (Lilac in English), with the caption "Literary humor magazine for women" was published, and only a single issue was published. The cover frame of this single issue was drawn by female caricaturist Fatma Zehra (Sipahi & İskender Hayatseven, 2007, p. 1).

Selma Emiroğlu is the first woman caricaturist to draw caricatures professionally. Caricatures of Selma Emiroğlu were published in Amcabey, Tef and Akbaba magazines (Alsaç, 1994, p. 28; Arı, 2008, p. 22).

About 6-7 years after Oğuz Aral founded Gırgır magazine, Oğuz Aral included women caricaturists in the magazine. Women caricaturists begin to work in the magazine and their caricatures were published on the page called "Biz Bıyıksızlar" (We Without Mustaches) (Sipahi & İskender Hayatseven, 2007, p. 1). It is understood that Gırgır magazine has a male-dominated structure, with a special place reserved for women caricaturists. With the caricatures of women caricaturists appearing in Gırgır magazine, the possibility of women's bringing an alternative way of looking at male gaze, which is just a "visual pleasure"(Mulvey, 1999, p. 837), arose.

3.5. Humor as a Field of Resistance for Women

Caricature has always been a part of life, but in this sense, caricature is not in a very important position by the society. However, it is a fact that, thanks to the caricature, a visual record of social developments other than photographs and video records is kept. Apart from the surreal subjects, the changes and developments in social life are recorded thanks to the caricature and can be watched many times. Observing this development and change in caricature is a matter of awareness. Because, in addition to having a developed sense of humor to be able to read the caricature, visual literacy is also involved.

Humor can be a force for both control and resistance. Humor can cause people, especially from small groups, to behave in a certain way; sometimes humor creates a common sense to help people strengthen their sense of the need to resist those in power. Humor improves people's relationship with politics, draws people's attention to political, economic and social developments, enables people to approach power more critically and to form an effective consensus. Along with these, humor can be used as a means of resistance against power (A. A. Berger, 2017, pp. 113–134).

Humor can be a subtle and powerful means of social control by dominant elements in society and it is, at the same time, a force for resistance by subordinate elements in society (Özer, 2004)

The laughter of those who marginalize for reasons such as economic, political, gender, race, religion, etc., means to show resistance against all forms of marginalization and otherness (Cheurfa, 2019a, p. 184).

Humor help people to take a tough stance against power, “may be a survival strategy, a response to being in the oppressive, and has humor has the potential to heal the emotional scars” (Kehily & Nayak, 1997, p. 70) incurred in a ruthless world. Humor has its roots in oppression, and humor offers people an alternative to express their feelings of aggression in the most appropriate way (Oring, 2003, p. x).

In 1960's Civil were indeed activists who occupied unique and opposing positions within the movement, and they helped usher in advancement for African Americans and larger American society using creative voices of protest against racism

According to Amy Billingsley(2013) humor often reinforces silence and devalues the climate of sexism and the act of pointing out the existence of patriarchal structures in society. Linda Navajo-Huebl (1995) says humor is a tool to combat oppression (quoted in Yanıkkaya, 2015, p. 301).

Humor is the strength of women to resist, yet laughter is destructive, dangerous act. Laughter is an integral part of the revolt against masculine discourse through feminine incarnation (Yanıkkaya, 2015, pp. 302–306).

Aysan Sev'er and Sheldon Ungar's (1997) article "No laughing matter" is based on the concept of role distance, which is the conventional sociological approach to humor. According to this concept, humor allows the transition of frames, that is, it forms the basis for a short transition from serious to frivolous or entertaining. In the study examining the boundaries of gender-based humor in the communication between students at school, between students and faculty, and between male and female faculty, it was concluded that male faculty were unaware of the consequences of inappropriate gender-based jokes, and women showed a profeminist approach to gender-based jokes. Here, it is understood that while humor has a function of

removing boundaries and increasing transparency, it is still understood that women can react defensively to gender-based jokes.

To refer to Cheurfa's (2019b) comedic "Comedic resilience" article, in the period known as the Arab Spring, two different women writers, one living in Palestine and the other in Egypt, are expected to mourn for what happened in the diaries kept, but on the contrary, they use a language of discourse full of humorous elements. The humorous pronunciation of revolutionary moments experienced in the national context shakes the balance of existing power relations (Cheurfa, 2019b).

3.6. Bayan Yanı Caricature Magazine

Bayan Yanı is a monthly published caricature magazine by Leman Publishing Group. In the beginning Bayan Yanı was prepared by women caricaturists to celebrate International Women's Day on March 2011. It was just special publication for special day. However it is continued to publish monthly on account of readers' positive feedback and aspiration of the caricaturists.

Bayan Yanı is the first and only caricature magazine prepared by women caricaturists. This is the most important and the unique feature of the magazine.

Before Bayan Yanı, there was another monthly caricature magazine Lemanyak from the same publication company. From time to time women caricature artists have

worked Lemanyak. Though, from the beginning, Lemanyak keep its style which is surreal, pornographic, exaggerated, and male dominated point of view.

As mentioned before, there is no place for women in other fields, and the field of caricature is not a field where women work intensively. The first issue (see Image 1), prepared in 2011 on Engin Ardıç's negative statements about women, aimed to criticize this verbal attack on women's rights. Bayan Yani caricature magazine is a monthly local publication. On behalf of BD Basın Yayın Tic. Ltd. Şti, the owner and editor-in-chief is Tuncay Akgün. The fact that the owner and editor-in-chief of the magazine, which is prepared by women and deals with women's issues, is male, is a contradiction between the purpose and operation of the magazine. However, nevertheless Bayan Yanı have brought a feminist thought to the field.

4. RESEARCH METHOD

4.1. The Subject and the Problem of the Research

As emphasized in the previous section, it is known that humor is one of the methods of criticism against the system. Considering that humor is a criticism tool and the reason why Bayan Yanı caricature magazine was first published as an additional magazine of Leman and the topics covered later issues, it can be expected that Bayan Yanı caricature magazine has made an alternative discourse for women.

It has been observed that in the existing political economy and in the dominant patriarchal ideological approach, Bayan Yanı caricature magazine, which is prepared by women for women and focuses mainly on women's problems, provides a basis for the reproduction of the patriarchal view. The assumption that female humorists and caricaturists reproduce and reinforce the patriarchal heterosexual discourse with a masculine point of view (male gaze) necessitated this study.

The aim of this study is to show that the discourse produced by the magazine contributes to reinforcing the existing heteronormative discourse, strengthens the gender roles attributed to women, and that the caricature offers women an area of resistance. In order to demonstrate this, a research whose structure and operation is explained in the following section has been designed and implemented.

4.2. The Importance of the Research

A lot of research has been done and these have been written on caricature and especially political caricature, both in Turkey and in the world. However, there are three main features of Bayan Yanı caricature magazine. These are:

- Bayan Yanı caricature magazine is prepared by women and discusses women's problems
- Bayan Yanı caricature magazine has been published for 11 years
- There is no caricature magazine about women published and prepared by women for such a long time with this approach in the world

In addition to the fact that Bayan Yanı caricature magazine is a unique publication due to the above-mentioned features, there has not been a comprehensive study that examines a historical process, since it covers a 10-year period and brings an integrative point of view to the geography in which it is published, with a postmodern feminist approach.

In this context, due to the uniqueness of Bayan Yanı caricature magazine and this study, it is obvious that this dissertation will make a significant contribution to the fields of gender studies, women's studies, popular culture and caricature in academia.

4.3. The Questions of the Research

Answers will be sought for the three questions listed below, prepared in direct proportion to the above-mentioned problem:

Q_1 : Do caricatures reinforce the roles assigned to women?

Q_2 : Do caricatures create an area of resistance for women?

Q_3: Does women's resistance through caricatures strengthen heteronormative discourse and reproducing heteronormativity?

In the section “Theoretical and Conceptual Framework”, the conditions that cause heterosexual matrix and heteronormativity were explained. In the "Caricature as signifying practice of life" section, it was explained that the caricature provides a resistance area for women. Based on this information, the following three hypotheses were determined:

H_1 : Bayan Yanı cover caricatures reinforce the roles assigned to women.

H_2 : Bayan Yanı cover caricatures create an area of resistance for women.

H_3: Bayan Yanı cover caricatures strengthen heteronormative discourse and reproducing heteronormativity.

4.4. The Limitations of the Research

The first issue of Bayan Yanı Caricature Magazine was published in 2011 with 36 pages. The content of the magazine includes not only caricatures, but also prose, humorous articles, reviews, photo collages, and various studies. Although the size of the magazine changed after a while, its content became more diverse.

Since the covers of the magazine give the first impression of the magazine and reflect the content, identity and ideology of the magazine (Handajani, 2014, pp. 87–88), in this study, the cover caricatures of 115 issues of Bayan Yanı Caricature magazine published between 2011 and 2021 were examined.

It was planned to conduct in-depth interviews with four caricaturists who drew the cover caricatures of Bayan Yanı magazine, but since two caricaturists did not respond positively to meeting, the interviews were limited to 2 caricaturists, Ramize Erer and Tuncay Akgün.

4.5. The Method of the Research

In this study, Visual analysis, Discourse analysis, In-depth Interview research methods were used. Content analysis has been included in the research methods as it is a preliminary study for the Visual Analysis method.

While examining the caricatures, it is examined which values and ideologies are conveyed by considering the artistic styles and narrative forms of the caricature artists (A. A. Berger, 2017, p. 108). It can be seen whether there are stereotypical attitudes towards certain groups and individuals and how this stereotyping is done can be examined. In addition, how women, children and gender are represented (misrepresentation, underrepresentation i.e.) can be investigated.

Since there are different layers in the analysis of caricatures and there are both qualitative and quantitative data, the Mixed Methods Research approach has been adopted in order to analyze these data correctly. According to Creswell and Creswell's (2018, p. 279) definition, Mixed Methods Research has the following features:

- It involves the collection of both qualitative (open-ended) and quantitative (closed-ended) data in response to research questions or hypotheses.
- It includes the rigorous methods (i.e., data collection, data analysis, and interpretation) of both quantitative and qualitative data.
- The two forms of data are integrated in the design analysis through merging the data, explaining the data, building from one database to another, or embedding the data within a larger framework.

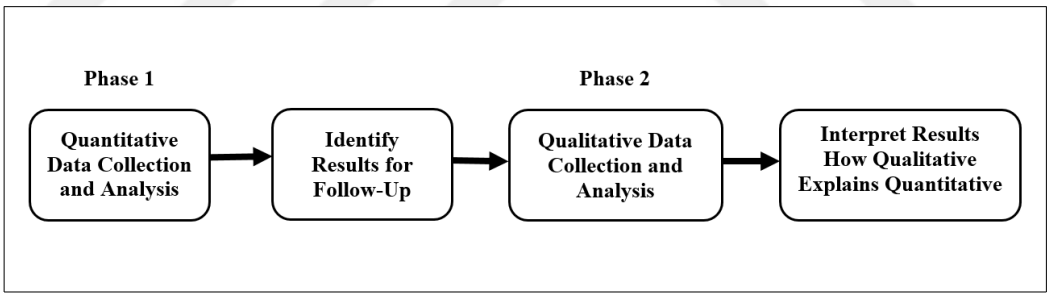
- These procedures are incorporated into a distinct mixed methods design that indicates the procedures to be used in a study.

- These procedures are often informed by a philosophy (or worldview) and a theory.

In this research, "Explanatory Sequential Mixed Method" (Creswell & Creswell, 2018), one of the Mixed Methods Research methods, was designed as follows (see Figure 4):

Figure 4

Explanatory sequential mixed research method



4.5.1. Content analysis.

From all reasons above, first of all, a data table was created by classifying the covers of all the issues of Bayan Yanı caricature magazine published between 2011-2021. This classification was made according to the following categories: the issue number of the magazine, the month it was published, the year it was published, the artist who drew the caricature, the headline, the theme, if any, the code used in the

caricature, the number of speech bubbles, the dialogues, the place, the number of creatures in the caricatures, and the children, animals, number of women, men and gender.

Pivot tables were used to interpret the data in the Bayan Yanı Caricature Magazine Cover Pages Data Table in Appendix B.

Including the information given by the pivot tables visual analysis, discourse analysis, and in-depth interview with Bayan Yanı caricaturists will be done.

4.5.2. Visual analysis.

Paul Martin Lester (2020, pp. 130–137) recommends using 6 perspectives to perform Visual Analysis: personal, historical, technical, ethical, cultural, and critical. Before the six perspective, 9 stages of preliminary work must be done. The first stage of the nine-stage preliminary work is to make an "Inventory List". At this stage, all elements in the image are listed (Appendix B Bayan Yanı Caricature Magazine Cover Pages Data Table). Other phases: Composition, Visual Vues (color, form, depth, movement), Gestalt laws (similarity, proximity, continuation, common fate), Semiotic Signs (iconic, indexical, symbolic), Cognitive Elements and, Purpose of the Work.

As Wekesa (2012) contributed to discourse analysis, she conducted research using the visual analysis method. El Refaie (2003), who stated that metaphorical thoughts or concepts are visual representations, used visual analysis to understand

visual metaphors in newspaper cartoons. The stages of visual analysis are shown below. Based on Gestalt theory, which is one of the sensory theories of visual communication, Paul Martin Lester uses the principles of similarity, proximity, continuity and common destiny, which enable the brain to unify and make discrete elements intelligible through a set of four basic grouping principles, often called laws, to examine visual texts. In this study, the Visual Analysis stages proposed by Paul Martin Lester were adapted for the purpose of the study. Composition: It will be defined how the visual elements in the frame are arranged.

Similarity: When a visual text is composed of nothing but similarly sized words or pictures, the viewing of it can be tedious. Visual interest comes from dissimilarity, not similarity.

Proximity: It is a factor with the visual cue of depth. The illusion is enhanced if an object is perceived as being close to the viewer while another seems farther away.

Continuation: Continuation creates a dynamic visual text for the reader. It makes the message easy to understand by the reader.

Common fate: It creates a graphic design that holds much visual interest for a reader.

After explaining the connection of the subject in the cover caricature of Bayan

Yanı caricature magazine with the real event, the following titles will be used in the Visual Analysis of the caricature:

1. Composition
2. Gestalt laws

Similarity:

Proximity:

Continuation:

3. Common fate:

4.5.3. Discourse analysis.

Discourse analysis is an analysis method that examines discourse within the economic, political, social and historical conditions in which discourse is produced in order to reveal the relations of power, dominance and inequality in written and spoken texts (van Dijk, 2015, p. 468).

Discourse analysis not only explores spoken and written texts, but also deals with other semiotic dimensions involved in communication (van Dijk, 1995, p. 18).

Discourse analysis questions the power and power relations in the texts and also explores the meaning implied in the text. Within the scope of this study, the meaning of the message that is intended to be given visually and in writing in the caricature, as well as the representation of women and genders, were investigated by the method of discourse analysis.

4.5.4. In-depth interview.

In order to avoid subjective reading of the visual analysis of the caricatures, “structured in-depth interviews” (B. H. Russell, 2006, p. 299) were conducted with each of the caricature artists who performed the representation of all genders and children in the caricature.

According to the findings of the content analysis, 81.6% of the covers examined are caricatures with political content. The sub-themes of political caricatures with the highest representation were determined (see Table 7) and the most drawn themes of these themes were determined as “Violence against women”, “Women's rights”, “Body politics on woman” and “Child abuse”.

The caricatures researched in the in-depth interview are as follows:

- Violence Against Women

Bayan Yanı Caricature Magazine Issue No: 107 / March 2021 by Ramize Erer (see Appendix A.113)

Bayan Yanı Caricature Magazine Issue No: 48 / December 2015 by Tuncay Akgün (see Appendix A.54)

- Womens Rights:

Bayan Yanı Caricature Magazine Issue No: 44 / August 2015 by Ramize Erer (see Appendix A.50)

Bayan Yanı Caricature Magazine Issue No: 82 / November-December 2018 by Tuncay Akgün (see Appendix A.88)

- Body Politics on Women:

Bayan Yanı Caricature Magazine Issue No: 90 / August 2019 by Ramize Erer (see Appendix A.96)

Bayan Yanı Caricature Magazine Issue No: 70 / November 2017 by Tuncay Akgün (see Appendix A.76)

- Child Abuse:

Bayan Yanı Caricature Magazine Issue No: 96 / February 2020 by Ramize Erer (see Appendix A.102)

Bayan Yanı Caricature Magazine Issue No: 52 / April 2016 by Tuncay Akgün (see Appendix A.58)

Since the caricature artists İpek Özsüslü and Feyhan Güver did not respond positively to the interview request, in-depth interviews could not be conducted. The in-depth interview with caricature artists Tuncay Akgün and Ramize Erer was held on May 21, 2022 between 16:00-17:30 at the CartoonIstanbul Humor, Cartoon and Illustrated Novel Festival held at Museum Gazhane Kadıköy between 19-22 May 2022. The transcript of the interview can be found in Appendix E and Appendix F. In order to explain the purpose of the in-depth interview and to record the interview, the

In-depth Interview Consent Form in Appendix C was signed by the caricaturists, and the interview was recorded with a voice recorder as a result of the approval obtained from the caricaturists.

5. RESULTS

5.1. Content Analysis of Bayan Yanı Cover Pages

All the cover caricatures in Appendix A of Bayan Yanı caricature magazine were examined and it was seen that there were 8 main themes. These themes and how many times these themes are applied on the covers are given in the table (see Table 4) below.

Table 4 *Themes of caricatures and distribution of themes*

Themes	Number of Issues
Politics	102
Actual	10
Coronavirus Pandemic	5
World Women's Day Celebration	4
Celebration	1
Earthquake	1
New Year	1
Sports	1

102 of the 125 themes in the caricatures that have been studied are political caricatures. In other words, the theme of 81.6% of the cover caricatures of Bayan Yanı caricatures magazine, which has been published for 11 years, is politics.

The political-themed caricatures on the cover pages of the magazine have different sub-themes. It was observed that 28 different political sub-themes, especially violence against women, were applied in the cover caricatures. Sub-themes and their application numbers are given in the table (see Table 5) below. The subject of

violence against women was mostly covered, and women's rights, body politics on woman and child abuse were among the most discussed topics. Pregnancy, the right to abortion, the expectation to be beautiful about the female body, and the policies carried out over the female body are discussed under the theme of body politics on woman.

Table 5

Political sub-themes of caricatures and distribution of them

Political sub-themes	Number of Issues
Violence against women	24
Women's rights	9
Body politics on woman	9
Child abuse	7
Private life	6
Health system	4
	4
Education	4
15 july coup d'etat attempt	3
Local elections	3
Economy	
İstanbul convention	2
Identity	2
Gezi park resistance	2
General elections	2
Constitutional amendment referendum	2
Alcohol ban	2
Actual	2
17-25 december	2
Wise people	1
Subversive organisation	1
Sexuality	1
Secularism	1
Refugee	1
Military	1
Justice	1
Human rights	1
Environment	1
Clothes	1

The places in which the topics covered in the caricatures take place are given in the table (Table 6) below. 20 different places such as beach, house, park, garden

have been determined. As the environments in which the subject takes place are drawn, sometimes ambiguous and unidentified environments are included in the drawing. Unidentified environments were examined under the abstract title.

Table 6

Distribution of places by Bayan Yanı caricature magazine covers

Place	Number
Abstract	38
Balcony	1
Bathroom	1
Bazaar	1
Beach	17
Bedroom	4
Cafe	1
Classroom	1
Dormitory	1
Garden	3
Grocery	1
House	18
Indoor	11
Nature	3
Park	8
Road	1
School	1
Stadium	1
Street	7
Village	1

Both humans and animals were drawn in the caricatures. The numbers of human and animal figures are given in the table (Table 7) below.

Table 7

Number of species on Bayan Yanı caricature magazine covers

Number of Species	Quantity
Human	478
Animal	20
Total	**498**

The amount of drawing of gender images and animals in caricatures is given in the table (Table 8) below. According to this table, images of women are the most followed, followed by images of men, children, animals and LGBTIQ+.

Table 8

Number of individual on Bayan Yanı caricature magazine covers

Individuals	Number
LGBTIQ+	9
Animal	20
Children	83
Man	97
Woman	289
Total	**498**

It was researched which caricature artists drew the cover caricatures. As a result, it was determined that 4 caricature artists, Ramize Erer, Feyhan Güver, İpek Özsüslü and Tucay Akgün, had their signatures on the cover caricatures. The numbers of the cover caricatures drawn by the caricature artists are given in the table (Table 9) below.

Table 9

Distribution of the number of covers drawn by caricature artists

Caricature Artists	Count of Issue
Anonymus	4
Betül	1
Feyhan Güver	25
İpek Özsüslü	40
İpek Özsüslü and Ramize Erer	2
Latif Demirci	1
Ramize Erer	37
Ramize Erer and Raziye	1
Tuncay Akgün and Betül	1
Tuncay Akgün and Feyhan Güver	1
Tuncay Akgün and İpek Özsüslü	4
Tuncay Akgün and Ramize Erer	4
Grand Total	121

The distribution of the subjects in the cover caricatures drawn by the caricature artists according to the artists is given in the table (Table 10) below.

Table 10

Distribution of themes by caricature artists

Distribution of themes by caricature artists	
Anonymus	
-	1
Actual	1
Economy	1
Women's Rights	1
Feyhan Güver	
15 July Coup d'etat Attempt	1
Actual	1
Alcohol ban	1

Body Politics on Women	1
Child abuse	2
Constitutional Amendment Referendum	1
Coronavirus Pandemic - Vaccine	1
Economy	1
General Elections	2
Health System	1
Health System and Violence Against Women	1
Local Elections	1
Military	1
Sexuality	1
Violence Against Women	5
Women's Rights and Subversive Organisation	1
World Women's Day Celebration	3
İpek Özsüslü	
15 July Coup d'etat Attempt	2
17-25 December	1
Actual	3
Alcohol ban	1
Body Politics on Women	5
Celebration	1
Child abuse	1
Coronavirus Pandemic	1
Education	3
Gezi Park Resistance	1
Identity	1
Local Elections	1

New Year	1
Private life	2
Private life with Ramize Erer	1
Refugee	1
Secularism	1
Sexuality	1
Sports	1
Violence Against Women	10
Women's Rights	2
Latif Demirci	
World Women's Day Celebration	1
Ramize Erer	
-	1
17-25 December	1
Actual	4
Body Politics on Women	3
Child abuse	3
Clothing	1
Constitutional Amendment Referendum	1
Coronavirus Pandemic	3
Earthquake	1
Environment	1
Gezi Park Resistance	1
Health System	1
Identity with İpek Özsüslü	1
İstanbul Convention	1

Justice	1
Local Elections	1
Private life	2
Violence Against Women	6
Violence Against Women – with Raziye	1
Wise People	1
Women's Rights	4
Tuncay Akgün	
Women's Rights – with Betül	1
Violence Against Women – with Feyhan Güver	1
Child abuse – with İpek Özsüslü	1
Economy – with İpek Özsüslü	1
Health System – with İpek Özsüslü	1
Private life – with İpek Özsüslü	1
Actual – with Ramize Erer	1
Education – with Ramize Erer	1
Human Rights – with Ramize Erer	1
İstanbul Convention – with Ramize Erer	1
Grand Total	121

The distribution of the topics in the cover caricatures according to the caricature artists is given in the table (see Table 11) below.

Table 11

Distribution of the caricature artists by themes

Theme	Caricature Artist	Count of Issue
	Anonymus	2
	Feyhan Güver	1
Actual	İpek Özsüslü	2
	Ramize Erer	4
	Tuncay Akgün and Ramize Erer	1
Celebration	İpek Özsüslü	1
	İpek Özsüslü	1
Coronavirus Pandemic	Ramize Erer	3
	Feyhan Güver	1
Earthquake	Ramize Erer	1
New Year	İpek Özsüslü	1
	Anonymus	2
	Betül	1
	Feyhan Güver	20
	İpek Özsüslü	34
	İpek Özsüslü and Ramize Erer	2
Politics	Ramize Erer	29
	Ramize Erer and Raziye	1
	Tuncay Akgün and Betül	1
	Tuncay Akgün and Feyhan Güver	1
	Tuncay Akgün and İpek Özsüslü	4
	Tuncay Akgün and Ramize Erer	3
Sports	İpek Özsüslü	1

World Women's Day Celebration	Feyhan Güver	3
	Latif Demirci	1
	Grand Total	121

The visual analysis and discourse analysis of the cartoons were examined according to the caricature artists.

5.2. Analysis of Caricatures Drawn by Feyhan Güver

5.2.1. Violence against women.

Issue No: 1

This cover caricature (see Image 1) was drawn by Feyhan Güver to protest and criticize journalist and writer Engin Ardıç's (2011) article titled "Bacı", which was published in Sabah newspaper on February 28, 2011 to support his colleague Emre Aköz. All the words Engin Ardıç said in the caricature were taken from his own column.

Image 1

Bayan Yanı Issue No: 1

1. Composition: Two men are sitting on the sofa and chatting. A woman is serving drinks to men. One of the men holds a drink while the other waits for

the drink served by the woman. The men are chatting among themselves. The woman is not involved in this conversation and seems passive.

2. Gestalt laws:

Similarity: The men's navels are similar.

Proximity: The two sitting men and the standing woman are positioned very close to each other. In this sense, they appear as a whole.

Continuation: First, speech bubbles and male figures are seen, then our eyes shift to the female figure.

Common fate: There are no people or images pointing or facing the same direction in the frame.

Headline: Again, there are disgusting acts against women by Engin Ardıç!

Dialogue:

Engin Ardıç: My bud! Emre, I wish you would hold that revolutionary swarthy and skinny girl and kiss her with a smack, maybe she would be a liberal

Emre Aköz: Dude, they're both swarthy and skinny g and how loud they sound.

Engin Ardıç: It's better than that if they fall into the brothel

Emre Aköz: Eat peanuts, bro, shall we order a künefe?

Although a critical language was used in the headline, the articles of the men in the newspaper columns were used in the same way in the speech bubbles.

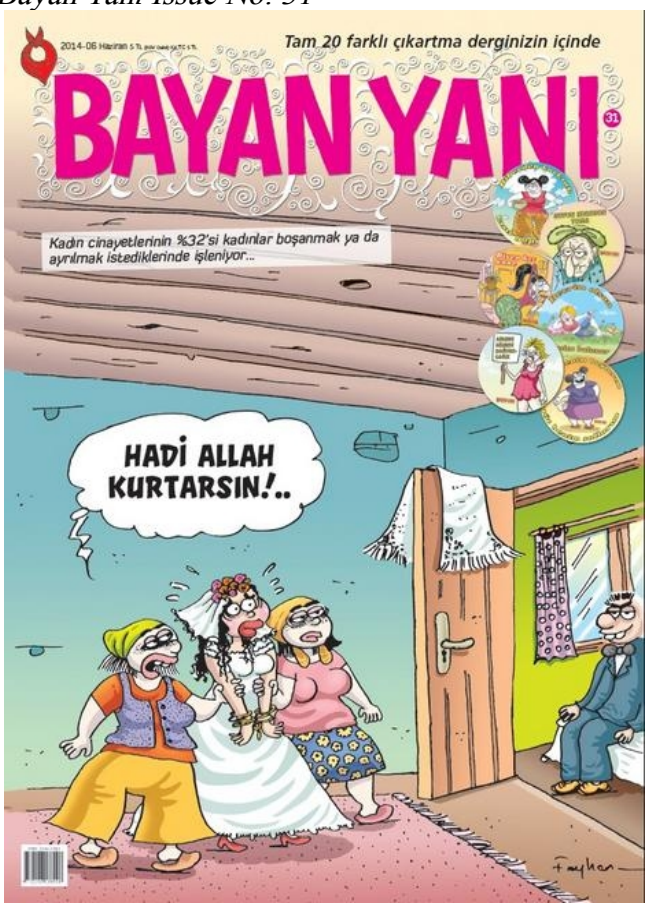
However, the fact that the woman is positioned in a passive position and serving men creates a contradiction between the visual and the written narrative. The message to be given and the message to be given are opposite to each other. The contrast between the message to be given and the message given reinforces the stereotypical gender role attributed to women. The woman is represented in a subservient and submissive position to the man, which constitutes an example of anamorphic representation.

Issue No: 31

In this frame (see Image 2) drawn by Feyhan Güver, it is given with a title emphasizing that 32% of femicides happen to women who want to get divorced and separated.

Image 2

Bayan Yanı Issue No: 31



1. Composition: A bride is led between the arms of two women towards the room where the groom is. Women wear headscarves. The groom stands in a sitting position in the room. As it is understood from this composition, the newly married

bride and groom will have the first sexual intercourse and the women take the bride to the groom by saying "May God save".

2. Gestalt laws:

Similarity: The headscarves of women are similar to each other.

Proximity: Women are positioned close together.

Continuation: Visual elements in the caricature provide a horizontal flow from left to right.

3. Common fate: The bride, who is in the arms of two women, is a common fate bride as she is the focal point of the frame.

Headline: 32% of femicides are committed when women want to divorce or separate…

Dialogue: May God save!..

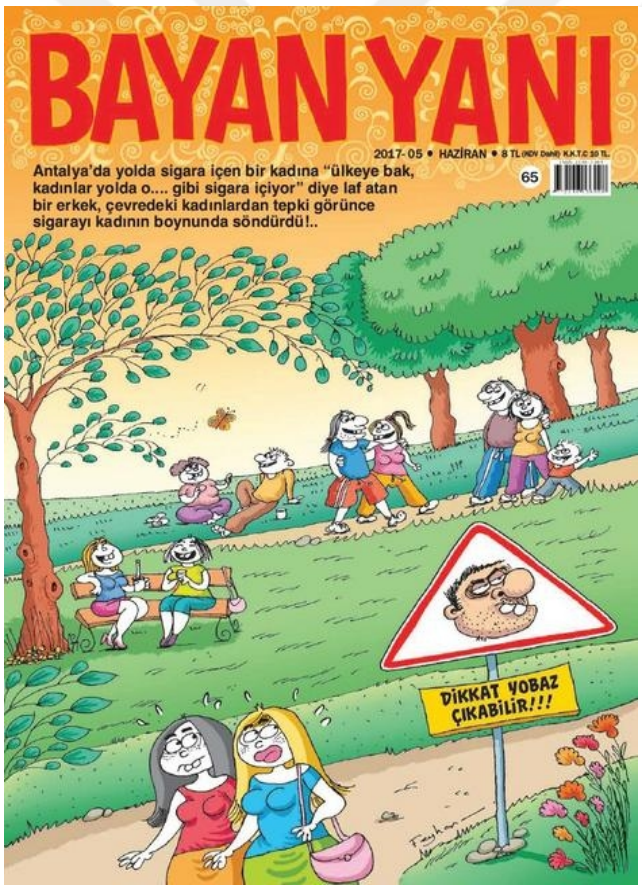
In this frame, although the excess of femicide and its causes are intended to be criticised, both the written and visual text gives the opposite of the intended critical message. Two women are in the arms of the bride and they seem to be taking her towards the groom by force. As can be seen in this frame, the concept of patriarchy and patriarchal life is taught and kept alive by the women in the family. It is underlined that only God can help the bride by predicting that the bride will be harmed by her husband.

Issue No: 65

According to the news in T24 (2017), a man named B.T. attacked women on the pretext that they were smoking on the street in Antalya. He put out a cigarette on the neck of the woman he attacked, but was released. Violence against women is criticized in this frame (see Image 3).

Image 3

Bayan Yanı Issue No: 65



1. Composition: Couples, families, women and children are having a good time in a beautiful green park. There is a warning sign which is a picture of a man on the plate and there is a warning letter under it at the edge of the park.

2. Gestalt laws:

Similarity: Leaves, flowers and trees are similar to each other

Proximity: People exist in groups of two and three.

Continuation: The positioning of people, trees and branches ensures the continuity of the composition.3. Common fate: Warning plate.

Headline: A man who said to a woman smoking on the road in Antalya, "Look at the country, women smoke like she is on the road", when he saw a reaction from the women around, he put out the cigarette on the woman's neck!..

Plate: Attention Uncivilized May Come Out!

In this frame where violence against women is criticized, unfortunately only women who do not cover their heads are represented. However, women who cover their heads also live in Turkey. By representing only uncovered women, an impression is created that only women with secular thoughts are subjected to violence. The concept of being us and being the other created by the political will is reinforced. Although there are women in all kinds of costumes and clothes in Turkey, women are anamorphic represented in this frame.

Issue No: 74

In this frame (see Image 4) by Feyhan Güver, the subject criticizing the 1400% increase in violence against women was drawn.

Image 4

Bayan Yanı Issue No: 74

1. Composition: In this frame, it is understood that it is night time from the light of the street lamp and the dark color of the sky. 6 characters were drawn, one gild and two men. Two women are walking together and talking about the incidents before them. There is a man with a lollipop in his hand, who wants to touch a girl in the light of a street lamp. He wants to touch the girl, but the girl has a magnetic protection shield around her. In perspective, a man and a woman are seen at the front of the frame. The man has a knife in his hand and is trying to attack the woman. Since the woman has a magnetic protection shield just like the girl around her, the assaulter cannot harm the woman.

2. Gestalt laws:

Similarity: Magnetic protection shields

Proximity: There are 3 different groups in this frame: two women, children and men, women and men. Although they are together in time, they are spatially separate due to perspective techniques.

Continuation: Continuity is ensured by speech bubbles.

Common fate: Magnetic protection shield (as all eyes are on the lighted protection shields)

Headline: Violence Against Women increased by 1400%!..

Dialogue:

Woman: Having given up hope, women and children eventually evolved and developed protecting shields...

Man: Şükraan!.. Open that shield, I'm going to rip you apart.

Since women and children are not protected by the state and the government against violence, it is drawn that women develop magnetic shields for themselves. While criticizing violence against women and children, it is observed that the incidents that are desired to be criticized are reinforced due to the inclusion of elements of violence in both written and visual texts and not producing an alternative discourse. As George Gerbner (1998) stated in cultivation theory, as people are exposed to violent visual texts, they normalize and internalize the violent texts (pp.

182-183). The knife depicted against women in the center of the visual text visually underlines and normalizes violence against women.

In addition to the inconsistency in the visual and written text, women are anamorphic represented due to the lack of representation of women in different clothing styles. As stated in the previous frame, women who both cover and do not cover their heads live together in Turkey. In fact, women who cover their heads exist both in the public sphere, politically and socially.

Issue No: 106

According to the news in Cumhuriyet Newspaper (2021), after a lynching campaign was launched on the social media account "Leyla Salinger", which published a message about Hasan Ali Toptaş and enabled women who were harassed to take action, 57 women's organizations came together and reacted to the attacks against women who announced the harassment on social media. The affect of the statement by 57 women's organizations made in this frame (see Image 5) is the subject.

Image 5

Bayan Yanı Issue No: 106

1. Composition: In a room that we can tell from the bed and nightstands to be a bedroom, a sleepy woman who has just woken up in bed is standing in front of the window asking a question to the man who is having trouble. The night is dark, there is a moon in the sky, and the moon is drawn with an angry expression. There are picture frames on the wall, a nightlight on one bedside table and a pitcher and glass on the other. There is a carpet on the floor. All these elements are the elements that make the room a bedroom and give the home warmth.

2. Gestalt laws

Similarity: Picture frames on the wall

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Speech bubbles provide the continuity of the frame.

3. Common fate: Woman and man

Headline: Women have started to disclose their harassment one by one with the "uykularınkaçsın" movement for the abuses that have been done to them for years!..

Dialogue:

Woman: What happened to you my life?.. How many nights have you not been sleeping, not even eating?..

Man: I am screwed!.. What more will I do!..

When the disclosure movement starts, the man is afraid that what he did will be exposed as well. He lost his sleep and was cut off without drinking and eating. In this frame, the woman is drawn passively and unaware of what is going on.

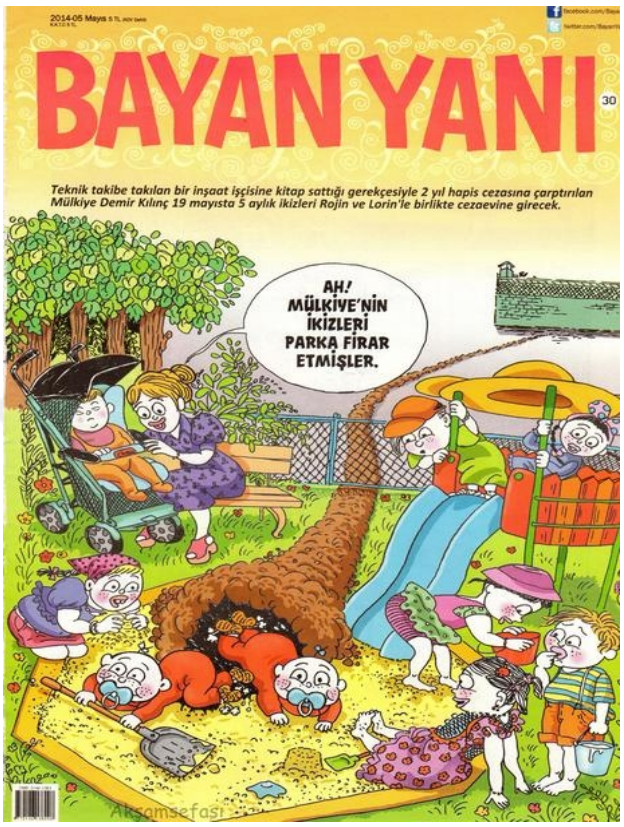
5.2.2. Women's rights.

Issue No: 30

In this frame (see Image 6) by Feyhan Güver, the issue that the woman sentenced to prison will go to prison with her twin babies is discussed. Mülkiye Demir Kılınç, who sells books at the Mesopotamia Cultural Center where she works, was sentenced to prison because one of her customers who bought books was a member of an illegal organization (Asker, 2014). The situation of the woman, who had to go to prison with her 5-month-old twin babies, was drawn.

Image 6

Bayan Yanı Issue No: 30



1. Composition: In the middle of a playground sits a tunnel dug to escape the distant prison. There are two babies at the end of the tunnel. Apart from these two babies, there are 7 more babies and children in the park. To the left of the frame, a woman is looking towards her baby in the stroller and talking to baby.

2. Gestalt laws:

Similarity: Twin babies escaping from prison

Proximity: The woman and her baby in the stroller form a group.

Continuation: The tunnel provides continuity. It creates a link between the park and the prison.

Common fate: The eyes of all the children in the park are on the babies who escaped from the prison.

Headline: Mülkiye Demir Kılınç, who was sentenced to 2 years in prison for selling books to a construction worker who was caught in technical surveillance, will go to prison on May 19 with her 5-month-old twins Rojin and Larin.

Speech bubbles:

Woman: Ah! Mulkiye's twins escaped from prison to the park

The playground, which is the most free and happy environment for children and babies, is drawn in the frame drawn as a reaction against the punishment of children, especially babies together with their mothers. Innocent babies and children should grow up freely and in reasonable conditions, without leaving their mother's affections. In this context, both visual and written text are consistent with each other. The message was given that babies and children should be free. Since the violated women's rights are drawn through babies, there is a representation of women's rights only through motherhood and the children they have. In addition, there is no criticism on the meaninglessness of the crime attributed to the woman who was sentenced to prison.

5.2.3. Body politics on women.

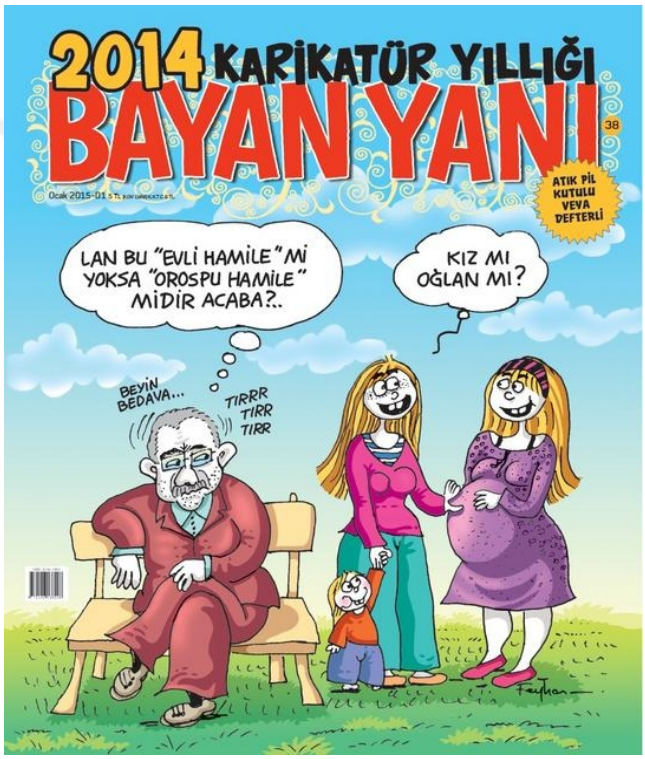
Issue No: 38

This frame (see Image 7) was drawn by Feyhan Güver in response to the statements made by Ömer Tuğrul İnançer, who is known as the sheikh of the religious

sect “Cerrahi” operating as the "Community for the Protection and Dissemination of Turkish Sufi Music" (Par, 2014) about pregnant women and women's rights in general.

Image 7

Bayan Yanı Issue No: 38



1. Composition: 4 characters, two women, a child and a man, are drawn in the open field. One of the women is holding the child's hand. The other woman is pregnant and the two women are chatting. Male character sitting on a bench, crossed legs and thinking while looking at pregnant woman.

2. Gestalt laws:

Similarity: Both women have blonde and long hair

Proximity: Temporally and spatially, all the characters are together and are perceived as a group.

Continuation: After the speech bubble on the left, we see the male character and then the women and children.

Common fate: The pregnant woman is the focus, as all eyes are on her.

Speech bubbles:

İnançer: I wonder if this is "married pregnant" or "pregnant bitch"?

Woman: Girl or boy?

The male, Muslim, Sunni, elderly and conservative masculine language has become the official language of the state. Although depicted man in the frame openly attacked women's rights, the words of this person are used exactly in this frame. Women took a passive position compared to this male character. Since this frame lacks an alternative and critical discourse in both visual and written narrative, it supports the mentality to be criticized. There is neither written nor visual narrative in the frame that criticizes the direct verbal attack on women's clothing, working conditions and even bodily integrity. It is observed that the political discourse carried out over the female body is reinforced.

5.2.4. Child abuse.

Issue No: 17

In this frame (see Image 8) by Feyhan Güver about child abuse, the incident that happened to the little girl who was raped and killed was drawn. Hasret Daşlı, who

was raped by her relatives, becomes pregnant. Instead of ending the 4-month pregnancy, her family decides to kill Hasret. The body of Haset, who was drowned in a stream by her brother-in-law, is found in Batman stream (Şardan, 2012).

Image 8

Bayan Yanı Issue No: 17

1. Composition: Mother and daughter standing in a room. Mother putting body bags in her daughter's traditional inlaid wooden dowry chest. A tapestry with a “Kaaba” pattern hangs on the wall. A rug is laid on the floor. Mother and daughter are wearing knit booties. The mother's head is covered and she has gold bracelets on her arms. The outside of the room is seen from the window. They are in a rural area. A stream flows through the hills. A man with a mustache and a rosary looks around.

2. Gestalt laws

Similarity: Knit booties

Proximity: Mother and daughter form a group side by side and are in the same place.

Continuation: First the headline draws attention, then the speech bubble and then the looks between the mother and daughter provide continuity.

Common fate: The mother and daughter look at each other, but the body bag in the mother's hand is the most striking element of the frame.

Headline: Hasret, who was forced to marry by her family, who was raped by her cousins when she returned home after she could not stand the pressure, became pregnant, and finally fell victim to an honor killing, was buried in a body bag without a shroud.

Speech bubble Mother: If we put the body bag, your marriage portion is complete.

In the frame, the people and the environment are drawn with traditional and rural cultural codes. Visual elements such as the tapestry hanging on the wall, the embroidery on the carpet, the mother's headscarf, shalwar, gold bracelets, booties, and dowry chest all come together. The stream flowing through the hills represents the Batman stream, where Hasret's body was found.

Although it was drawn to criticize the brutal incident, an alternative critical discourse was not produced. On the contrary, this square normalizes the marriage of children, child rape and child murder. The mother prepares her daughter's dowry and

even puts a body bag inside the dowry chest to normalize femicide and violence against women.

Issue No: 60

In this frame (see Image 9) by Feyhan Güver, the subject of the abused child's death by having a heart attack is discussed because she will face the man who abused her in court. According to the news on the T24 news site (9 Yaşındaki Taciz Mağduru Kız Çocuğu, Istismarcıyı Göreceği Duruşma Öncesi Kalp Krizi Geçirdi!, 2016), the 9-year-old victim of abuse died of a heart attack before the trial.

Image 9

Bayan Yanı Issue No: 60

1. Composition: Two little children are sitting on pink clouds. One of the children is tearful and the other is talking to the tearful child as if to console tearful child.

2. Gestalt laws

Similarity: Pink clouds.

Proximity: Two little children are sitting next to each other.

Continuation: Pink clouds provide continuity.

Common fate: Children The children are looking at each other. The common fate of this frame is children.

Headline: We couldn't be the sound a child couldn't make...

As the rape law came and went to parliament, she couldn't stand the fact that 9-year-old M.Y. was confronted with her harasser. This shame, this pain is enough for all of us.

Speech bubble:

Child: Don't be afraid, all evil is left below!..

The frame (see Image 9) drawn to criticize that there is no legal system in the country to protect children and abused individuals and defend their rights. The message that there is no choice but to think that the dead children are angels on the pink clouds that they will not suffer again, is supported by both written and visual texts. Bare feet do not have a romantic meaning as understood from Heidi's story or cartoon, on the contrary, they represent subordination, subjection, poverty and death.

5.2.5. Politics in general.

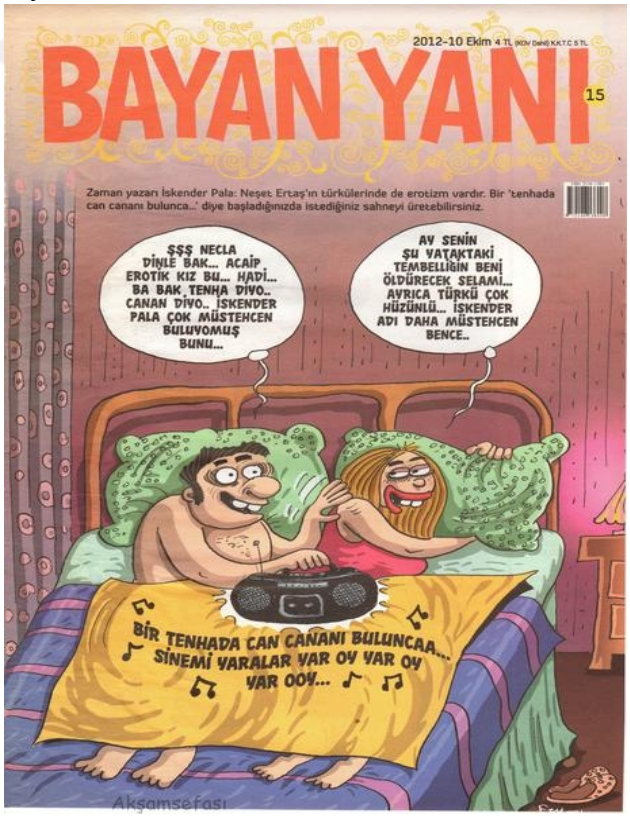
Issue No:15

According to the news in T24 news site (İskender Pala: Neşet Ertaş'ın türkülerinde de erotizm var, 2012), Prof. İskender Pala wrote in his column in Zaman

Newspaper that he is uncomfortable with obscene folk songs that insult women, that they should not be played on the radios, and that obscene folk songs should be removed from the TRT repertoire. The frame (see Image 10) below, which criticizes Iskender Pala's request, is drawn.

Image 10

Bayan Yanı Issue No: 15



1. Composition: In a bedroom, a man and a woman lie on the bed, the man puts a cassette player between them and plays music.

2. Gestalt laws

Similarity: Pillows

Proximity: Woman and man lay on the bed close to each other.

Continuation: Continuity is ensured by speech bubbles.

3. Common fate: Woman and man.

Headline: Zaman newspaper columnist İskender Pala: There is also eroticism in Neşet Ertaş's songs. You can produce the scene you want when you start by saying "when you find the soul in a secluded place...".

Dialogue:

Man: Necla, listen, this song is very erotic girl. Come on, look, he says it's lonely, he says dear, Iskender Pala finds this very obscene.

Woman: Ay, the state of you in that bed will kill me, Selami, and I think the song is very sad and the name of İskender (Alexander) is more obscene.

While the discourses of İskender Pala are desired to be criticized by emphasizing that Neşet Ertaş's folk songs are not based on erotic context, the fact that the visual text is exhibited in the bedroom is contrasting. Although the woman is active and critical in the written text, the woman is depicted passively in the visual text. In addition to all these, it is not expected that the human anatomy will be drawn exactly in the caricature, and even a little exaggeration of the limbs can be expected. However, while the couple lying on the bed is drawn to the right, their feet coming out of the bedspread are drawn to the left. A person lying to the right should have the lowest heels and toes pointing to the right upwards. From this caricature, it appears that not much care was taken while preparing this frame.

Issue No: 20

According to the "Law Amending Some Laws and Decree Law No. 375" issued by the Justice and Development Party (AKP), which is the political ruling

party, effective from 19 May 2013, the alcoholic beverage sale is prohibited between 22:00 and 06:00. sale is prohibited. This law published on T.C. Resmi Gazete (2013) on June 11th, 2013. This frame (see Image 11) was drawn to criticize this law and the bans on alcoholic beverages.

Image 11

Bayan Yanı Issue No: 20

1. Composition: There is a woman and a man sitting on a bench in a park surrounded by trees and flowers. They are well away by the spring air. There is a watchman next to the couple and a dialogue takes place among them.

2. Gestalt laws

Similarity: Flowers and grass.

Proximity: Men and women drawn close to each other.

Continuation: Continuation ensured by speech bubbles.

3. Common fate: Watchman

Headline: Femicide, child rape, nature massacres, rights and law inequalities, GMO foods, social inequalities have all been resolved... Now it's time for alcoholic beverages.

Dialogue:

Watchman: Forbidden, no matter what the spring is, there is a penalty

Man: Would it be a punishment for spring drunkenness, officer?

Woman: Pay whatever the penalty is, Necati, I can't miss the spring!..

A couple became spring drunk in the park. Next to them, we see the official employee of the state, the guard, writing a fine for being drunk. How well the poet Cahit Sıtkı Tarancı (1982, pp. 91-92) said in his poem "Spring Drunkenness" (Bahar Sarhoşluğu):

It is like the smile of my first lover.

Isn't it an April weather?

Despite the chains and handcuffs,

It's time to spread my wings;

Goodbye pavements (Tarancı, 1982, pp. 91-92).

The political ruling party, which wants to reduce alcohol consumption, does not even allow spring drunkenness by using the state organ.

While the man opposes the punishment, the woman is positioned desperately for the man to solve the problem. The woman does not enter the men's dialogue and expects the man to solve the problem. This can be shown as an example of the stereotype of women as secondary in social life.

Issue No: 23

For many years in the Republic of Turkey, there have been armed conflicts between various Kurdish groups seeking freedom for the Kurds, broad political and cultural rights, an independent Kurdistan or an autonomous state. According to the news in Oda TV (İşte Çözüm Süreci'nin kronolojisi, 2015), Cemil Bayık, co-chairman of the Kurdistan Communities Union (KCK), announced that they would stop the withdrawal if the government did not take steps to end terrorism and strengthen social integration by September 1. This frame (see Image 12) was drawn in order to remind the soldiers of almost child age who will die as a result of the conflicts that will start due to the terrorist acts that will begin when the resolution process stops, and to criticize the situation.

Image 12

Bayan Yanı Issue No: 23

1. Composition: In the frame, there is a small boy dressed in a soldier's uniform, holding a rifle larger than his own size.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: The boy and a rifle close to each other.

Continuation: The boy and the rifle formed a single element. In this context, there is a single focal point and there is no element that requires continuity.

3. Common fate: The boy and the rifle.

Headline: I have no son to fight...

He's always a child in my eyes…

Sexual need and desire are expected to gather on the phallus as the signifier of desire (Lacan, 1994 p. 23-24). In this context, when reading from a Lacanian perspective, the rifle is a symbol of a phallic image, an object of desire and represents

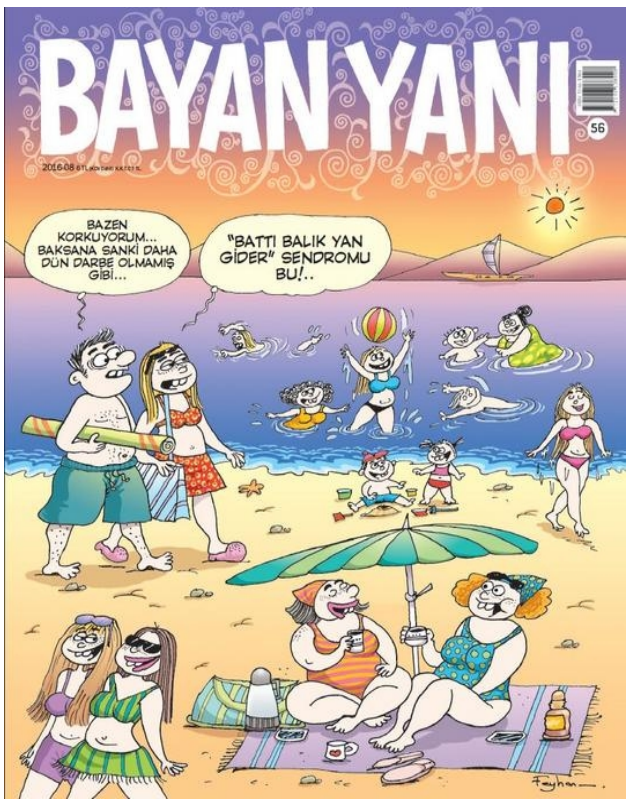
a man. A large part of this frame, drawn to produce a discourse against war, is covered by a rifle. The visual text produces a meaning that supports the war in terms of the size and positioning of the weapon. In this aspect, this frame is far from producing a discourse against war.

Issue No: 56

As stated in the news in the Hürriyet Newspaper (Dakika dakika darbe girişimi,2016), military personnel who were members of the Fethullah Gülen Jamaat (Community), who had infiltrated the Turkish Armed Forces (TSK), attempted a coup. In this frame (see Image 13), the effect of the coup attempt on the people is discussed.

Image 13

Bayan Yanı Issue No: 56



1. Composition: In this frame drawn in the month following the July 15 coup attempt, some people are swimming on the beach, while others are sitting on the beach. The sun is shining on

the hill and there are sailboats in the sea. All women in bikinis or swimsuits. There is only one adult male in the frame.

2. Gestalt laws

Similarity: Swimsuits and bikinis of women

Proximity: The people in the frame are positioned grouped in pairs.

Continuation: Speech bubbles provides continuation

3. Common fate:

Headline: No headline is used in the frame.

Dialogue:

Man: Sometimes I'm scared... Look, it's like there was no coup d'etat just yesterday.

Woman: This is the "better to be hung for a wolf than a sheep" syndrome.

In the dialogue between men and women, it was underlined that the public did not understand why and how the coup attempt happened. The women in the frame do not represent all women living in Turkey in terms of the clothes they wear. All women are represented in bikinis or swimsuits. However, women with different beliefs live in Turkey. In addition to the unrepresentation of different beliefs and lifestyles, women from different age groups are also not represented. At the same time, the presence of only one man in the frame is also a representation far from reality. In this context, this frame constitutes one of the critical examples of anamorphic representation.

Issue No: 63

According to the news in Yeni Şafak Newspaper (Cumhurbaşkanlığı sistemi: 2017 anayasa referandumu, 2017) Turkey constitutional amendment referendum is the election held on 16 April 2017. Voters voted for amendments to 18 articles of the current Turkish Constitution. In this frame (see Image 14), the hope for the outcome of the referendum to be held is emphasized.

Image 14

Bayan Yanı Issue No: 63

1. Composition: In this frame, a dialogue between two women is given. One of the women is planting flowers in a pot in the garden of her house, and another woman is passing by the garden. In the dialogue between the two women, it is understood that negative feelings aroused in the public after the result of the constitutional referendum.2. Gestalt laws

Similarity: Flower pots are similar.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Speech bubbles provide continuation.

3. Common fate: Women are looking each other, so that common fate is women.

Headline: Spring will come again

Dialogue:

Woman 1: What are you seeding, Gülten?..

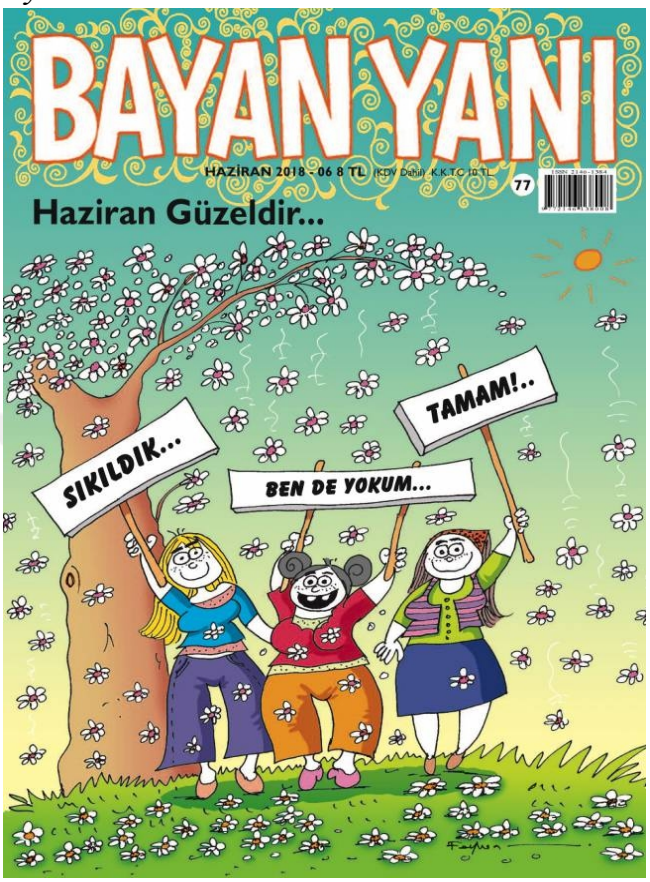
Woman 2: I'm seeding hope Nermin... It will bloom in mid-April if it is good...

Issue No: 77

With the elections held on June 24, 2018 in Turkey, it would have passed to the de-facto presidential system. In this frame (see Image 15), the hope for the elections to be held is discussed. According to the news of Euro News (#Tamam mı #Devam mı?, 2018), after President Erdogan's words "If our nation says OK, we will step aside", the hashtag #OK (#Tamam) took the first place in the global trend list on Twitter. In this frame, a counter stance is displayed for each banner held by women.

Image 15

Bayan Yanı Issue No: 77



1. Composition: 3 women holding banners.

2. Gestalt laws

Similarity: Flowers

Proximity: Women as a group, close each other.

Continuation: Ensured by the banners.

3. Common fate:

Headline: June is Beautiful...

Banner 1: We are bored...

Banner 2: Me too...

Banner 3: Okay!...

Women are depicted holding banners. In this context, the feelings about the general election were drawn as women carrying banners as a symbol of resistance. However, this frame has the characteristic of anamorphic representation of women, since there is no representation of religious and headscarved women.

Issue No: 78

In this frame (see Image 16), the result of the election held on June 24, 2018 is discussed. According to the news of BBC News Turkish (Seçim 2018: Cumhurbaşkanlığı hükümet sisteminin ilk lideri Erdoğan, 2018), according to the election result, Justice and Development Party Chairman Recep Tayyip Erdoğan was re-elected president by receiving 52.5 percent of the votes. Thus, Erdogan became the first leader of the 'presidential government system' that Turkey passed with these elections. The People's Alliance (Cumhur İttifakı), consisting of AKP (Justice and Development Party) and MHP (Nationalist Movement Party), won the majority in the parliament by receiving 53.6% of the votes in the parliamentary elections.

1. Composition: Two women are talking in the garden of a house. One of the women is sitting and the other is standing. Flowers have bloomed in the garden and there is an ivy in the corner of the house.

Image 16

Bayan Yanı Issue No: 78

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: Women are close to each other.

Continuation: Continuation is ensured by speech bubbles.

3. Common fate:

Headline: And The Election Has Been Concluded...

Dialogue:

Woman 1: So... What are we doing now?

Woman 2: What do you mean what are we doing!.. We brew tea and start again!.. This match does not end here!..

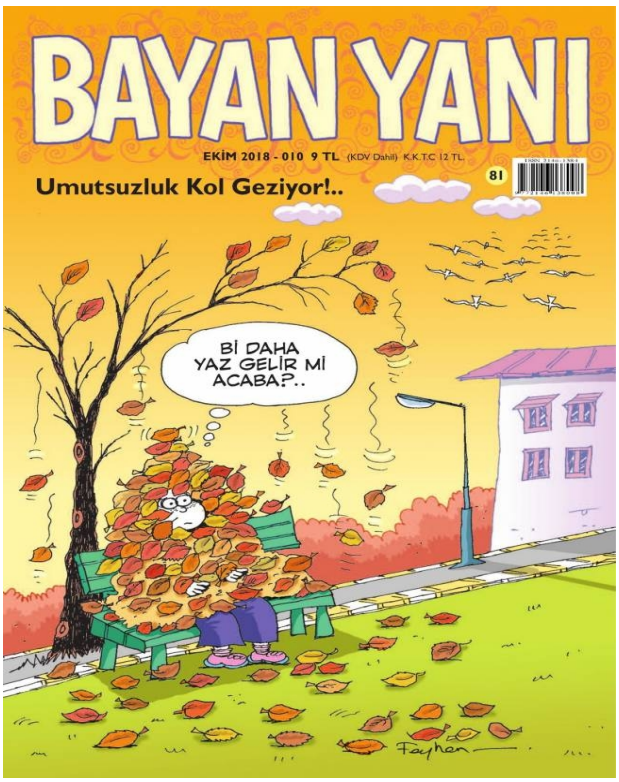
One of the women stood up against the hopelessness felt after the undesired outcome of the elections and gave a speech to her friend that one should not despair. In this context, it can be said that this caricature provides an opportunity for resistance in a sense because of the actively drawn woman.

Issue No: 81

In this frame (see Image 17), the bad state of the economy after the elections is discussed. According to the news in Sözcü newspaper (Bugün ekonomide ne oldu?, 2018) on the state of the economy in 2018, Treasury and Finance Minister Berat Albayrak announced the New Economy Program, which the markets are eagerly waiting for. The government's inflation expectation was 20.8% in 2018, 15.9% at the end of 2019, 9.8% in 2020, and 6.0% in 2021. Treasury and Finance Minister Berat Albayrak announced the New Economy Program. The title of the program was defined as 'Balancing, discipline, transformation'.

Image 17

Bayan Yanı Issue No: 81



1. Composition: A person is sitting on a bench in the street. Autumn leaves are piled on this person sitting on the bench.

2. Gestalt laws

Similarity: Leaves

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Branch of tree

3. Common fate

Headline: Despair Wanders

Dialogue: Will there be another summer?

The frame (see Image 17) emphasizes that it is necessary not to be intimidated by Recep Tayyip Erdoğan's election, and to work hard.

Issue No: 86

In this frame (see Image 18) the 2019 March local elections (31 Mart 2019 Yerel Seçim, 2019) and the arrival of spring are caricatured together.

Image 18

Bayan Yanı Issue No: 86

1. Composition: Women hold on to the flowers that fly when they blow and fly.

2. Gestalt laws

Similarity: Dandelions as magical flying object.

Proximity: women are close to each other.

Continuation: Moving effect ensures continuation.

3. Common fate: Flying women

Headline:

Dialogue: It's an election, it comes and goes, nothing should happen to spring!..

Man: Where are you going?!.. What's dinner for tonight, Saniyee?!..

In this frame, we see that despite an undesirable result in the 2019 March local elections, life continues with the man asking the woman for food. But the women are united and they are liberated by holding on to the dandelions. In this frame, the woman who sits at home and cooks in the eyes of the man is drawn liberated.

Issue No: 105

In this frame (see Image 19), the increase in violence against women and corona cases is discussed.

1. Composition: Two women are sitting on the sofa by the window, chatting. A calendar hangs on the wall. There is a carpet or a rug on the floor, flowers around and a tea cup on the coffee table.

2. Gestalt laws

Similarity: Plants

Proximity: Women close to each other

Continuation: Ensured by speech bubbles

Image 19

Bayan Yanı Issue No: 105

3. Common fate: Women

Headline: Turkey Ranks First in the World in Violence Against Women and in Europe in Corona Cases!..

Dialogue:

Woman 1: Oh!.. I'm not happy at all!..

Woman2: What happiness?.. Be thankful for surviving!..

In this frame, where violence against women and the increase in corona cases are discussed, women are told to be thankful that they survived. Women are expected to remain silent and passive among themselves from this frame, which does not offer a way out or criticism.

Issue No: 109

In this frame (see Image 20), the hopelessness felt due to the long-lasting pandemic, unemployment and all other troubles is discussed.

Image 20

Bayan Yanı Issue No: 109

1. Composition: Two women are sitting on a bench under a large tree in a park by the sea and chatting. We see a couple walking in the park. We understand that the park is by the sea because of the drawn ship figure.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: Women are close to each other.

Continuation: Speech bubbles ensure continuation.

3. Common fate: Talking women

Headline: The long-lasting global pandemic, unemployment, mass migrations, deaths, education coming to a standstill, feeling of loneliness, uncertainty, depression, have reset long-term plans for the future!..

Dialogue:

Woman1: Where do you see yourself in ten years?

Woman 2: Off anywhere!.. Spring is enough!..

The hopelessness felt due to the pandemic in Turkey as well as in the whole world is discussed in this frame. People cannot make long-term plans for their lives and try to live the day by surviving.

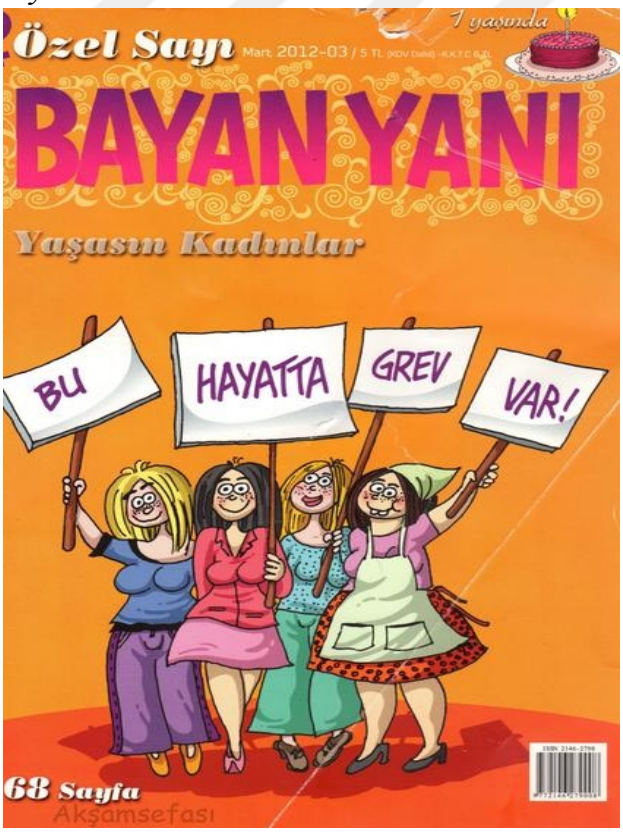
5.2.6. Actual

Issue No: 9

In this frame (see Image 21) by Feyhan Güver, the celebration of March 8, International Women's Day is the subject.

Image 21

Bayan Yanı Issue No: 9



1. Composition: To celebrate 8 March Women's Day, 4 women stand side by side and hold banners. Different words are written on each banner. When words come together, a meaningful sentence is formed as “There is a strike in this life!” (in Turkish: Bu hayatta grev var!)

2. Gestalt laws

Similarity: Each woman holding a banner creates a similarity.

Proximity: All four women stand together shoulder to shoulder, forming a meaningful whole

Continuation: Reading the banners in order ensures continuity and meaningful unity.

Common fate: Each of the banners is raised upwards.

3. Relation to real event: Celebration of 8 March Women's Day

In this frame, blue-collar women, white-collar women and other women are represented, but religious and veiled women are not represented. Therefore, only a representation of a particular group is provided. In this context, there is an anamorphic representation of woman. In addition to the anamorphic representation, 8 March International Women's Day was represented as if only women that could be defined as so-called secular were celebrated. For this reason, there is anamorphic representation in the frame not only visually, but also intellectual.

Issue No: 28

In the frame (see Image 22) below, 8 March International Women's Day is celebrated.

1. Composition: In this frame, there are 3 women doing graffiti on the wall.

Image 22

Bayan Yanı Issue No: 28

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: Women stands close to each other.

Continuation: Visual elements in the caricature provide a horizontal flow from left to right.

3. Common fate: Women

Headline: Special Issue - 8 March International Working Women's Day

Dialogue:

If it's my destiny, I will bear it

If it's my destiny, I'll change it

In this frame, as in Issue No: 9, the anamorphic representation of the woman is observed. In this frame religious and veiled women are not represented. Therefore, only a representation of a particular group is provided. In this context, there is an anamorphic representation of woman. In addition to the anamorphic representation, 8

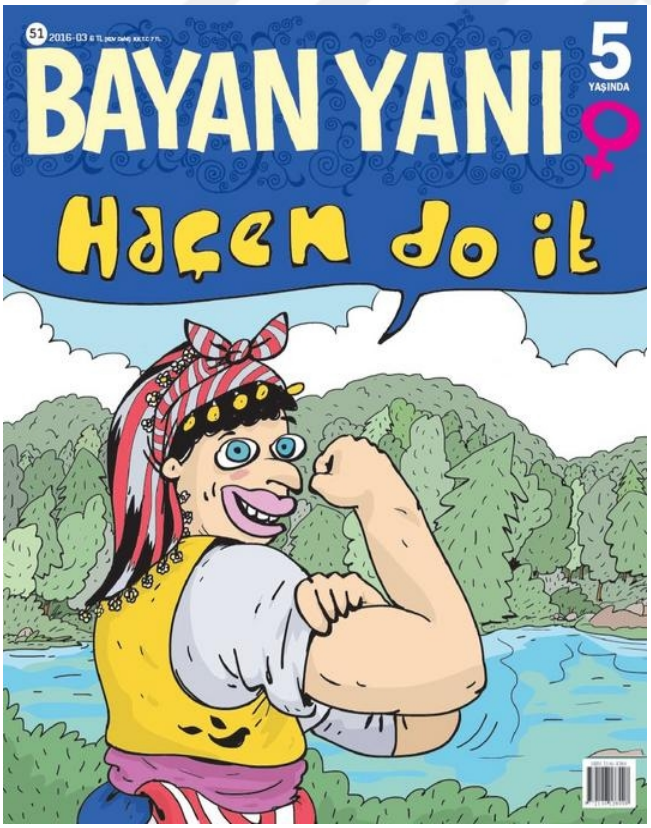
March International Women's Day was represented as if only women that could be defined as so-called secular were celebrated. For this reason, there is anamorphic representation in the frame not only visually, but also intellectual.

Issue No: 51

In this frame (see Image 23), both the March 8 International Women's Day celebration is held and the Hydroelectric Power Plant projects that cause the destruction of nature in the Black Sea Region are protested.

Image 23 *Bayan Yanı Issue No: 51*

Bayan Yanı Issue No: 51



1. Composition: A remake of the iconic "I can do it" figure to a Laz girl.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Since a single element is used in the frame and there is a single focal point, it is not a fluid visual text.

3. Common fate: Laz girl doing iconic "I Can do it" gesture

Dialogue: Haçen* do it (*It's a vocative specific to the Black Sea region.)

According to the study of Şahinde Yavuz and Özlem Şendeniz (2013, p.50), women resist HEPP constructions with the bond they establish between water and life in terms of sustaining life. In this context, the resistance of the Black Sea women is depicted in the frame. This caricature is used as an area of active resistance because of the representation of women from the Black Sea region, who are actively resisting HEPP projects in real life.

5.3. Analysis of Caricatures Drawn by İpek Özsüslü

5.3.1 Violence against women.

Issue No: 24

In this frame (see Image 24) it is pictured while three police officers, two of whom are men, are detaining a woman. With reference to the news prepared by Mehmet Yirun and Özan Taşoyar from Doğan News Agency published on T24 (16 yaşındaki kıza tecavüz eden iki polis serbest bırakılmış, 2013), a 16-year-old young girl who escaped from her home in Gaziantep and came to Adana was in the police car by the police officer, whom she met on the public bus and allegedly asked for help

to send to her family. she was raped. Another person raped the girl on the street in her car. Upon the complaint of the young girl, a lawsuit was filed against 4 people, 2 of whom were police officers, demanding prison sentences ranging from 7 years to 29 years.

Image 24

Bayan Yanı Issue No: 24

1. Composition: Three police officers, two of whom are men, are detaining a woman.2. Gestalt laws

Similarity: Helmets

Proximity: All people close to each other

Continuation: Ensured by eye contact

3. Common fate: Blond girl

Headline: HELP POLICE!

Rape of 16-year-old boy in a police car in Adana

Rape of a woman in front of staff in Istanbul Kağıthane Public Security Directorate

Threatened and harassed a woman in a police bus in Beşiktaş, Istanbul

So who will protect us from the police?

Dialogue: Bro, did she have any friends? Let's arrest her for me too.

Drawn to criticize the situation of a woman who has already been sexually assaulted by the police, this shot depicts a woman detained by two male police officers. The woman is passive and her hands are behind her head in a bowed position. One of the cops has a baton in his hand and this is included in the cartoon as a phallic image. In the context of the visual text, the woman is drawn in a passive and submissive position. In the written text, however, the male is in the active position and in a dominating position due to the use of the phallic image.

Issue No: 43

In this frame (see Image 25), the issue of increasing violence against women is discussed.

Image 25

Bayan Yanı Issue No: 43

1. Composition: Two women swimming on the beach are chatting among themselves. People are sitting on the beach. Palm trees are in the background.

2. Gestalt laws

Similarity: Palm trees

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Ensured by speech bubbles

3. Common fate:

Headline: Don't be afraid of water! Fear your bae!

Dialogue:

Woman1: Ayy I don't know how to swim waitee!!

Woman 2: Do not be afraid! You are 4.2 million times more likely to be killed by a man than to die by drowning at sea!

According to the news published in BBC Turkish by Selin Girit (Cansu Kaya, bu yıl öldürülen 143. kadın, 2015) Cansu Kaya was first exposed to sexual violence, then drowned and then thrown into the water channel. This frame was prepared because Cansu Kaya's body was found in the water channel. It is stated in the written text that women are more likely to be raped and then killed than by drowning.

Issue No: 50

According to the 2015 report of the We Will Stop Femicide Platform, femicide increased compared to the previous year ("Kadın Cinayetlerini Durduracağız Platformu, 2015 yılı raporu," 2016). In this frame (see Image 26) by İpek Özsüslü, it is seen that women reject the lifestyle that is imposed on them.

Image 26

Bayan Yanı Issue No: 50

1. Composition: A woman with her back to the reader writing on the wall with spray paint and a cat next to her. The woman writes in yellow on the red wall.

2. Gestalt laws:

Similarity: There are no similar visual elements in the frame.

Proximity: The woman and the cat are standing side by side.

Continuation: The graffiti around the woman ensure continuity.

Common fate: The graffiti on the wall

Graffiti:

We don't leave the streets.

We don't believe in fairy tales.

We don't leave prom at 12.

We don't want Prince Charming, we want pumpkins.

In this frame, it is seen that women reject the lifestyle that is imposed on them in the messages intended to be given on the walls with graffiti. With fairy tales such as Cinderella, a stance is displayed against the messages that are wanted to be imposed from childhood. According to Crow (2010, pp. 108–111), in research on graffiti, graffiti writing is associated with vandalism. However, with the graffiti here, uprising and resistance are symbolized rather than vandalism.

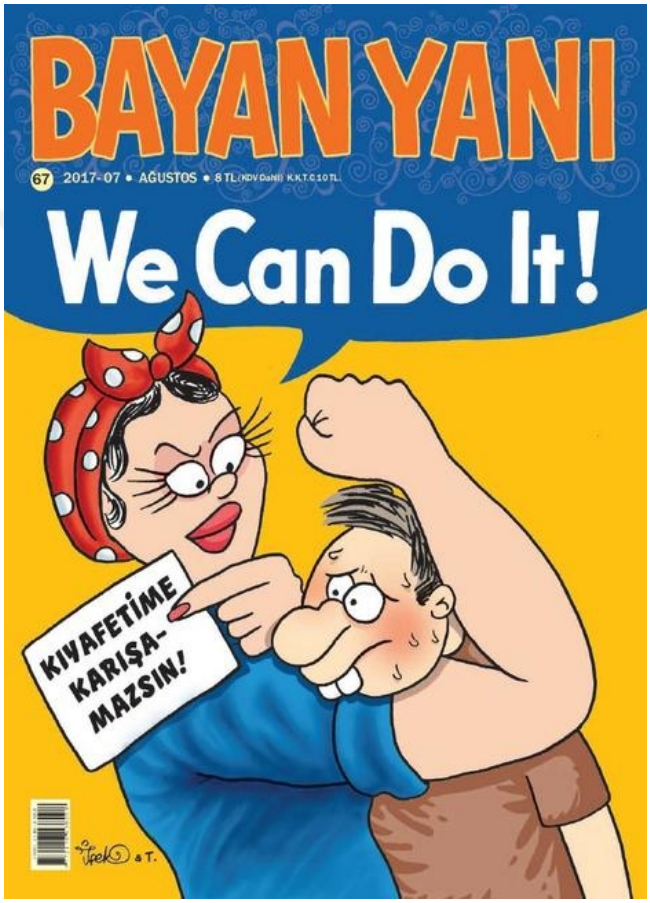
Issue No: 67

This frame (see Image 27) was drawn after a campaign was launched on Twitter for women who were attacked on the pretext of the clothes they wore. According to the news in Diken (Kıyafetime karışma' diyen kadınlar Kadıköy'deki

eyleme çağırdı: Karar bizim, 2017), a call to action was made on July 29 with the "Don't interfere with my clothes" campaign launched on Twitter.

Image 27

Bayan Yanı Issue No: 67



1. Composition: Having performed the iconic "We Can Do It" move, the woman holds a man's head in her arm and holds a writing in her hand.

2. Gestalt laws

Similarity: “We Can Do It” image

Proximity: Woman and man close to each other

Continuation: The image is prepared in a single block. there is a single focal point, it is not a fluid visual text.

3. Common fate: The arm of the woman

Headline: We Can Do It!

Dialogue: You can't mess with what I'm wearing.

In this caricature, which supports the twitter movement that calls women to action in Kadıköy, a woman takes a man in her arms and exerts force on him. This caricature also calls women to action. In this context, it creates an area of resistance. A woman should decide for herself when to go where and what to wear. Those who attack women and inflict violence on women using the clothes worn by women as an excuse should be arrested and punished. Women are not alone and to achieve anything, women must unite and act together.

Issue No: 71

On November 25, International Day for the Elimination of Violence Against Women, women and LGBTI+s gathered in Beyoğlu Tunnel Square in Istanbul. In the news in Diken (Kadınlar Şiddete Karşı Sokağa Çıkıyor, 2017), it was stated that with the decision taken by the United Nations (UN) in 1999, women will be on the streets in many cities in Turkey for the International Day for the Elimination of Violence Against Women, where violence against women is brought to the agenda around the world every year on November 25, and actions and events are organized.

Image 28

Bayan Yanı Issue No: 71

1. Composition: A woman who stands in front of the Christmas tree wears purple underpants.

2. Gestalt laws

Similarity: Gift boxes

Proximity: Gift boxes close to each other

Continuation: Starts from headline and speech bubble then Christmas tree to subheading.

3. Common fate: Purple panties

Headline: Long live PURPLE Long live Women's Solidarity

In the last 5 years, 1285 women and girls were murdered by men, 72 women were raped, 286 girls were sexually abused and 388 women were subjected to violence.

Dialogue: Let them think in the new year! 10, 9, 8, 7, …

Berger (2010, p. 138) stated that according to some feminist theorists, women's display of their own bodies and nudity are the signs of patriarchy in the phallocentric culture.

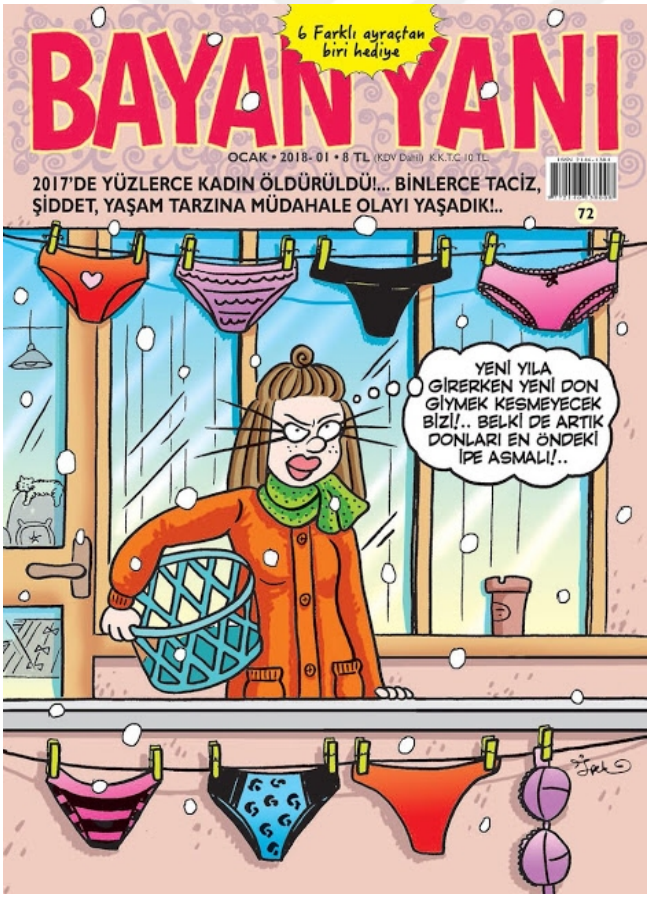
However, it cannot be understood how nudity and underwear produce a critical discourse against violence against women in caricatures. Nudity is not a tool to stop patriarchal violence against women.

Issue No: 72

The frame (see Image 29) had prepared to protest violence against women and femicide as a result of the government's policies on the female body.

Image 29

Bayan Yanı Issue No: 72



1. Composition: The woman went out to hang laundry on the balcony and says that you should hang your panties at the front now.

2. Gestalt laws

Similarity: Panties

Proximity: Panties are close to each other

3. Common fate: Panties

Headline: Hundreds of Women Killed in 2017. We Have Experienced Thousands of Harassment, Violence, Lifestyle Intervention!..

Dialogue: It will not be enough for us to wear new panties at the start of the new year!.. Maybe we should hang the panties on the front rope!..

In Turkey, women are taught to hang their underwear to dry so that no one can see it. It is feared that men who see women's underwear will become lustful. In this context, underwear image was used to produce a critical discourse. As stated in the previous frame, Issue No: 71 (see Image 28), nudity and also underwear cannot be a solution to stopping violence against women, stopping the body politics carried out over women and not interfering with people's lifestyles.

Issue No: 87

In this frame (see Image 30), the celebration of Hıdrellez and the wishing ceremony, which is a custom specific to the celebration, are discussed. As Selahattin Döğüş (2015, p. 78) stated in his article, there is the Khidr-Ilyas cult in Anatolia and the Hıdrellez tradition, which developed depending on this belief and identified with the spring festival. In his article, Mustafa Arslan (2016, p. 97) underlines that the Hıdırellez ceremonies are held by targeting various wishes. Those who have such wishes believe that Khidr will stop by here and fulfill people's wishes by drawing their wishes on a piece of paper the night before or by making a model of their wish (house, car, etc.)

Image 30

Bayan Yanı Issue No: 87

1. Composition: A woman who wishes for an end to both femicide and child murders.

2. Gestalt laws

Similarity: Trees

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Speech bubbles ensure continuation.

3. Common fate:

Headline: Happy Hıdrellez... Let there be someone to bring whatever you don't have, and someone to share whatever you have...Dialogue: Let's find out what happened to Rabia Naz...

Children should not die or be abused...

May justice be served in the Şule Çet case…

As those who perpetrate violence against women, kill women and abuse children are not punished, it is up to Hıdrellez's wishes to protect women and

children. In this context, the only hope is that there are wishes made in Hıdrellez. This frame is like a symbol of the despair of women and children.

Issue No: 93

It is underlined that there is participation in the ongoing cases of femicide committed in the frame (see Image 31) by İpek Özsüslü.

Image 31

Bayan Yanı Issue No: 93

1. Composition: There are 9 women standing and talking in the frame.

2. Gestalt laws

Similarity: There are no similar items in the frame.

Proximity: There are 9 women standing in the frame. They have formed a circle.

Continuation: Speech bubbles and the way women come together provide continuity.

Common fate: Names of victims.

Headline: The Day I Didn't Come To You, If I Wasn't Killed, I'm in the Court of a Murdered Woman.…

Speech bubbles : Emine Bulut... Fatma Şengül… Şeyda Ayyıldız...

The headline was adapted from Sait Toprak's poem "The Day I Didn't Come To You" (Sana Gelmediğim Gün) and rewritten. The frame was drawn to protest the murders of women. The message is given that women support women who are victims of murder. Women in miniskirts, short hair and glasses that can be described as "intellectual" are drawn. In this context, the visual text displays an elitist approach. There is a clear gender distinction between men and women in the country. However, the female characters in the square represent secular women from a single segment. It does not cover all segments of society. It is observed that with this frame, a distinction is made between women.

Issue No: 95

The Las Tesis dance action, which was started to protest male violence in Chile and was held in many countries of the world, was held in Beşiktaş with the participation of hundreds of women.

1. Composition: 9 women, whose eyes are tied with black cloth, come together and sing. The lyrics in the balloon were written syllable and notes are written to determine it is a song or anthe.

Image 32

Bayan Yanı Issue No: 95

2. Gestalt laws

Similarity: Black eye patch

Proximity: Women are close to each other.

Continuation: Ensured by black eye patches.

3. Common fate: Group of women.

Headline: Rebellion for everything, LasTesis for Everything

Dialogue: Patriarchal judge.. Is it a crime to be a woman! Rapes, murderers with impunity, suspicious deaths... Murders of women... It's not my fault, it's not my fault, if you're the rapist, resisting women are everywhere. You will never Walk alone.

Detentions were made after the choreography prepared by the feminist Las Tesis organization, which is made up of Chilean women, to protest sexual assault and violence against women, received worldwide repercussions, and Turkish women were also the subject of their actions.

Issue No: 108

This frame (see Image 33) was drawn after Turkey's withdrawal from the Istanbul Convention.

Image 33

Bayan Yanı Issue No: 108

1. Composition: A man and a woman are standing side by side talking. Man prepares food with whisk in hand. Both men and women wear slippers.

2. Gestalt laws

Similarity: Slippers

Proximity: Woman and man close each other.

Continuation: Ensured by speech bubbles.

3. Common fate: Couple

Headline: #istanbulconvention #İstanbulSözleşmesiYaşatır #VazgeçmiyoruzDialogue:

Man: When we get married, I will keep you alive, my love!..

Woman: No, the Istanbul Convention will keep me alive!..

5.3.2. Women's rights.

Issue No: 5

In this frame (see Image 34) by İpek Özsüslü, the subject of a woman's exposure to violence for wearing shorts is discussed. Nurcan İbrahimoğlu, one of the youth team of Beşiktaş women's volleyball team, was physically attacked on 28 July 2011 for wearing shorts in a public transport vehicle in Istanbul (Voleybolcu Kıza Şort Dayağı, 2011).

Image 34 *Bayan Yanı Issue No: 5*

Bayan Yanı Issue No: 5

1. Composition: 13 women in shorts came together as if they had gathered before the match. Two women are wearing knee pads. One of the women is older and is wearing a different floral shorts than the others. "One two three! Don't touch my shorts!" they shout.

2. Gestalt laws:

Similarity: All women wear shorts.

Proximity: All the women in the frame form a whole.

Continuation: A circular continuum is formed.

Common fate: All the women came together in a circular form. Everyone is looking right at the center. Above the group is a speech bubble. The focus is on shorts and slogans.

Written and visual text fully support each other. A stance was taken against the case of a woman being attacked for wearing shorts. The knee pads worn by the two women and the positioning of the women also represent the woman who was attacked.

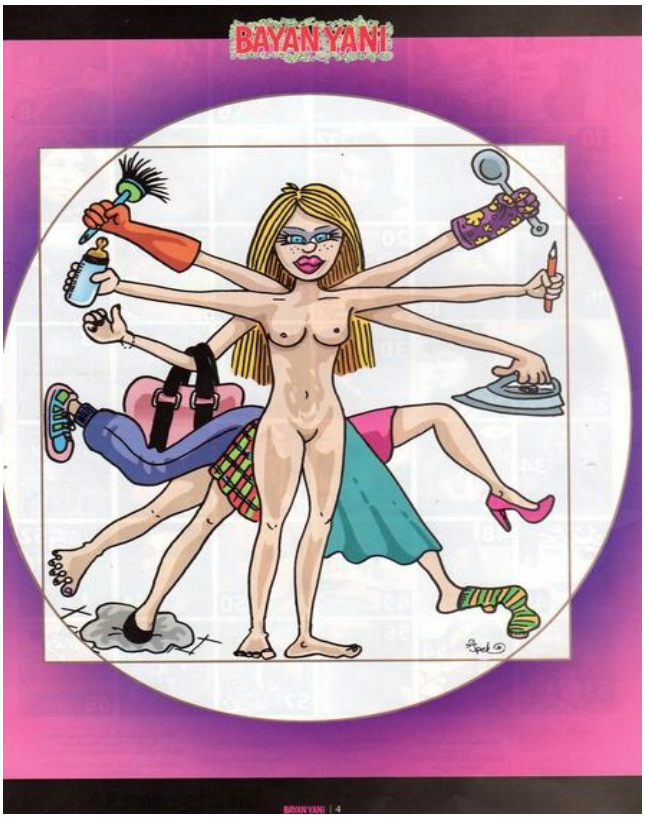
Issue No: 28

In this frame (see Image 35) by İpek Özsüslü, the celebration of March 8, International Women's Day is the subject.

1. Composition: In the frame, Leonardo Da Vinci's Golden Ratio is recreated. In the middle of the frame, a naked woman stands with open arms. There are different arms and legs around the woman. Each hand and leg has a different element. There are work bags, feeding bottles, cleaning gloves and brushes, ladles and oven mitts, pencils and irons in the hands. There are cleaning cloths, nudity, tracksuits, high heels and long skirts on the feet and legs.

Image 35

Bayan Yanı Issue No: 28



2. Gestalt laws:

Similarity: There are no similar items.

Common fate: Naked woman in the middle of the frame.

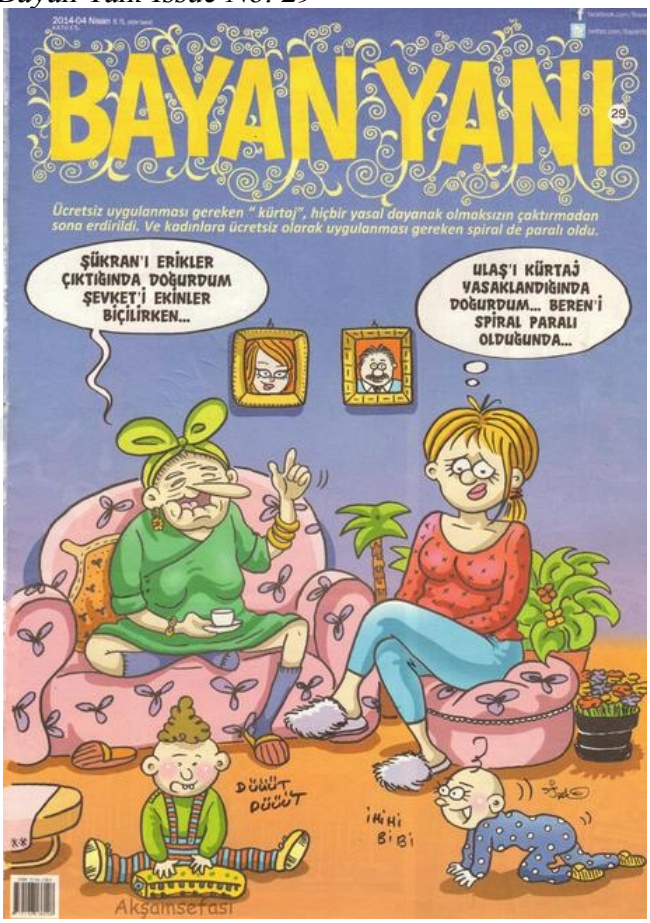
It is aimed to celebrate "International Women's Day" with this frame, in which Leonardo da Vinci's Golden Ratio is revived. However, due to the different materials found on women's hands and feet, stereotypical gender roles attributed to women such as housework, motherhood, cleaning and cooking are reinforced.

Issue No: 29

This frame (See Image 36) was drawn after the de facto ban of abortion, although not legally.

Image 36

Bayan Yanı Issue No: 29



1. Composition: There are two women, one old and the other young. Two babies playing with toys on the floor. On the wall hangs a portrait photo of one woman and the other man.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: 4 people close to each other.

Continuation: Ensured by speech bubbles

3. Common fate: Babies.

Headline: Abortion, which was supposed to be free, was aborted without any legal basis, and the spiral that was supposed to be applied free of charge to women turned out to be paid.

Dialogue:

Old lady: I gave birth to şükran when the plums came out and ahmet while the crops were being cut.

Young lady: I gave birth ulaş when abortion was banned, and beren when spiral was paid.

Women are forced to give birth by abandoning birth control, by pressure and prohibitions, and by "reproductive health" policies. In cases of rape, court-ordered obstacles are placed in front of women to have abortions. While the law allows a woman to have an abortion up to 20 weeks, women who have experienced rape trauma are subject to a statute of limitations due to the permission of the prosecutor and cannot have an abortion.

The young woman's silence in front of the old woman and her inability to say what she thinks is an indicator of the patriarchal social structure. In this frame, although it does not bring an alternative discourse to the abortion ban, it contains a state of acceptance.

5.3.3. Body politics on women.

Issue No: 22

This frame (see Image 37) was drawn by İpek Özsüslü in response to the statements made by Ömer Tuğrul İnançer, who is known as the sheikh of the religious

sect “Cerrahi” operating as the "Community for the Protection and Dissemination of Turkish Sufi Music". According to the news of Akgül (2013), İnançer said that it is "immoral" for pregnant women to go out on the streets after the seventh month in the Ramadan Joy program, which she participated in TRT 1, the official television channel of the State.

Image 37

Bayan Yanı Issue No: 22

1. Composition: In this frame, two men and a woman on the beach are drawn. A bald man wearing a flannel, floral shorts and holding a rosary looks at a woman swimming in a bikini. The other male character is drawn to be perceived as further away from these two characters.

2. Gestalt laws:

Similarity: There are no similar items in this frame.

Proximity: All characters are drawn on the same beach but far from each other.

Continuation: Continuity is ensured with speech bubbles.

Common fate: Pregnant woman

Dialogue:

İnançer: Not aesthetic at all

Woman: Have I asked?

In the frame prepared to criticize Ömer Tuğrul İnanç's statement that pregnant women should not go out on the street, a counter-stance is displayed both with the written text and with the positioning of the characters. The careless attitude of the pregnant woman is effective in providing an alternative stance. As mentioned in the analysis of Issue No:4, the sun image is a symbol of male-dominated society. The criticism of the policy carried out over the female body in the male-dominated society has been given in both written and visual texts in a consistent manner.

Issue No: 32

This frame (see Image 38) was drawn after people in robes and turbans handed out brochures to sunbathing women at the public beach in the Karasu district of Sakarya. At the public beach in Sakarya's Karasu district, people in robes and turbans advised women sunbathing to "Cover" and handed out brochures titled "The lady God and His Messenger wanted" (Plajda kadınlara 'kapanın' broşürü, 2014).

Image 38

Bayan Yanı Issue No: 32

1. Composition: Two women are sunbathing and chatting on the beach.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: Women are close to each other.

Continuation: Ensured by speech bubbles.

3. Common fate: The woman in bikinis.

Headline: What is not in the leaflet distributed to women on the beach.. It is forbidden to meet with cousins of the opposite sex alone, to travel more than 90 km without a husband, to wear high heels, slippers, trousers, and to have a short haircut.

Dialogue:

Woman 1: Listening to music and keeping dogs are haram! If you do laundry, there are 10000 reward points.

Woman 2: That's it!! Men's shitty underpants will work for the first time.

Issue No: 35

This frame (see Image 39) was drawn after the change in the regulation on the dress code in secondary education, allowing the use of turban for girls from the age of 10 in all schools in Turkey.

Image 39

Bayan Yanı Issue No: 35

1. Composition: A classroom full of students sitting together. All female students are covered except for one female student. There is also one male student.

2. Gestalt laws

Similarity: Headscarves

Proximity: All students are close to each other

Continuation: Visual elements in the caricature provide a horizontal flow from left to right.

3. Common fate: Headscarves

Headline: "We totally reject this sexist approach that proposes to turn a primary school girl into a small woman by covering her head." YES

Dialogue: Teacher! Berkecan pulls my scarf.

The understanding that girls will be allowed to go to school because their heads are covered is not correct. Families were already sending them to imam-hatip schools in Turkey. But the real issue is the tendency not to send girls to school.

Issue No: 54

In this frame (see Image 40) by İpek Özsüslü, President Erdogan's statement about birth control is discussed. Speaking on the 20th anniversary of TÜRGEV's founding, President Erdoğan made a statement that "Muslim families do not do birth control," according to the BBC's report. (Erdoğan: Müslüman Aile Doğum Kontrolü Yapmaz, 2016).

1. Composition: In this frame, two women sitting on the sofa chatting are drawn. One of the women has a baby in her arms.

Image 40

Bayan Yanı Issue No: 54

2. Gestalt laws:

Similarity: No similar items found

Proximity: Two women sitting close to each other.

Continuation: Speech bubbles provide continuity.

Headline: Do not interfere with my posterity

Dialogue:

Woman 1: He said, "Muslim families don't do birth control," we are afraid now.

Woman 2: Well, Volkan and I have pure hearts

With this frame, it was aimed to criticize the statement made by President Erdogan. With the headline, the opposition is clearly displayed. However, the conversation between the two women is not clear enough. There is no stance against the fact that the policy carried out over the female body is the official language and that this official language is coded with both masculine and Islamic languages at the same time, and that this is an imposition on the female body and lifestyle. According

to Berger (2010, p. 156), the car represents masculinity and the house represents femininity, for this reason almost all household items are seen as a symbol of femininity. Although there is no opposition in the written text, the visual text also contains elements that encode women into the home.

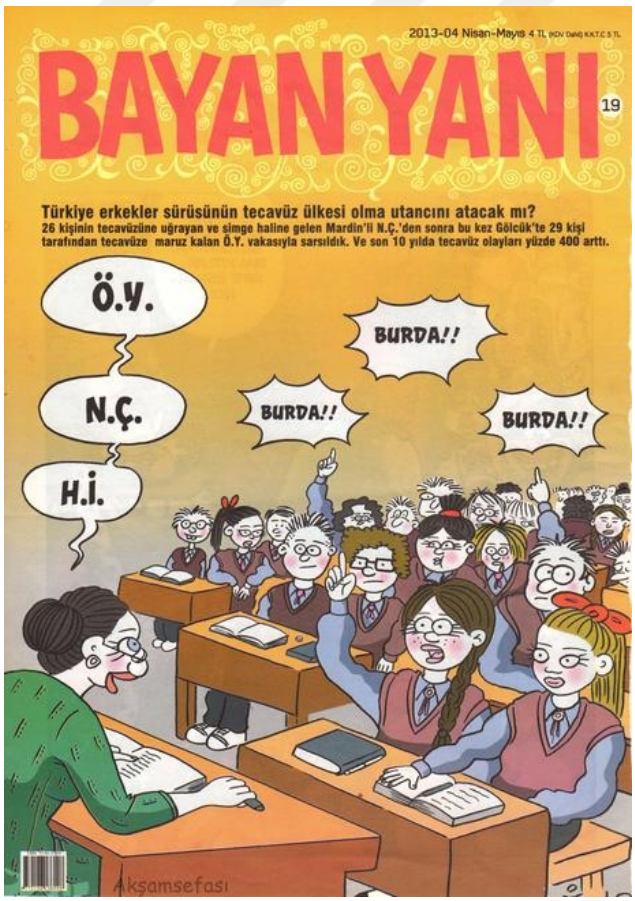
5.3.4. Child abuse.

Issue No: 19

In this frame (see Image 14) by İpek Özsüslü, the issue of gang raped children is discussed.

Image 41

Bayan Yanı Issue No: 19



1. Composition: In this frame, there are students in a class and the teacher who takes attendance.

2. Gestalt laws:

Similarity: School uniforms

Proximity: All students are in a group together.

Continuation: Continuity is ensured with speech bubbles and student uniforms.

Common fate: All students look at the teacher, for that reason common fate is the teacher.

Headline: Will Turkey take the shame of being the rape country of the herd of men? After N.Ç. from Mardin, who was raped by 26 people and became a symbol, Ö.Y., who was raped by 29 people in Gölcük this time. We were shocked by the case. And in the last 10 years, rape incidents have increased 400 percent.

Speech bubbles:

Teacher: Ö.Y.

Student 1: Here!

Teacher: N.Ç.

Student 2: Here!

Teacher: H.İ.

Student 3: Here!

In this frame, 13-year-old Ö.Y., who was raped by 29 people in Gölcük and the initials of other children who were victims of gang rape. Written and visual texts are prepared in accordance with the sensitivity of the subject of child rape and in a consistent manner with each other.

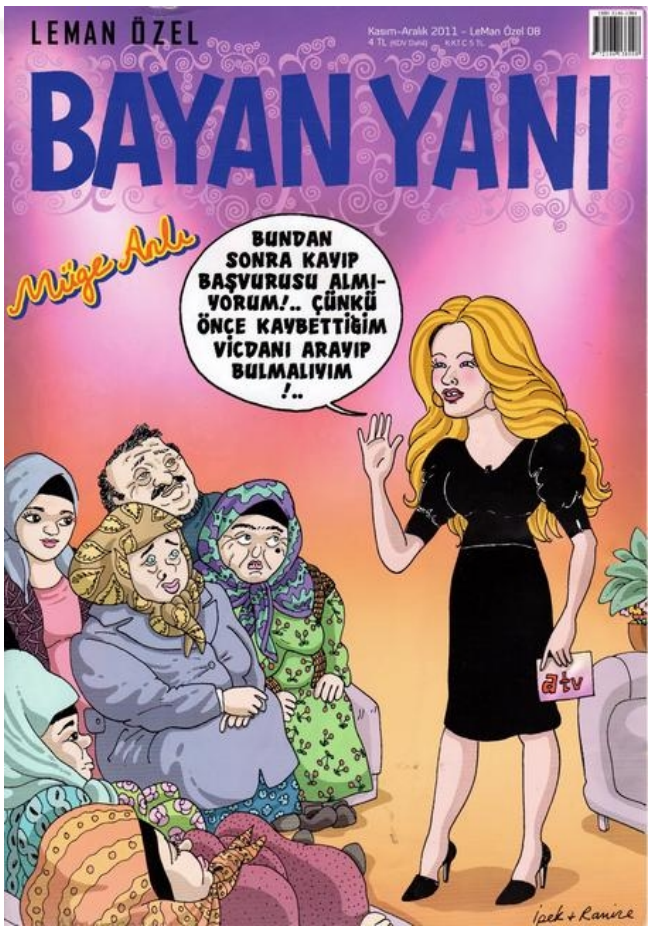
5.3.5. Politics in general.

Issue No: 7

This frame (see Image 42) was drawn after Müge Anlı's commentary on the Van earthquake in the Tatlı Sert program on ATV.

Image 42

Bayan Yanı Issue No: 7



1. Composition: Müge Anlı standing and talking to audiences.

2. Gestalt laws

Similarity: Headscarves

Proximity: Audience are sitting close to each other.

Continuation: Visual elements in the caricature provide a horizontal flow from left to right.

3. Common fate: Müge Anlı

Headline: -Dialogue: From now on, I don't take a missing person claim because first I have to search for the conscience that I lost.

While the racist discourse stupidly used by Müge Anlı is criticized in the written text, the opposite is the case in the visual text.

In the visual text, guests and/or viewers watch Müge Anlı bent over. They sit in a submissive and helpless position. Müge Anlı is standing upright wearing a black dress and high heels. In this context, the visual text supports Müge Anlı's words rather than criticizing them. While Müge Anlı is speaking, she is standing with one hand open. This shows that Müge Anlı feels right when she speaks.

Issue No: 11

This frame (see Image 43) was drawn to criticize the new regulation prepared by the Ministry of National Education on High Schools.

1. Composition: The male sex person, who is understood to be the principal of the school, comes to the female students by crossing his arms to give birth to the female student.

2. Gestalt laws

Similarity: School uniforms

Proximity: Girl students stand close to each other.

Continuation: Ensured by speech bubbles.

3. Common fate: Pregnant student.

Image 43

Bayan Yanı Issue No: 11

Headline: High school students are allowed to marry.

Dialogue:

Student 1: Principle, Ebru's water has broke, what will we do?

Principle: Birth begins, tell the chemist to boil a pot of water, where is your birth bag, girl?

Student 2: I forgot at home sir

Principle: You would lose yourself too.

In this frame, a male figure is drawn as the school principal, the person with power. In order to criticize the rules brought by patriarchal political Islam, the person who had a say in the drawn frame should have been a woman. By drawing the school principal as a male, the oppositional patriarchal order is reinforced in the visual text.

Issue No: 16

This frame (see Image 44) was drawn in response to the words "Universities bring immorality" made by the Mardin Branch President of the Green Crescent Society, Lütfü Günlüoğlu.

Image 44

Bayan Yanı Issue No: 16

1. Composition: A couple is sitting on the grass in the park, behind them a man is looking at the couple by the tree

2. Gestalt laws

Similarity: -

Proximity: All people are drawn close to each other

Continuation: Ensured by speech bubbles.

3. Common fate: Lütfü Günlüoğlu

Headline: Lütfü Günlüoğlu, the head of the Mardin Green Crescent branch, said, "Some of our young people took it to the point of making love by kissing in the

parks." Upon the reactions to his words, he said, "Green Crescent has a duty to fight other addictions and immorality, just like alcohol and drugs."

Dialogue:

Man 1: I am addicted to you Işılay, do you understand, I'm addicted. They can't separate us, I can't break away from you my love.

Man 2: You will leave Işılay, son. Both for your money and for your life.

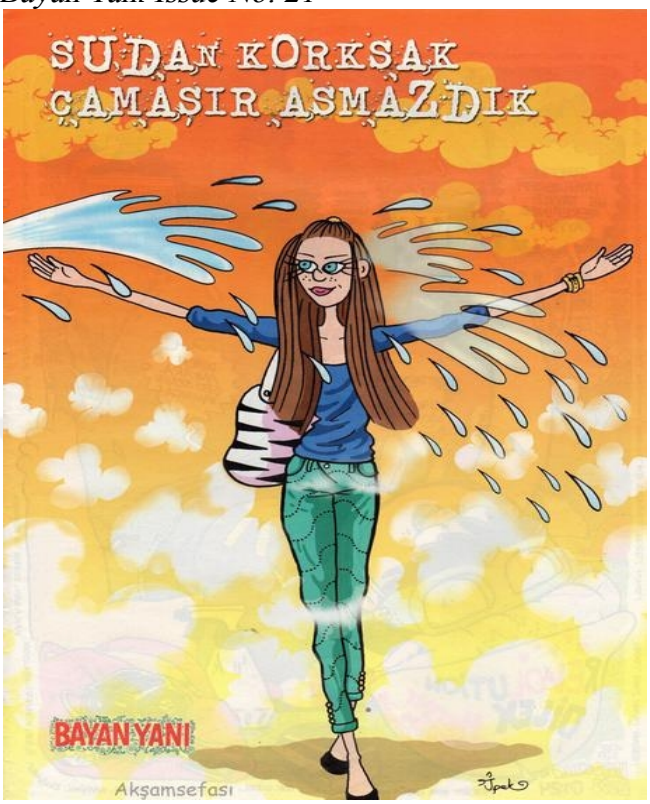
The fact that the woman on the cover page of the magazine, in which women's issues are handled by female cartoonists, sits passively and is not involved in the subject at all, has created a visual text that reinforces the existing position of women.

Issue No: 21

In this frame (see Image 45), there is a caricature of one of the photographs taken during the Gezi Park protest.

Image 45

Bayan Yanı Issue No: 21



1. Composition: Woman raising her hands against running water.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Water flow

3. Common fate: Woman

Headline: We wouldn't hang laundry if we were afraid of water.

Dialogue: There are no similar visual elements in the frame.

This frame, which is a reenactment of an iconic photograph in the Gezi Park protests, contains an element of resistance in terms of visually reproducing the discourse of action.

Issue No: 26

This frame (see Image 46) was drawn in reference to the events of 17-25 December.

Image 46

Bayan Yanı Issue No: 26

1. Composition: A woman, a man and a cat are hugging each other, watching TV.

2. Gestalt laws

Similarity: -

Proximity: Woman, man and cat sist close to each other.

Continuation: Ensured by speech bubbles

3. Common fate:

Headline: $ 4.5 million was found in the shoebox of the principal's house, dear audience.

money counting machine and 6 safes in the minister's son's house.

Dialogue:

Man: I couldn't make you live comfortably, I couldn't be such a man Sertap

Woman: Hey, don't worry, you also got 5 liras out of your coat pocket last year, my love.

Issue No: 41

This frame (see Image 47) was drawn on the Constitutional Court's prohibition of hiding, keeping and keeping all kinds of sexual images.

Image 47

Bayan Yanı Issue No: 41

1. Composition: In this frame where the bedroom is drawn, a woman is lying on the bed. There is a metal detector in front of the room door. The man who enters the room has a cell phone on his waist and beeping.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Ensured by speech bubbles.

3. Common fate: Beeping sound effect.

Headline: The State, which seeks consent in rape, reduces punishment, and allows child brides, is in our bedroom. The Constitutional Court banned the storage, keeping and possession of all kinds of sexual images and punished them.

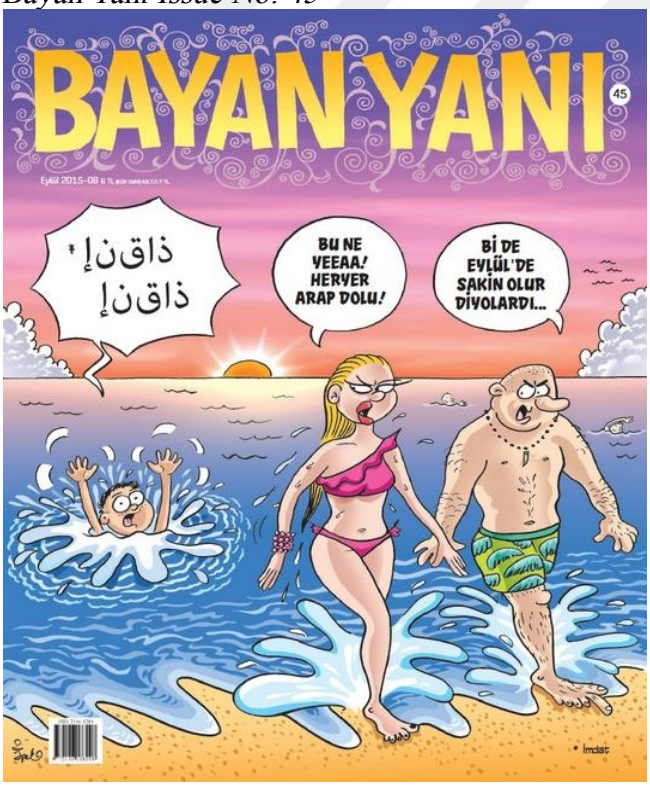
Dialogue: Take it out, don't get us in trouble!!

Issue No: 45

This frame (see Image 48) was drawn for Syrian refugees who lost their lives by drowning in the sea.

Image 48 *Bayan Yanı Issue No: 45*

Bayan Yanı Issue No: 45



1. Composition: A woman in bikinis and a man are walking on the beach, talking nervously. Behind the couple is a drowning child at sea.

2. Gestalt laws

Similarity: Water splash

Proximity: Woman and man holding their hands.

Continuation: Ensured by speech bubbles.

3. Common fate: Drawning child.

Headline: There is no headline in the frame.

Dialogue:

Child: (Arabic- Help!)

Woman: What is this, everywhere is full of Arabs

Man: They used to say that everything would be calm in September.

Issue No: 53

This frame (see Image 49) was drawn on the statement of the Speaker of the Assembly, Kahraman, "Secularism should not be in the new constitution".

Image 49

Bayan Yanı Issue No: 53

1. Composition: A redrawn version of Eugène Delacroix's painting “a Liberté guidant le peuple” (Liberty Leading the People) made to commemorate the July Revolution of 1830.

2. Gestalt laws

Continuation: Ensured by speech bubbles

3. Common fate: Old lady holding underpants as a flag of secularism.

Headline: Liberte, egalite, Fraternite, Fetiye*

"Secularism" was too much for the Constitution, which was insufficient in the punishments given to child abusers and murderers of women. Many NGOs close to the government, especially Ensar, who came to the fore with child abuse, support the removal of secularism from the Constitution... This is why it is mostly for women and children: Long Live Secularism * Freedom, equality, fraternity

Dialogue: Long Live Secularism

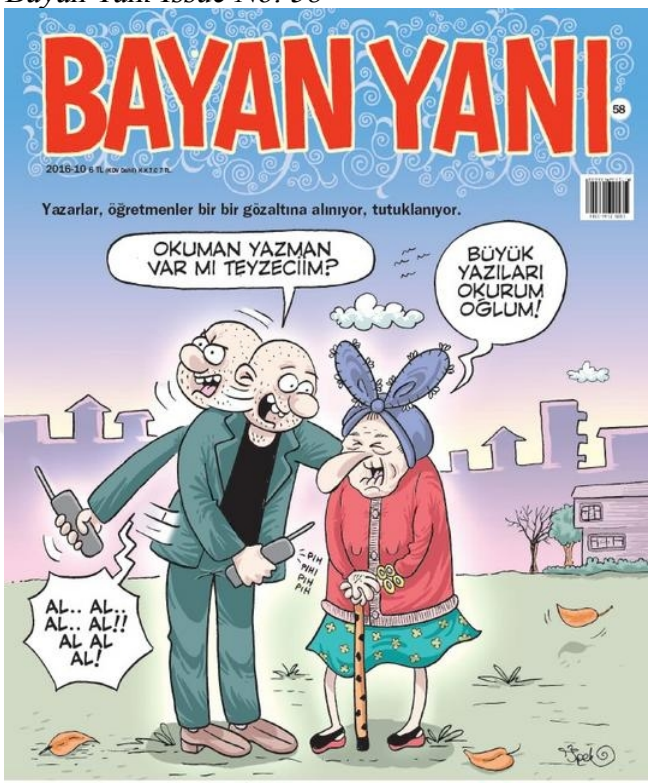
Issue No: 58

This frame (see Image 50) was drawn due to the fact that everyone was taken into custody within the scope of the investigation carried out regarding the July 15 coup attempt.

1. Composition: An old woman and a man are standing side by side and talking.

Image 50

Bayan Yanı Issue No: 58



2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: Woman and man stand close to each other.

Continuation: Ensured by speech bubbles

3. Common fate:

Headline: Writers, teachers are detained and arrested one by one.

Dialogue:

Man: Are you literate, auntie?

Woman: I read big articles, son.

Man: Take her…

As can be seen in the headline of the caricature and the dialogue in the speech bubbles, a situation assessment has been made that almost everyone who is literate in the country has been arrested. There is no critical element in either the visual text or the written text.

Issue No: 59

This frame (see Image 51) was drawn on the events that existed from the arrest of the deputy to the lack of internet in the eastern region of the country.

Image 51

Bayan Yanı Issue No: 59

1. Composition: There are women in the square looking out of the balconies and windows and talking. There are two women in the street.

2. Gestalt laws

Similarity: Women looking out the window and balcony

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Ensured by bubble speech

3. Common fate: Women

Headline: They won't be able to stop the exuberant flood of women

Dialogue:

Woman 1: The guy who kicked Ayşegül Terzi was arrested!

Woman 2: They broke into the newspaper Cumhuriyet and detained the writers!

Woman 3: Perverted to 3-year-old boy!

Woman 4: Gülten Kışanak has been arrested!

Woman 5: Rector elections have been removed!

Woman 6: There is no internet in the Eastern region!

Woman 7: It is forbidden to sit in school with boys and girls.

As it can be understood from the topics in the speech bubbles, a situation assessment has been made about the country. There is no critical discourse. 5 of the 7 women drawn in the frame are at home. This underlines the fact that the woman belongs to the household. In addition, there is no one representing religious women in the frame. Thus, covered/religious women are not seen as the readership of Bayan Yanı magazine.

Issue No: 75

The magazine, which takes the words of AKP Chairperson and President Recep Tayyip Erdoğan at the AKP Beyoğlu 6th Ordinary District Congress on 23 March as its title[3], took a character that could be called marginal as the subject of a caricature (see Image 52).

3 https://artigercek.com/haberler/beyoglu-sakinlerinden-erdogan-a-cevap

Image 52

Bayan Yanı Issue No: 75

1. Composition: A young girl walks with a bag on her arm. His hair is purple and his neck is shaved.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Visual elements in the caricature provide a horizontal flow from left to right.

3. Common fate: Walking girl

Headline: As long as these marginals, whom we see from time to time appearing on the streets of Beyoğlu, stand with their decency, they can remain one of the colors of this country, otherwise we will grab them by the ears and throw them away.

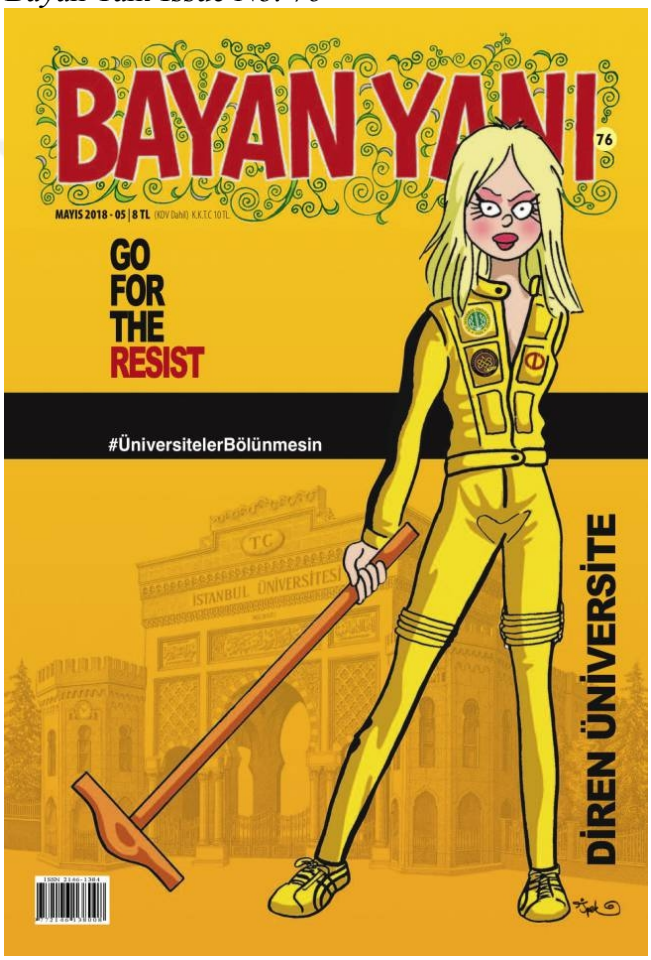
Dialogue (music): You can't walk around Beyoğlu, you can't roll your eyes Ahh aah!..

Issue No: 76

This frame (see Image 53) was drawn due to the division of 13 Universities and the establishment of 7 new Universities.

Image 53

Bayan Yanı Issue No: 76



1. Composition: The female character in Kill Bill was used to resist the division of universities, holding a T-ruler instead of a sword.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Horizontal flow

3. Common fate: The girl holding T-ruler

Headline: Go For the Resist / Resist University / #ÜniversitelerBölünmesin

Dialogue: There is no dialogue in the frame.

"The pen is mightier than the sword"

Issue No: 83

The frame (see Image 54) made because of the increasing number of arrests and the association of all arrests with terrorism.

Image 54

Bayan Yanı Issue No: 83

1. Composition: In the frame, there is a woman wearing lingerie sitting on a ottoman naked. In the background are the Christmas tree, a wine glass and open gift boxes. A similar composition is used as in Issue No 71 (see Image 28).

2. Gestalt laws

Similarity: Gift boxes

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Circular line

3. Common fate: Nude woman

Headline: New year, new hope

Dialogue: I did not see any good in red, I will wear white for a clean sheet.

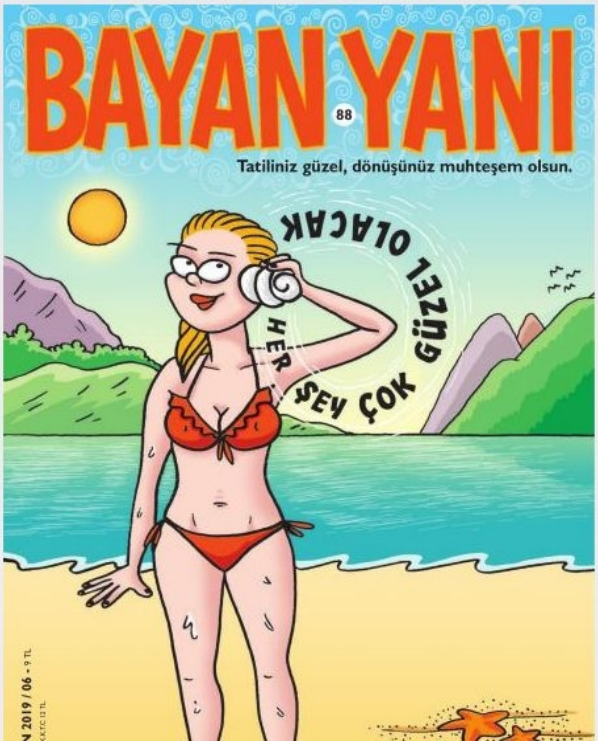
Since a similar visual language is used with Issue No. 71, the same comment applies to this frame as well.

Issue No: 88

The hope for the Local Election results[4] that will be repeated in June 2019 is the subject of this frame (see Image 25).

Image 55 "Bayan Yanı Issue No: 88

Bayan Yanı Issue No: 88



1. Composition: Repeated local elections and the election slogan of Ekrem İmamoğlu, candidate for Istanbul Metropolitan Mayor, echoes from the seashell that a woman holds to her ear while standing on the beach.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

4 https://www.haberler.com/secim/2019/yerel-secimler/istanbul-secim-sonuclari/

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Circular flow ensured by text.

3. Common fate: Woman in bikini.

Headline: Have a nice holiday, have a wonderful return.

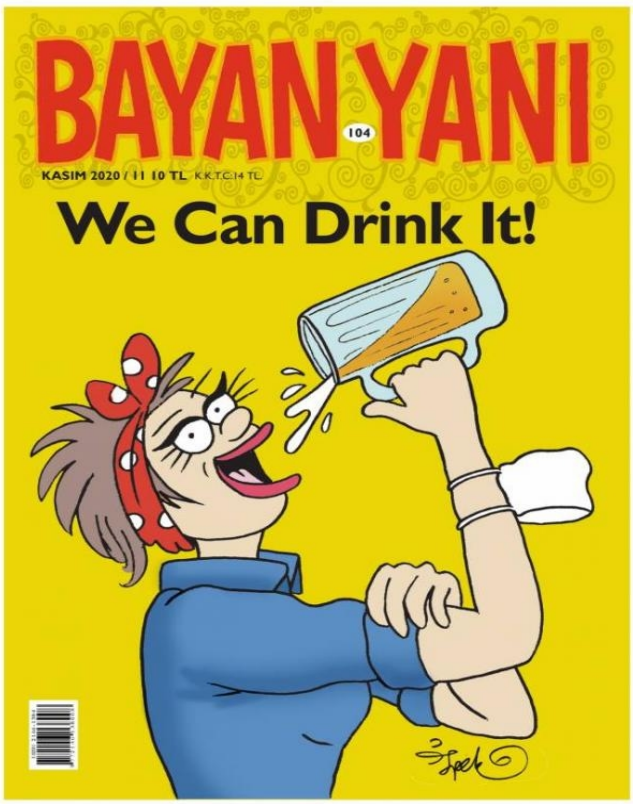
Dialogue: Everything will be very nice

This frame was drawn with the hope of winning the repeated local elections in which CHP's Ekrem İmamoğlu is a candidate for Istanbul Metropolitan Municipality.

Issue No: 104

Image 56

Bayan Yanı Issue No: 104



This frame (see Image 56) has been drawn due to the increase in the prices of alcoholic beverages[5], the prohibition of the sale of ethyl alcohol to prohibit the production of alcoholic beverages at home[6], and the increase in the cases of counterfeit[7] drinks.

5 https://www.sozcu.com.tr/2020/ekonomi/adim-adim-turkiyenin-etil-alkol-yasagi-6062872/
6 https://www.sozcu.com.tr/2020/gundem/istanbulda-2-bucuk-ton-sahte-icki-ele-gecirildi-6094201/
7 İstanbul'da 2 buçuk ton sahte içki ele geçirildi

1. Composition: The image "I can do it", which is identified with feminism, has been adapted to the subject.

2. Gestalt laws:

Similarity: There are no similar visual elements in the frame.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Since a single element is used in the frame and there is a single focal point, it is not a fluid visual text.

3. Common fate: he woman who made the common fate "I Can Do It" act presented to the reader.

Headline: We Can Drink It!

Dialogue: There is no dialogue in the frame.

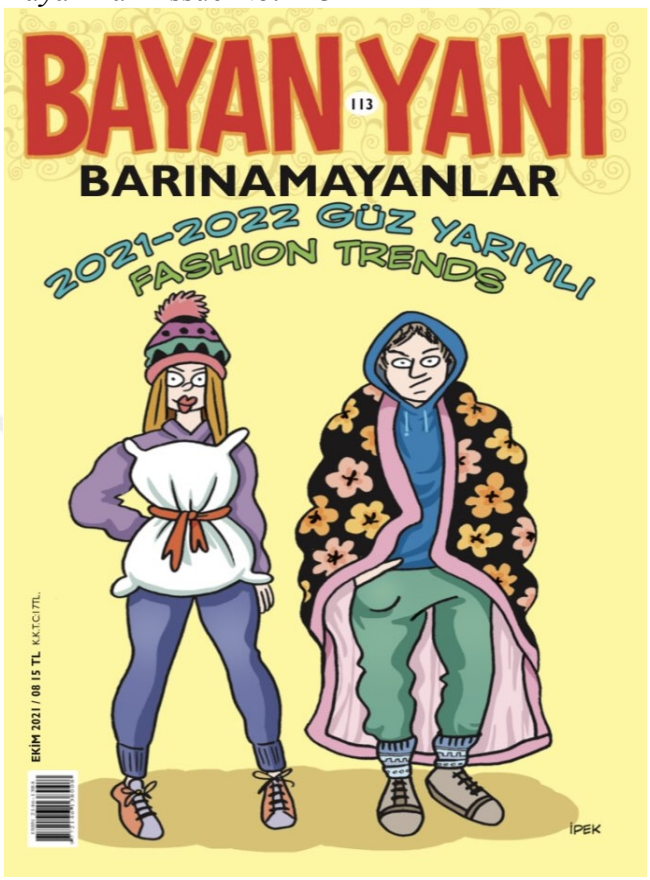
Issue No: 113

This frame (see Image 57) is drawn because many students in Turkey have housing problems due to increased house rents and private dormitory fees[8], as well as state dormitories that are insufficient for the number of students.

8 https://www.bbc.com/turkce/articles/clwj10qeyz9o

Image 57

Bayan Yanı Issue No: 113



1. Composition: Shelter issue fashion show.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: Woman end man stand close each other

Continuation: Visual elements in the caricature provide a horizontal flow from left to right.

3. Common fate: Students

Headline: HOMELESS

2021-2022 FALL SEMESTER

FASHION TRENDS

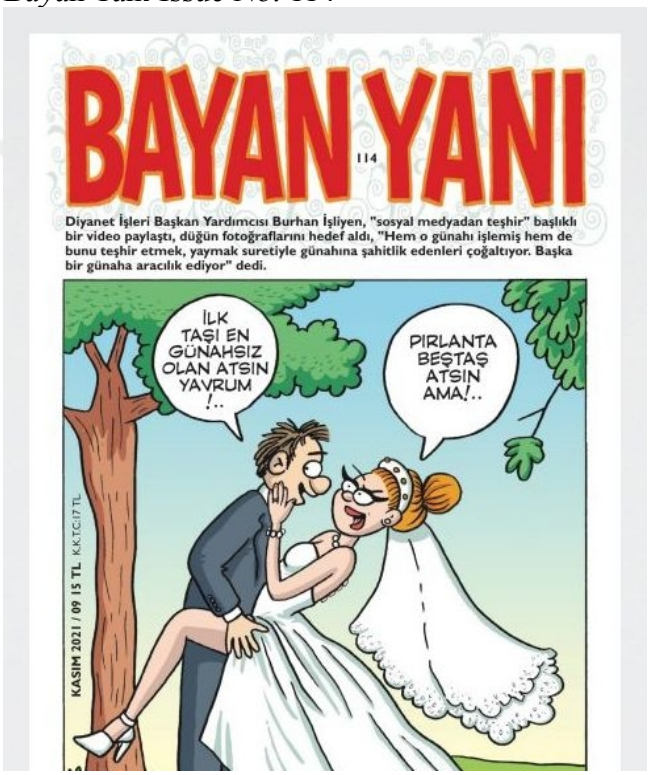
In the visual text, the idea of tying a pillow and using the quilt as a cape, which was the social media trend of that time, was adapted. There is no critical discourse in the written and visual text.

Issue No: 114

This frame (see Image 58) was drawn after the Religious Affairs' reaction[9] to the 'baby shower' events, this time criticizing the wedding photos.

Image 58

Bayan Yanı Issue No: 114



1. Composition: The bride and groom, who have their wedding photo taken, are talking among themselves.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: Woman and man close to each other.

Continuation: Ensured by speech bubbles.

3. Common fate: Bride and groom

Headline: Burhan İşlien, Vice President of Religious Affairs, shared a video titled "exposing on social media", targeting wedding photos, "It increases the number of

9 https://www.cumhuriyet.com.tr/turkiye/diyanetten-dugun-fotograflarina-teshircilik-cikisi-1880731

those who both committed that sin and witnessed their sin by exposing and spreading it. It is mediating another sin," he said.

Dialogue:

Man: Let the one who is without sin cast the first stone, babe!

Woman: But throw a diamond!..

5.3.6. Actual

Issue No: 8

This frame (see Image 59) was prepared as the 2012 New Year issue. It contains good wishes.

1. Composition: Grandmother and granddaughter chatting. On the wall, there is a traditional clocked calendar with a cat picture on it. The granddaughter has lit a cigarette, and grandma has a headscarf.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: Women close to each other.

Continuation: Visual elements in the caricature provide a horizontal flow from left to right.

Image 59

Bayan Yanı Issue No: 8

3. Common fate: Dialogue

Headline: Testosterone-Free magazine

Dialogue:

Young girl: Let the guns be silent in 2012, peace will come to the world, journalists and students will be released, femicides and violence against women will end.

Issue No: 14

This frame (see Image 60) was drawn after our "Athletics 4 times 400 Women's Relay National Team qualified for the 2012 London Olympic Games"[10].

10 https://www.fanatik.com.tr/bir-ilk-daha-267896

Image 60

Bayan Yanı Issue No: 14

1. Composition: In this frame, there are women running with the athletes who qualified for the 2012 London Olympic Games.

2. Gestalt laws

Similarity: Women athletes

Proximity: Women run together

Continuation: Circular continuation ensured by composition of women and yhe dialogue.

3. Common fate: Women athletes

Headline:

There is no headline in the frame.

Dialogue: Run girls! No one can hold us now!

In this frame, the success of women athletes who qualified to compete in the London Olympic Games is celebrated. Women celebrate women's success by running together. While the success of strong women is emphasized, the stereotypical gender

roles attributed to women by the patriarchal system are also underlined. The caricature frame provides a limited space for the caricaturist to express her/himself. However, in this frame, the caricaturist has found space to reinforce the cult gender roles attributed to women, such as being a good wife and mother. From a Butlerian perspective, the woman is imprisoned in the heterosexual matrix with the wedding dress and the pregnant woman figure used in the visual text in this frame.

In addition to reinforcing stereotypical gender roles, this frame also the characteristic of anamorphic representation of women, since there is no representation of religious and headscarved women.

The idea that a cartoonist who tries to bring a critical discourse has an understanding far from the geography she lives in is formed. There is an impression that millions of women living in Turkey who define themselves as Muslims and cover their heads by fulfilling the requirements of being a Muslim do not need to celebrate women who have been successful in the field of sports. While ignoring religious women is an elitist approach, it shows that women are polarized within themselves.

Finally, the fact that the success of women in sports is celebrated with great enthusiasm by women underlines the fact that women are actually inadequate and this success is surprising. It can be concluded that women who are devalued and subordinate within the patriarchal system by men internalize this devaluation.

Issue No: 36

This frame (see Image 61) was drawn as a result of the chicken doner discussion on Twitter. The tweet of @cerentheirish on Twitter is as follows: "If your income level is not suitable for a relationship, do not try those jobs at all. Let it be missing. Nobody has to eat chicken doner with you"[11].

Image 61

Bayan Yanı Issue No: 36

1. Composition: In this frame, two women, one young and one old, are sitting in the park, chatting under the tree that represents the arrival of autumn.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: women are close to each other

Continuation: Provided bu speech bubbles.

3. Common fate: Women.

11 https://t24.com.tr/haber/sosyal-medyada-tavuk-doner-tartismasi,274814

Headline: #fetiyenene

Dialogue:

Young woman: Do I have to eat chicken doner?

Elder lady: Someone goes, worse comes.. They make them eat a quarter of a loaf of bread and halva.

In the tweet of chicken doner, which suddenly became a trend topic on Twitter, it was briefly said that if a man does not have enough money, he should not enter into a romantic relationship. It is obvious that the person who tweeted this tweet did not understand the concept of equality. According to the person who wrote the tweet, the man works and earns money, and this man should offer a good life to the woman with the money he earns. Cheap food like chicken doner is never acceptable. Because all women are the queen or at least princesses.

This frame, drawn to criticize this understanding, reinforces this view, contrary to what was intended. As can be understood from the drawing in the caricature, it is thought that the young woman has a contemporary and postmodern understanding with her sitting, hair style and dress. However, “Do I have to eat chicken doner kebab?” With her statement, it is understood that this woman does not believe in gender equality, contrary to her appearance. According to the meaning derived from the elderly woman's discourse, a woman should be content with the man

she finds. If she doesn't consent, there's a chance she'll run into someone worse than her current relationship. The elderly woman advises the young woman to be greedy. What is understood from this frame is that the man is obliged to work and earn money and take care of his woman. You should not lose the man you are in a romantic relationship with, otherwise you may not even be able to eat chicken doner.

Issue No: 61

This frame (see Image 62) was drawn to celebrate the New Year.

Image 62 *Bayan Yanı Issue No: 61*

Bayan Yanı Issue No: 61

1. Composition: Two women were sitting in a cafe drinking coffee. One of the women is reading a coffee fortune and holding a cigarette. A cat is sleeping on the floor.

2. Gestalt laws

Similarity: There is no similar item.

Proximity: Women are sitting close to each other.

Continuation: Ensured by speech bubbles.

3. Common fate:

Headline: New Year!

Dialogue: Woman 1: We will not be missing one more person in 2017

Woman 2: Hopefully

In this frame, as in Issue No: 87 (see Image 30), wishes and prayers are required for women not to die and for the murders of women to stop.

Issue No: 85

This frame (see Image 63) was drawn to celebrate the 8th anniversary of Bayan Yanı magazine.

1. Composition: A woman with her back to the reader writing on the wall with spray paint and a cat next to her. The woman writes in yellow on the red wall.

Image 63

Bayan Yanı Issue No: 85

2. Gestalt laws:

Similarity: No similarity is observed.

Proximity: The woman and the cat are standing side by side.

Continuation: The graffiti around the woman ensures continuity.

Common fate: The graffiti on the wall

Graffiti: Bayan Yanı is 8 years old.

In this frame, the same image as Issue No: 50 (see Image 26) is used. While in Issue No: 50 (see Image 26) the image of graffiti is used for resistance and rebellion, it is used as a celebration theme in this frame.

Issue No: 100

This frame (see Image 64) was drawn on the arrival of summer after a difficult year due to the Coronavirus Pandemic.

Image 64

Bayan Yanı Issue No: 100

1. Composition: A woman in a bikini is standing on a rock by the sea, the wind is blowing her hair and pareos, and the sun is overhead.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: All elements are drawn far from each other.

Continuation: Ensured by speech bubble.

3. Common fate: Woman in bikinis.

Headline: There is no headline in the frame.

Dialogue: Now that the surgical mask fell into the water, I can go swimming.

The phrase "watermelon shell fell into the sea" (karpuz kabuğu denize düştü) in Turkish means that the sea has warmed up enough and the summer season has

arrived. Here, the mask on the arm of the woman in a bikini on the rock and the mask in the sea explain that people who are closed at home due to the difficult Coronavirus Pandemic period can now leave the house and go on vacation. The woman's hair and pareos fluttering in the wind and the woman standing on the rock represent freedom.

As stated in the caricature reviews of Issue No: 71 (see Image 28) and Issue No: 72 (see Image 29), the image of bikini and underwear indicates that one lives in a phallocentric patriarchal society (Berger, 2010, p. 138). However, a woman figure in a bikini does not serve this emphasis on freedom.

5.4. Analysis of Caricatures Drawn by Ramize Erer

5.4.1. Violence against women.

Issue No: 18

This frame (see Image 65) was drawn after the “brutal murder of an American woman named Sarai Sierra”[12], after her body was found.

12 https://www.hurriyet.com.tr/gundem/ziya-t-neden-oldurdugunu-anlatti-22840568

Image 65

Bayan Yanı Issue No: 18

1. Composition: Photo from the wallet, which appears to belong to Sarai Sierra, held by bloody hands.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Horizontal flow. From bloody hand, to the photo, to the wallet and then speech bubble.

3. Common fate: Photo frame.

Headline: After the murder of Sarai Sierra, there was even a report in the pool media (mainstream mass media) such as "What is a woman with two children doing in Istanbul?"

Dialogue: If you had two children, what were you doing in Istanbul?

This frame has caused this discourse to be reproduced, as it directly carries the language of the mentality that questioned why she came to Istanbul alone even though she had two children, but did not question and legitimize the murder.

Issue No: 34

The frame (see Image 66) was drawn after the praise of violence against women on television.

Image 66

Bayan Yanı Issue No: 34

1. Composition: President Erdogan is watching a TV show and talking to phone.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: woman and man in TV close to each other.

Continuation: Circular flow

3. Common fate: Murderer

Headline: When he appeared on television, he received as much applause as Erdogan, who was elected President on the same day.

Yakup Kara, who injured his wife Hasret Kara, who wanted to divorce him, with a screwdriver in 43 places, appeared in the program "Once More with Songül Karlı" broadcast on Kanaltürk, right after he was released by the court. Yakup Kara, who was dressed in a "purple" shirt in the program, was applauded by the male guests and was "justified".

Issue No: 40

The frame (see Image 62) was drawn after 20-year-old Turkish woman brutally murdered, body burned[13].

1. Composition: There is a woman in the clouds above, there are 5 women below, some sitting and some lying down.

13 https://www.hurriyetdailynews.com/20-year-old-turkish-woman-brutally-murdered-body-burned-78354

Image 67

Bayan Yanı Issue No: 40

2. Gestalt laws

Similarity: Clouds

Proximity: women close to each other

Continuation:Ensured by speech bubbles

3. Common fate: Ozgecan Aslan

Headline: We are not in mourning, we are in revolt.

Özgecan became our psychologist.

Dialogue: Tell me please I'm listening to you!

I couldn't tell anyone what they did. I was so ashamed.

He said that if you leave, I will not keep you alive.

I told my mom she didn't believe me then...

I know I can't be silent anymore…

In this frame, Özgecan, who was brutally murdered, is portrayed among the clouds and the murder is romanticized. The representation of women as clients of

Özgecan, who would have been a psychologist had she lived, is also romanticizing. To say that Özgecan would have been a psychologist if she had lived means that her brutal murder was ignored.

Issue No: 70

In this frame (see Image 68) by Ramize Erer, two different subjects are given under the title of "mediation". According to the news of Sevda Karaca (Karaca, 2017) from Evrensel newspaper, after the muftis were authorized to marry, the government said that it would introduce the Family Mediation system in divorce processes and announced that preparations were made. As stated in Deutsche Welle Türkçe's report (Gökçek Dönemi Bitti, 2017), Melih Gökçek, who was the Mayor of Ankara Metropolitan Municipality for 23 years, announced that he left his job because President Erdoğan wanted him to resign.

Image 68

Bayan Yanı Issue No: 70

1. Composition: There are 4 people in this frame, three of whom are men. An imam, woman, her husband and former Mayor of Ankara Municipality İ. Melih Gökçek are drawn.

2. Gestalt laws:

Similarity: There are no similar items in this frame.

Proximity: Women, men and the imam form a group.

Continuation: Continuity is provided with gazes and speech bubble.

Common fate: Political figure (İ. Melih Gökçek)

Headline: The law that gave the mufti offices the authority to have a marriage ceremony and was passed by the parliament at midnight was not enough for the AKP... Minister of Justice Gül said that they are working to make divorces happen through "family mediation", not the court anymore.

Speech bubble:

İ. Melih Gökçek: Is it possible for me to find a way between me and Mr. Recep again, sir?

Two messages are tried to be conveyed at the same time in this frame, which criticizes the decision to cover the domestic violence against women with privacy. However, the fact that Melih Gökçek was forced to resign led to the legitimization of domestic violence against women and the legitimacy of muftis' mediation. There is no consistency between the headline and the visual text.

Issue No: 73

This frame (see Image 69) is drawn after a young woman, who also has children in Istanbul, had a romantic relationship with her sister-in-law and ran away from home.

Image 69

Bayan Yanı Issue No: 73

1. Composition: In this frame, there are 3 couples of women walking holding hands.

2. Gestalt laws

Similarity: Women holding hands.

Proximity: Women holding hands are extremely close to each other.

Continuation:

3. Common fate:

Headline: Young Woman Escaped with Her Sister-in-law in Istanbul. The news is saddening for those left behind, especially the babies of the two young women. We hope it doesn't turn out to be unpleasant, but when you look at Turkey's situation towards women, things can come to this. (!)

Heterosexual discourse produced by caricaturist in the headline.

Issue No: 107

With this frame (see Image 70) by Ramize Erer, the magazine celebrates both its 10th anniversary and "International Women's Day".

Image 70

Bayan Yanı Issue No: 107

1. Composition: Mother and daughter are preparing to go out to the street in front of the door, and the girl counts the slogans in substance, her mother reminds her of what she should say.

2. Gestalt laws

Similarity: Banners

Proximity: In this frame, mother and daughter are standing close to each other.

Continuation: Continuity is ensured with speech bubbles.

Common fate: Little girl.

The caricaturist Ramize Erer, who drew this frame, explains the message she wants to convey in the frame as follows:

I drew this frame inspired by the last scene of the movie "Danton" directed by Andrzej Wajda. The child learns to be an individual from his mother. In this frame, the mother gives an education to her child, as if making them memorize the “declaration of women's rights.” Communication between the child and the mother is very important in this frame. Therefore, if there is no mother or child, there is no meaning. In this frame, mother and daughter are looking at each other. The mother looks at her daughter with a tender and protective feeling.

In this frame, which is about the protest marches against femicide, which has increased over the years, and the slogans chanted there, the message that the mother gives education to her little daughter is conveyed in harmony with both the written and visual text.

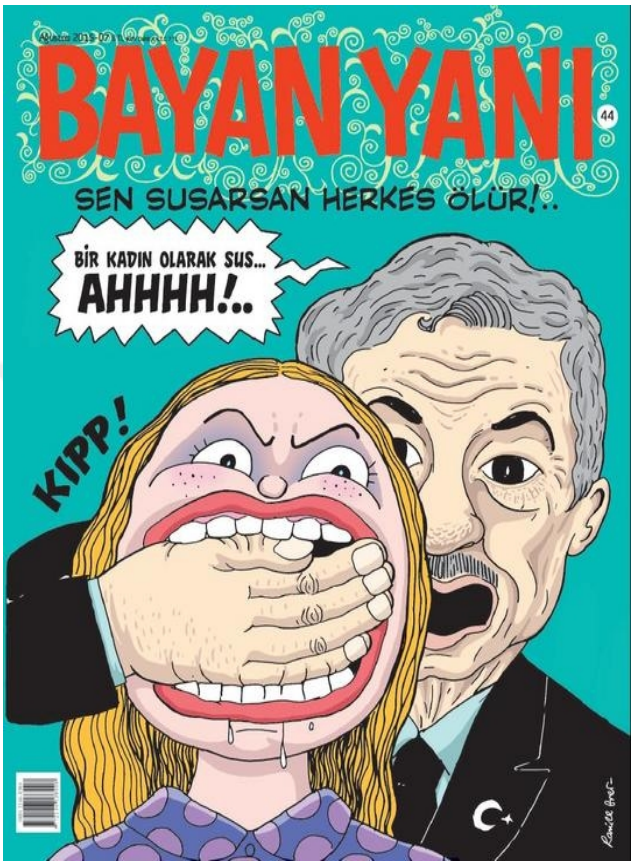
5.4.2. Women’s rights.

Issue No: 44

In this frame (see Image 71) by Ramize Erer, the words of a male member of the political power party to a female member of the opposition party that “she should be silent like a woman because she is a woman” are discussed. As to Bianet (Arınç: Bir Kadın Olarak Sus, 2015) news, at the parliamentary meeting, Arınç said to HDP deputy Nursel Aydoğan, "Madam, be quiet, be quiet as a woman."

Image 71

Bayan Yanı Issue No: 44



1. Composition: In this frame, a man is standing behind a woman, trying to cover her mouth with his hand. However, during this time, the woman bites the man's hand.

2. Gestalt laws:

Similarity: There are no similar items in this frame.

Proximity: A man is standing behind a woman

Continuation: Woman and man appear as a whole.

Common fate: Both men and women look at the reader.

Headline: If you keep silent, everyone dies!

Speech bubble: Shut up as a woman... Ahhh…

The caricaturist Ramize Erer, who drew this frame, explains the message she wants to convey in the frame as follows:

> There is violence and bullying in Bülent Arınç's discourse. This frame is a visualization of that bullying. I thought of it as a symbolic attitude against every action and discourse on women and their bodies. If we remove the hand from this square, all meaning is lost. Culturally, with the patriarchal mentality, we are taught to be the ideal woman, how to speak and even to be silent. But these are not taught to men. This understanding is very old. Unfortunately, this is the view of men and society in general towards women in the country.

In this frame, a critical discourse has been created against the violence applied to Nursel Aydoğan, who is a Member of Parliament in the Grand National Assembly of Turkey, just because she is a woman. The use of visual and written text in harmony with each other strengthens the discourse.

Issue No: 47

After the general elections held on June 7, 2015, President Erdoğan decided to hold early elections, as a government that could receive a vote of confidence could not be formed, and therefore, an early general election was held. As the atmosphere of trust in the country was shaken by the terrorist acts that took place, President Erdoğan held talks with the Peoples' Democratic Party to reach an agreement and establish an environment of trust. As a result of these meetings, the Peoples' Democratic Party

(HDP) announced its election manifesto[14]. This frame (see Image 72) was drawn as a result of these developments.

Image 72

Bayan Yanı Issue No: 47

1. Composition: In this frame, in which the HDP slogan is used, the main female characters in the magazine are used.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: All women stand close to each other.

Continuation: Ensured by speech bubbles.

3. Common fate: Women

Headline: Don't sink your boobs into despair

Dialogue: Joy out of spite / Freedom out of spite / Sex out of spite / To wander around / Divorce out of spite, ex… / Life out of spite

14 https://www.bbc.com/turkce/haberler/2015/10/151001_hdp_secim_bildirge

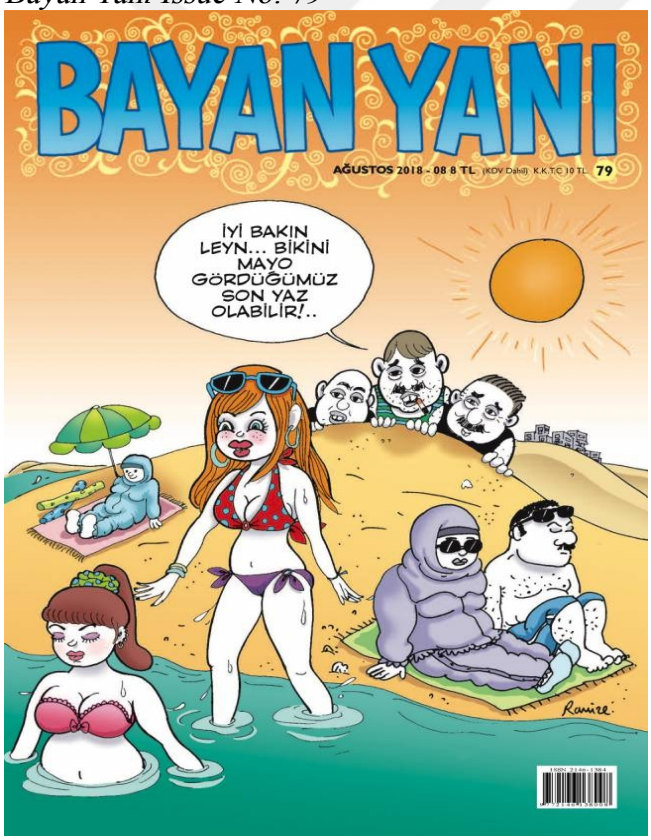
In this frame, in which the Peoples' Democratic Party (HDP) slogan is used, the main female characters in the magazine are used and it is understood that the magazine adopts and spreads the views of the Peoples' Democratic Party (HDP).

Issue No: 79

This frame (see Image 73) was drawn as a result of the decisions taken overnight by President Erdoğan, who won the elections held in June 2018.

Image 73

Bayan Yanı Issue No: 79



1. Composition: There are two women in bikinis swimming in the sea on the beach and 3 men looking at those women after the sandy hills. There are also two women and another man in hijab swimsuits on the beach. There's a big sun overhead in the sky

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: Three men are close to each other and there is a couple sit close to each other.

Continuation: Ensured with a circular composition.

3. Common fate: Woman in bikinis

Headline: There is no headline in the frame.

Dialogue: Take a good look. It may be the last summer we see bikini and swimwear!..

This frame is drawn as reaction to President Recep Tayyip Erdogan's attempt to establish a conservative country, who made arbitrary decisions with the Decree-Laws. As stated in the caricature reviews of Issue No: 71 (see Image 28), Issue No: 72 (see Image 29), and Issue No: 100 (see Image 64) the image of bikini and underwear indicates that one lives in a phallocentric patriarchal society (Berger, 2010, p. 138).

Besides, the “male gaze” (Mulvay, p. 41) watching the women in bikinis from behind the sand dune was reproduced by the female cartoonist. In other words, male gaze is produced two times in a row.

Issue No: 94

This frame (see Image 74) was drawn to celebrate the new year 2020.

Image 74

Bayan Yanı Issue No: 94

1. Composition: In this frame, two children, a boy and a girl, look at the woman dressed as Santa Claus in amazement. On the back there are images typical of the Christmas setting (fireplace, Christmas tree, gift wrapping).

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: Children stand close to each other.

Continuation: Ensured from speech bubbles

3. Common fate: Mrs. Santa Claus

Headline: There is no headline in the frame.

Dialogue:

Children: Oh, Mrs. Santa Claus!

Mother Christmas: Ho hooo hooo!.. what did you see from Santa Claus?..

Mrs. Santa Claus's saying what did you see from male Santa Claus means that women can be in any position and position they want. Here, the woman performing herself as Santa Claus can be seen in the context of performative gender.

5.4.3. Body politics on women.

Issue No: 4

In this frame (see Image 75) by Ramize Erer, the subject of a woman judging another woman for the beauty or ugliness of her body is discussed.

Image 75 "Bayan Yanı Issue No: 4

Bayan Yanı Issue No: 4

1. Composition: A woman in a hijab is sitting on a sun lounger on the beach and looking at a woman in a bikini. While looking at the woman in the bikini, she talks about the cellulite of that woman. The back of the woman in the bikini is turned, but she listens to the woman in hijab from the corner of her eye. At the knee of the woman in hijab, a little boy

plays in the sand. There is a parasol behind the sun lounger. In the distance, someone is swimming in the sea and there is a big sun overhead.

2. Gestalt laws:

Similarity: No similar items found

Proximity: Woman who wears hijab swimsuit and child make a meaningful group as mother and child.

Continuation: The gaze between the two women provides continuity.

Common fate: Both women are looking at bikinis.

Dialogue:

Woman in hijab swimsuit: Oh look at that cellulite

As stated in the review of Issue 71 (see Image 28) women's display of their own bodies and nudity are the signs of patriarchy in the phallocentric culture. Besides veil, hijab and head scarf are a sign of the piety of Muslim women (A. A. Berger, 2010, p. 145). The reflection of the conservative and secular polarization of the society in the caricature. In addition, in this frame, a discourse that the woman has built with a male gaze, judgmental and over the female body is used. The woman wearing the hijab swimsuit not only has a male gaze, but also has the look produced by the current political power. Also, stated in the caricature reviews of Issue No: 71 (see Image 28), Issue No: 72 (see Image 29), Issue No: 100 (see Image 64), and Issue

No: 79 (see Image 73) the image of bikini and underwear indicates that one lives in a phallocentric patriarchal society.

According to Frutiger (1989, p. 282), although the sun represents woman in nordic countries, it represents man in eastern and southern countries and also means the center of life. In this context, the positioning of the sun is perceived as a symbolic reflection of a male-dominated society, although it can be clearly understood from the clothes that it is a hot season to swim on the beach. The similarity of the sun in this frame with the symbol of the current political power party reinforces this perception.

Issue No: 32

This frame (see Image 76) was drawn on the public beach in “Sakarya's Karasu district last weekend, when people in robes and turbans instructed the sunbathing women to "Shut up" and handed out brochures titled "The lady God and His Messenger desires"”[15].

15 https://t24.com.tr/haber/plajda-kadinlara-kapanin-brosuru,262313

Image 76

Bayan Yanı Issue No: 32

1. Composition: the extremist-religious people on the subject are depicted as President Recep Tayyip Erdoğan and his son Bilal Erdoğan.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: All people are close each other.

Continuation: Ensured from speech bubble.

3. Common fate: President Recep Tayyip Erdoğan and his son Bilal Erdoğan.

Headline: I don't go into the sea before the informers come to the beach.

Dialogue: It's like I know them from somewhere but..

As stated in the previous frame (see Image 75), the sun symbol represents the existence of the political party that currently governs Turkey. However, the representation of the politician in another identity means that the politician adopts and

reinforces the political views of the people he represents. In this context, when we look at the caricature, it is understood that the principle of secularism, which already exists in Turkey, has been trampled on and violated. It is understood from the use of both the image of the sun and the figure of the politician in the caricature that the current political ruling party puts a great deal of pressure on the society. In addition, the use of the son of the politician shows that the current government is not based on merit but on nepotism.

As stated in the caricature reviews of Issue No: 71 (see Image 28), Issue No: 72 (see Image 29), Issue No: 100 (see Image 64), Issue No: 79 (see Image 73), and Issue No: 4 (see Image 74) the image of bikini and underwear indicates that one lives in a phallocentric patriarchal society.

As a result, it can be said that the phallocentric patriarchal administration in Turkey creates the impression that they are taking a step against the principle of secularism.

Issue No: 90

In this frame (see Image 77) by Ramize Erer, the beauty patterns imposed by the society on women and the desire and needs of women to conform to these patterns are discussed.

Image 77

Bayan Yanı Issue No: 90

1. Composition: In this frame, there are 7-8 women wearing bikinis and swimsuits on the beach on a summer day. In the middle of the frame there are two women, one is thin and the other is fat. The fat woman raised her hand as if saying goodbye to the other woman. On the right side of the square is a private beach separated by a fence.

2. Gestalt laws:

Similarity: There are no similar items in this frame.

Proximity: The two main characters in the front are one group, the women inside the private beach another group.

Continuation: Speech bubbles and motion lines provide continuity

Common fate: The common fate in this frame is the plate that bears the name of the beach, although no one is looking there.

3. Relation to real event: This frame has no connection with real events.

Ramize Erer explains the message she wants to convey with this frame as follows:

> With this frame, I wanted to convey the message that women's weight loss efforts are very funny. The forced perception of beauty is funny to me. The meaning may be lost if the plate bearing the name of the beach is removed from this square. The woman who bids farewell to her friend has a sense of oppression in her gaze.

In this frame, while trying to convey in a humorous language that women's efforts to keep up with the beauty norms imposed on them are meaningless, the expression of inferiority and self-humiliation in the eyes of the woman who is ashamed of her own body is visualized. It is observed that the policies carried out on the female body and the norms of beauty imposed by force are reproduced in written and visual texts.

As stated in the caricature reviews of Issue No: 71 (see Image 28), Issue No: 72 (see Image 29), Issue No: 100 (see Image 64), Issue No: 79 (see Image 73), Issue No: 4 (see Image 74), and Issue No: 32 (see Image 76) the image of bikini and underwear indicates that one lives in a phallocentric patriarchal society.

Thus, it is seen that there is both patriarchal pressure and body politics pressure on women in a country that lives within the framework of a phallocentric

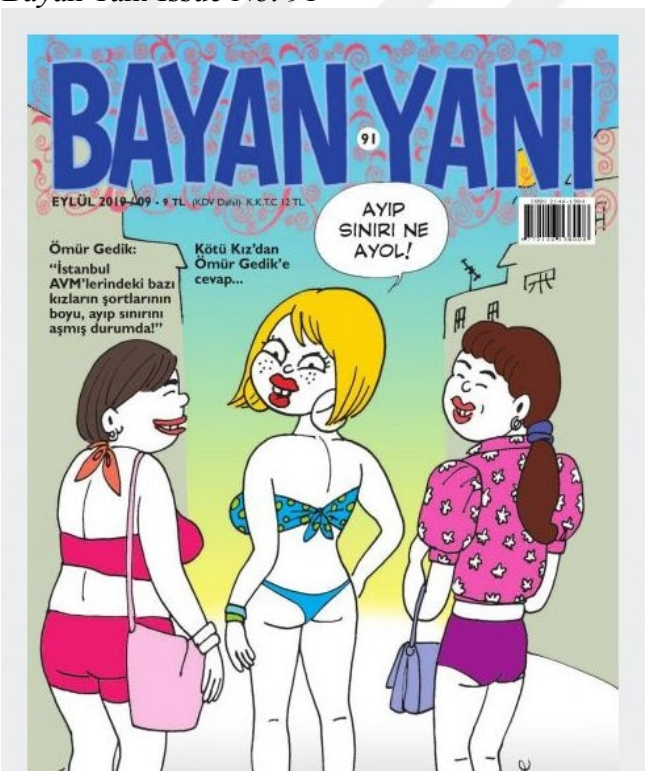
patriarchal hetero-sexist understanding. This pressure is not applied directly to women by men, but women apply pressure to their fellow women. As emphasized on the subject of learning patriarchy, this pressure is a learned and internalized phenomenon.

Issue No: 91

This frame was drawn on the statement of Ömür Gedik, who was a writer for Hürriyet newspaper at that time, "The shorts of some girls in Istanbul shopping malls are really beyond the limit of shame... I will say you are not at the beach, but I think they are doing it on purpose..."[16].

Image 78

Bayan Yanı Issue No: 91



1. Composition: The woman in a bikini is standing with her back to the reader, talking to each other.

2. Gestalt laws

Similarity: Bikinis

Proximity: 3 women standing close to each other.

16 https://t24.com.tr/haber/omur-gedik-istanbul-avm-lerindeki-bazi-kizlarin-sortlarinin-boyu-ayip-sinirini-asmis-durumda,836755

Continuation: Visual elements in the caricature provide a horizontal flow from left to right.

3. Common fate: Blonde woman in bikinis.

Headline: Ömür Gedik: "The shorts of the girls in Istanbul shopping malls are beyond the limits of shame!"

Reply to Ömir Gedik from Bad Girl...

Dialogue: What is the limit of shame?

As stated in the caricature reviews of Issue No: 71 (see Image 28), Issue No: 72 (see Image 29), Issue No: 100 (see Image 64), Issue No: 79 (see Image 73), Issue No: 4 (see Image 74), Issue No: 32 (see Image 76), and Issue No: 60 (see Image 77) the image of bikini and underwear indicates that one lives in a phallocentric patriarchal society

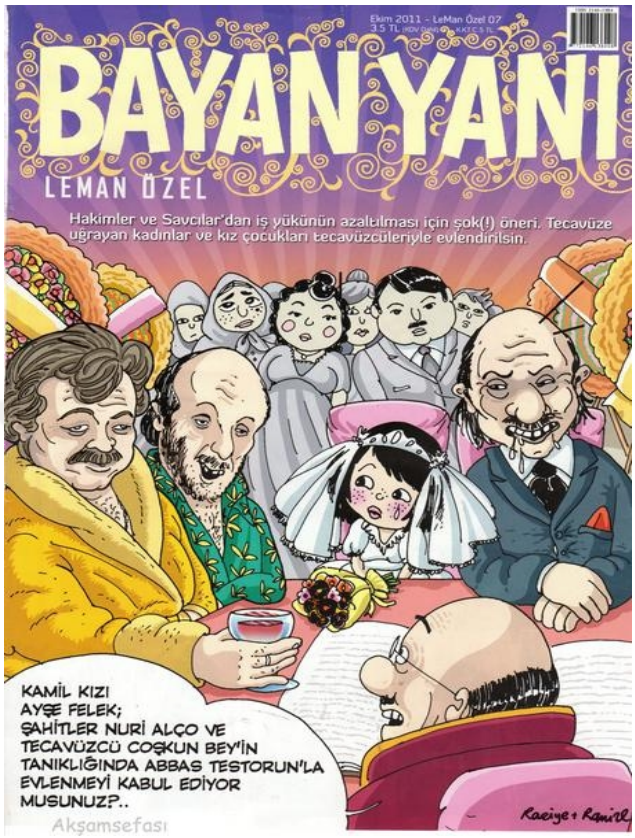
5.4.4. Child abuse.

Issue No: 6

In this frame(see Image 79) by Ramize Erer, the statement made by The High Council of Judges and Prosecutors (HSYK) is discussed. The High Council of Judges and Prosecutors (HSYK) said, "Let the raped woman marry the rapist, not let the judiciary bother." A cover caricature based on a statement.

Image 79

Bayan Yanı Issue No: 6



1. Composition: In this frame, there are a child bride, an old groom, two witnesses and a wedding officer. In the background, we see the wedding guests in a blurry way. Two witnesses are on the left side of the table, the groom on the right and the child bride in the middle of the square. The wedding officer's back is turned to the reader, his head is turned towards the witnesses on the left.

2. Gestalt laws:

Similarity: Bald men

Proximity: Child bride and groom, guests and marriage witness close together.

Continuation: The main characters in the frame are positioned around the wedding table. After the speech bubble, there is a flow with the help of glances from left to right and then from the far right to the left.

Common fate: Wedding guests look towards the wedding table, the focus of the frame is the people at the wedding table.

Headline: Shock suggestion from Judges and Prosecutors to reduce the workload. The raped women and girls should be married to their rapists.

Speech bubble:

Register: Ayşe Felek, daughter of Kamil; in the testimony of witnesses Nuri Alço and rapist Coşkun Bey, do you agree to marry Abbas Testorun?

The fact that the girl's name is Ayşe Felek is an indication that the little girl has "passed through the circle of fate", and the fact that the old groom's name is Abbas Testorun emphasizes testosterone. That is to say that the groom's mouth is drawn while his water is flowing are visual indicators to describe him as "greedy" and "crazed". The visualization of "rapist Coşkun" and "Nuri Alço", iconic villains of Turkish films, as marriage witnesses, is a reaction against the legal system that legalizes the marriage of the raped woman to her rapist. In this context, this decision of the HSYK has been criticized as a result of the harmonious use of both visual and written text in this frame.

Issue No: 57

This frame (see Image 80) was drawn due to the social media reaction to the words of the Speaker of the Parliament Kahraman's Che Guevara.

Image 80

Bayan Yanı Issue No: 57

1. Composition: A woman wearing a Che Guevara t-shirt and wearing a headscarf is leaning against the wall, the young boy coming out of the door behind her, staring at her in amazement. There is a window in the background, a flower pot on the windowsill and a sofa in front of the window.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Ensured from speech bubbles.

3. Common fate: A woman wearing a Che Guevara t-shirt

Headline: Former MTTB new Speaker of the Grand National Assembly of Turkey

İsmail Kahraman: "The bandit called CHE cannot stay on my young man's chest…"

OK boomer..

Dialogue:

Woman: Don't touch my baby's Che, Mr. Ismail.

Son: Where's my favorite t-shirt mom? Yaa.. ah..

As the Speaker of the Parliament Kahraman said about Che Guevara, "Che Guevara is a murderer, a guerrilla who was killed at the age of 39 and executed himself. A bandit operating in Bolivia, Cuba, Argentina and South America cannot be on my high school boy's collar or chest"[17]. The fact that a woman stands up for the T-shirt her child wears on the words "it should not be" represents the power of women here.

However, the representation of women in the home and the role of mother cause reinforcement of the stereotypical gender role assigned to women.

Issue No: 96

This frame was drawn after Yıldız Technical University (YTU) Faculty of Arts and Sciences Department of Humanities and Social Sciences Faculty Member Prof. Fr. Bedri Gencer's statements about the Elazig earthquake, which created a public debate. He had to delete his tweet, which linked the Elazig earthquake to the prohibition of child marriage, after the reactions[18].

17 https://www.bbc.com/turkce/haberler-turkiye-37211358
18 https://www.aa.com.tr/tr/turkiye/prof-dr-bedri-gencer-genc-evlilerin-ahini-almayalim/1720424

Image 81

Bayan Yanı Issue No: 96

1. Composition: In this frame, there is an earthquake moment in a house. Everything in the house shakes. The little girl is frightened trying to run out, the older woman is standing behind. There is a bearded man at the door outside the house.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Ensured from speech bubbles.

3. Common fate: Man standing at the door.

Headline: The monstrous reaction that resurfaces in every earthquake, this time, came out of a university, from a faculty member.

Dialogue:

Man: Do not consider the marriage that Allah has made lawful at this age as rape.

Child: Ayyy!

Woman: Don't go out girl, it's safe here! There are earthquake freaks out there!

In an in-depth interview with the illustrator of the square, Ramize Erer stated that she drew this square to "denote that perverts are everywhere".

5.4.5. Politics in general.

Issue No: 12

Recep Tayyip Erdoğan, when he was Prime Minister in 2012, likened abortion to 'murder' and called on women to 'give birth to at least 3 children'. Erdogan said the following at the International Conference on Population and Development held in Istanbul on May 25, 2012: "I am a prime minister who is against cesarean section births. I see abortion as murder. No one should have the right to allow it. Either you kill a child in the womb or you kill it after birth. There is no difference. We must cooperate against this. As Turkey, we are also very sensitive about children. I love children very much. I want at least 3 children in my country. Because I know that we need a young dynamic population and we are carrying out this work.[19]"

Against these words of Erdoğan, women's rights defenders launched the 'My Body is My Decision' campaign, and the women who supported the campaign helped the campaign reach more women by writing this slogan on their bodies and on paper and sharing the photos they took on the internet.

19 https://www.bbc.com/turkce/haberler-turkiye-44026368

This frame (see Image 82) was drawn as a result of the words of the Prime Minister.

Image 82

Bayan Yanı Issue No: 12

1. Composition: Two people, a woman and a man, half-naked, are sitting on the bed. The man is on his teeth and drooling from his mouth.

2. Gestalt laws

Similarity: Patterns on bedding sheet.

Proximity: Woman and man are close to each other.

Continuation: Ensured from speech bubbles.

3. Common fate: Couple.

Headline: There is no headline in the frame.

Dialogue:

Man: What if we don't put that rubber between us?

Woman: Put it on. Are you going to make me a murderer?

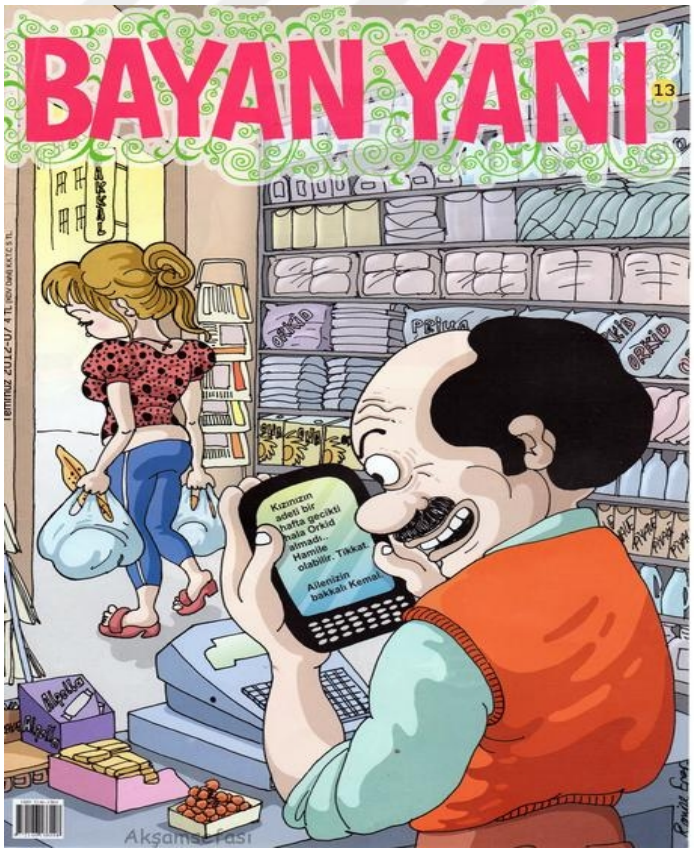
Since Recep Tayyip Erdoğan likened abortion to murder, the woman in this picture asks the man to wear a condom. He says if the man doesn't wear a condom, he could become a murderer in the future. In order not to be a murderer, birth control is provided by using condoms.

Issue No: 13

This frame (see Image 83) was drawn upon the news that the Ministry of Health notified the father and spouse that the woman was pregnant via SMS.

Image 83

Bayan Yanı Issue No: 13



1. Composition: As can be seen from the packages and the cash register, in the frame drawn inside a shop, a woman comes out of the shop after shopping. Meanwhile, a bald man with a mustache is texting on his cell phone.

2. Gestalt laws

Similarity: Packages on the shelves.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: There is no continuity in this frame.

3. Common fate: Text message on the mobile phone screen.

Dialogue: Your daughter's period is a week late, she still hasn't received sanitary pads. She may be pregnant. Attention. your family's grocery store Kemal.

Issue No: 19

This frame (see Image 84) was drawn as a result of the wise people committee formed to contribute to the solution process.

Image 84

Bayan Yanı Issue No: 19

1. Composition: A woman is sitting on the sofa. The woman is sitting very comfortably on the sofa, with pillows behind her, coffee beside her, mobile phone and cigarette in hand. There is also a small coffee table in front of the sofa and a newspaper on the coffee table.

2. Gestalt laws

Similarity: Patterns on pillows.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: There is only one person in the image.

3. Common fate: Woman sitting on the sofa.

Headline: Wise Berna

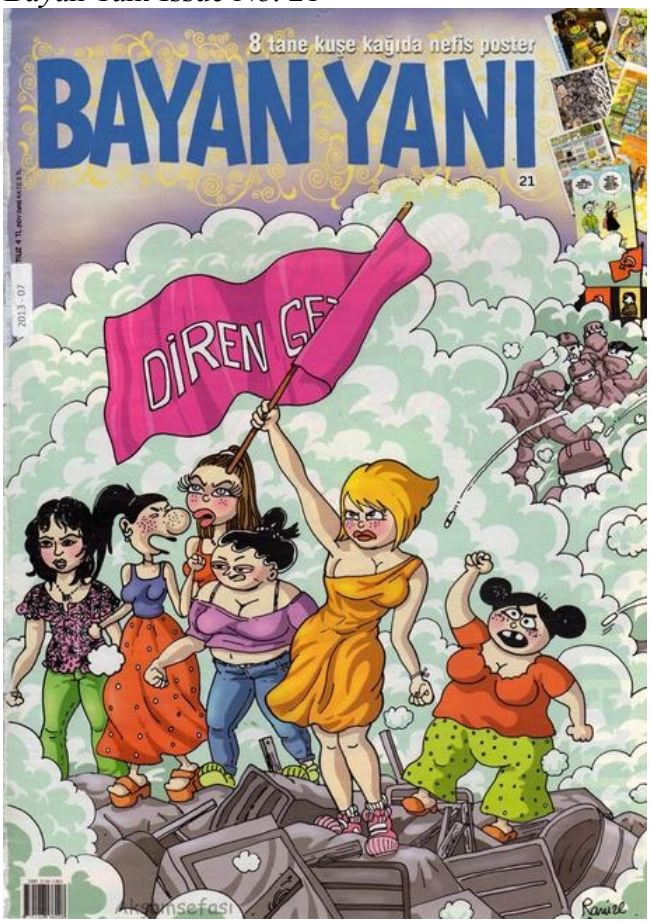
Dialogue: I didn't distinguish between Turkish and Kurdish until now, I would expect wisdom.

Issue No: 21

In this frame (see Image 85), there is a caricature of one of the photographs taken during the Gezi Park protest.

Image 85

Bayan Yanı Issue No: 21



1. Composition: A remake of one of the photographs, which is the symbol of Gezi Park resistance.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: All women standing close to each other.

Continuation: Visual elements in the caricature provide a horizontal flow from left to right.

3. Common fate: Flag

This frame, which is a reenactment of an iconic photograph in the Gezi Park protests, contains an element of resistance in terms of visually reproducing the discourse of action.

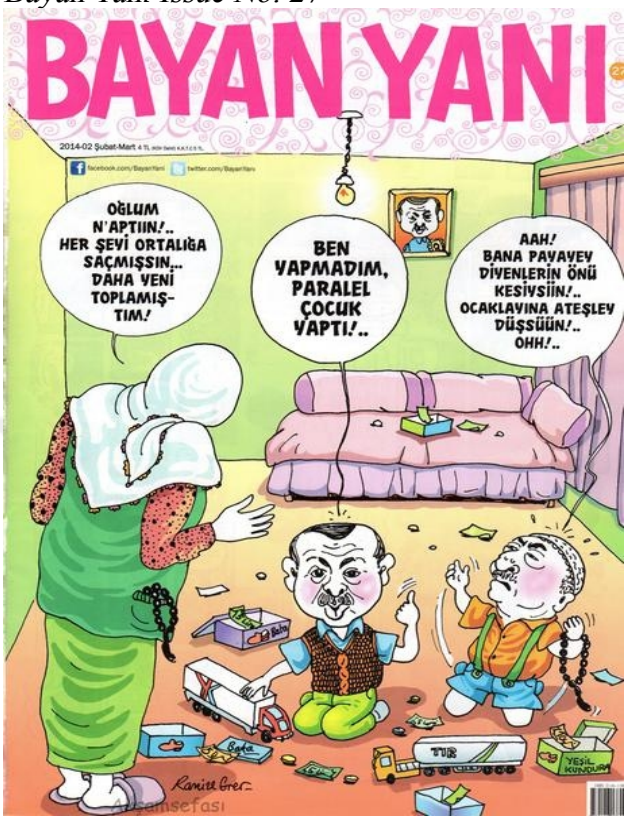
Issue No: 27

This frame (see Image 86) was drawn on the events of 17-25 December, which "was seen as the largest and largest corruption operation in the history of the republic by a significant group in Turkey, and was defined as an attempt to overthrow the government by others"[20]. Prime Minister of the time, Recep Tayyip Erdogan, interpreted the investigation launched on 17 December as a political operation targeting the government and the economy. In the statements made by both Erdoğan and prominent figures of the AKP government, it was stated that the operation was carried out by the Gülen Community[21].

20 https://tr.euronews.com/my-europe/2021/12/17/17-aralikin-17-aktoru-bugun-nerede
21 https://www.bbc.com/turkce/haberler/2014/12/141212_17_25_aralik_operasyonu_neler_oldu_10_soruda

Image 86

Bayan Yanı Issue No: 27



1. Composition: The prime ministers of the time, Recep Tayyip Erdoğan and Fettullah Gülen were caricatured as children. Reference is made to the political agenda of the day. There is a portrait photo of RTE on the wall, and there are toy trucks, shoe boxes, and banknotes on the floor. One of the children depicted as Fettullah Gülen is carrying a rosary in his hand. In addition, a rosary hangs from the pocket of the woman with her head covered.

2. Gestalt laws

Similarity: Toys and shoe boxes.

Proximity: Children are sitting close each other.

Continuation: Ensured from speech bubbles.

3. Common fate: A child depicted as Recep Tayyip Erdoğan.

Headline: There is no headline in the frame.

Dialogue:

Woman: Son, what did you do, you threw everything around, I just tidied up!

Child 1: I didn't do it, parallel child did!

Child 2: Let those who say parallel to me be stopped, let fires fall on their hearths!

The explanations made about the representation of politicians in Issue No: 32 (see Image 76) are also valid for this frame.

Issue No: 42

This frame (see Image 87) was drawn upon the Constitutional Court's annulment of the provisions of the law, which stipulates that those who have a religious marriage without a civil marriage and the officials who do this marriage should be sentenced to imprisonment from 2 months to 6 months[22].

1. Composition: In this frame, the religious wedding ceremony is drawn. There are 9 women and two men in the square. One of the men is the imam and the other is the groom. Both the groom and the imam have beards. The heads of all women are covered.

22 https://www.cumhuriyet.com.tr/haber/aymden-imam-nikahi-karari-287407

Image 87

Bayan Yanı Issue No: 42

2. Gestalt laws

Similarity: Head scarves of women.

Proximity: All people sit together as a block.

Continuation: Ensured from speech bubbles

3. Common fate: Imam

Headline: Religious Marriage Ceremony Has Been Legalized! The Constitutional Court abolished the penalty given to couples who performed an imam marriage without a formal marriage.

Dialogue: Imam: Do you accept Embiye, Kübra, Nurperi, Rabia and Seher as wives?

Man: Yes, but not enough.

In this frame, which refers to the phrase "Not enough, but yes", which was used as a slogan in the 2010 Constitutional Amendment Referendum, the groom's saying “yes, but not enough”, means that perhaps the Constitutional Court's

annulment of some legal provisions is insufficient. People and groups with a general meaning of "liberal" or "liberal" describing themselves on the left wanted to create the illusion that they distanced themselves from the package, which is an instrument of AKP's political goals, by saying "Not Enough" for the package. They said "it's not enough", they pretended to say "yes with annotation" but they said "yes without annotation, unconditionally". In fact, to say not enough is to want more.

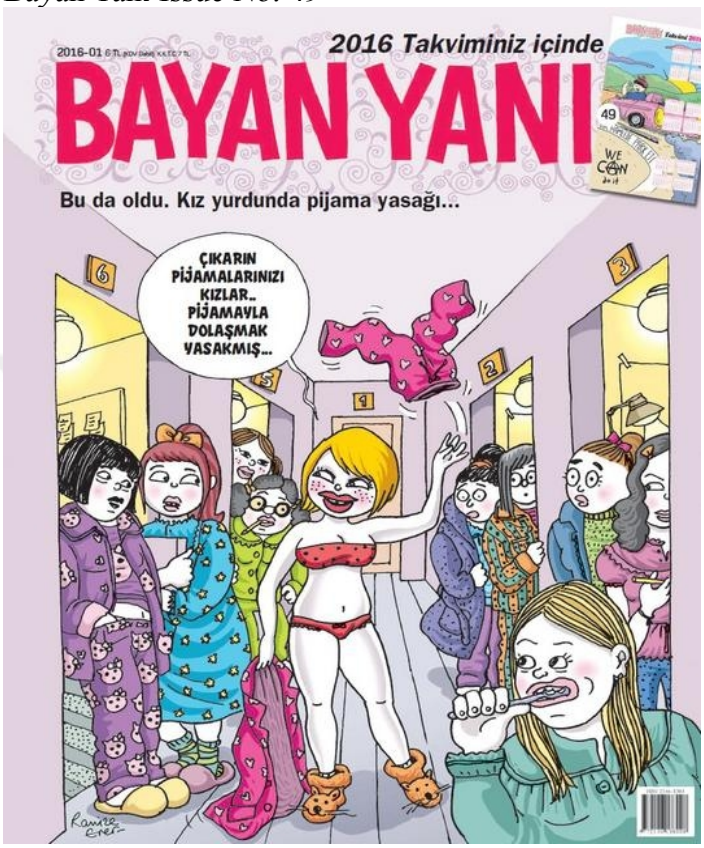
Issue No: 49

This frame (see Image 88) was drawn after walking around in pajamas in İzmir Buca Ahmet Yesevi Girls' Dormitory was considered immoral and prohibited. The article affixed to the windows of the İzmir Buca Ahmet Yesevi Girls' Dormitory, saying, "Our students are forbidden to walk around in common areas of the dormitory with clothes and pajamas contrary to general morality," garnered the reaction of the educators, especially the students living in the dormitory[23].

23 https://www.sozcu.com.tr/2016/egitim/kiz-yurdunda-pijama-yasagina-egitimcilerden-tepki-1027884/

Image 88

Bayan Yanı Issue No: 49



1. Composition: There are 9 women in this frame. The woman in the middle of the frame is pictured in her underwear.

2. Gestalt laws

Similarity: Patterns on pajamas

Proximity: All women stand close to each other.

Continuation: There is a horizontal flow in the frame.

3. Common fate:

Headline: This also happened. Pajama ban in girls' dormitory...

Dialogue: Girls, take off your pajamas, it's forbidden to walk around in pajamas.

As stated in the caricature reviews of Issue No: 71 (see Image 28), Issue No: 72 (see Image 29), Issue No: 100 (see Image 64), Issue No: 79 (see Image 73), Issue No: 4 (see Image 74), Issue No: 32 (see Image 76), Issue No: 60 (see Image 77), and

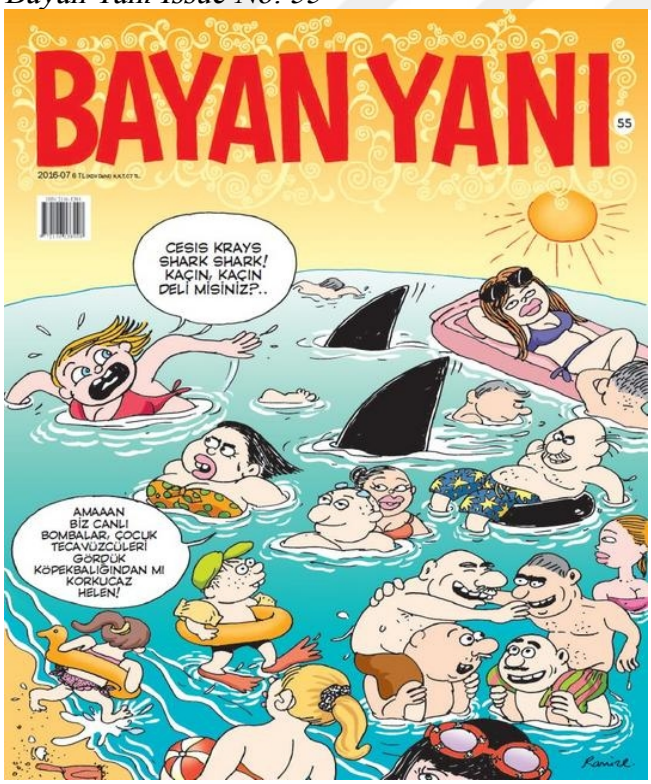
Issue No: 91 (see Image 78) the image of bikini and underwear indicates that one lives in a phallocentric patriarchal society. The ban on wearing pajamas in the dormitory is also the product of the idea produced by the patriarchal system.

Issue No: 55

This frame (see Image 89) was drawn after the terrorist attack on 28 June 2016 by three suicide bombers going to Atatürk Airport, in which 45 people, including foreign nationals, lost their lives.

Image 89 Bayan Yanı Issue No: 55

Bayan Yanı Issue No: 55



1. Composition: In the square, 17 people, including 2 children, 7 women, 8 men and 2 sharks are swimming or playing in the sea.

2. Gestalt laws

Similarity: Shark fin.

Proximity: All people close to each other.

Continuation: Ensured from speech bubbles.

3. Common fate:

Headline: There is no headline in the frame.

Dialogue:

Woman 1: Jesus Christ shark shark! Run away, are you crazy?

Woman 2: Oh, we saw suicide bombers, child molesters. Are we afraid of sharks, Helen?

Issue No: 62

This frame (see Image 90) was drawn to support the "No" campaign against the constitutional amendment in the referendum planned to be held in April 2017.

Image 90

Bayan Yanı Issue No: 62

1. Composition: A woman writes with lipstick on the mirror in the bathroom.

2. Gestalt laws

Similarity: Tiles

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Ensured from written elements.

3. Common fate:

Headline: Bad Girl also revealed which side she was on. She made a call to Afet Abla.

Dialogue: “No”

Issue No: 66

This frame (see Image 91) was drawn after the march began June 15, the day after the arrest of Enis Berberoglu, a CHP parliament member. He was sentenced to 25 years in prison for giving an opposition newspaper a video purportedly showing Turkish intelligence sending weapons to Syria[24].

Image 91

Bayan Yanı Issue No: 66

1. Composition: 5 women are sitting and watching the justice march of the President of the Republican People's Party, Kemal Kılıçdaroğlu.

2. Gestalt laws

Similarity: -

Proximity: Women sit close to each other.

-forjustice-by-erdogan-opponents-in-3/cb904bde-5c43-11e7-8e2f-

Continuation: Ensured by speech bubbles.

3. Common fate: Kemal Kılıçdaroğlu

Headline: There is no headline in the frame.

Dialogue:

Woman 1: But mom I want to watch Brad Pitt's movie

Woman 2: Who is Brad Pitt?! Kılıçdaroğlu appeared on the screen. How was it to walk, I swear he suddenly became 10 years younger. Look at that charisma, he put tens of thousands after him...

Woman 3: Our people were out of breath on the first day... What energy was there, it didn't show at all hihihi!

Woman 4: How tanned he got from walking under the sun!

Issue No: 89

In this frame (see Image 92) , the slogan “everything will be fine” used in the local elections repeated in April 2019 is reproduced and used.

1. Composition: A woman and a man are walking on the beach. There is a sun overhead and the man is sweating. There is one person swimming in the sea and another person sunbathing on the beach.

Image 92

Bayan Yanı Issue No: 89

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: Men and women are walking side by side.

Continuation: Ensured from speech bubbles.

3. Common fate: Walking couple

Headline: There is no headline in the frame.

Dialogue:

Man: Very hot Berna!.. Uff!..

Woman: Everything will be very cool, my love, hold on!..

We see that people filled with hope with the victory of the Republican People's Party candidate whose views were adopted in repeated local elections, still use the slogan used in the election campaign in their daily lives with the coming of summer. We can understand that the woman has power over the man from the woman's reaction to the man's being negatively affected by the heat. The fact that the man

behaves like a small child next to the woman can be thought of as a child who has not entered the mirror stage, with Lacanian understanding.

Issue No: 101

This frame (see Image 93) was drawn due to the campaign launched on social media due to rumors that the Istanbul Convention would be abolished[25].

Image 93

Bayan Yanı Issue No: 101

1. Composition: A group of women stand together making a victory sign. There is a circular frame around the women's group.

2. Gestalt laws

Similarity: There are no visual elements positioned close to each other in the frame.

Proximity: Women stand together.

25 With the Presidential decision published in the Official Gazette on March 20, 2021, Turkey withdrew from the Istanbul Convention. https://www.resmigazete.gov.tr/eskiler/2021/03/20210320-49.pdf

Continuation: There is a circular continuity in the image.

3. Common fate: A group of women in purple frame.

Headline: You will never walk alone.

Istanbul Convention Keeps Alive. Apply 6284!

Dialogue: There is no dialogue in the frame.

It is understood that all women showed resistance together due to the campaign launched on social media due to rumors that the Istanbul Convention would be abolished. It can be understood that there is resistance when women make victory signs. In addition, although images that exclude religious women have been used until this issue, there is also a woman with a head covering representing the religious woman in this frame. The magazine displayed an attitude outside of its elitist line with this image.

Issue No: 103

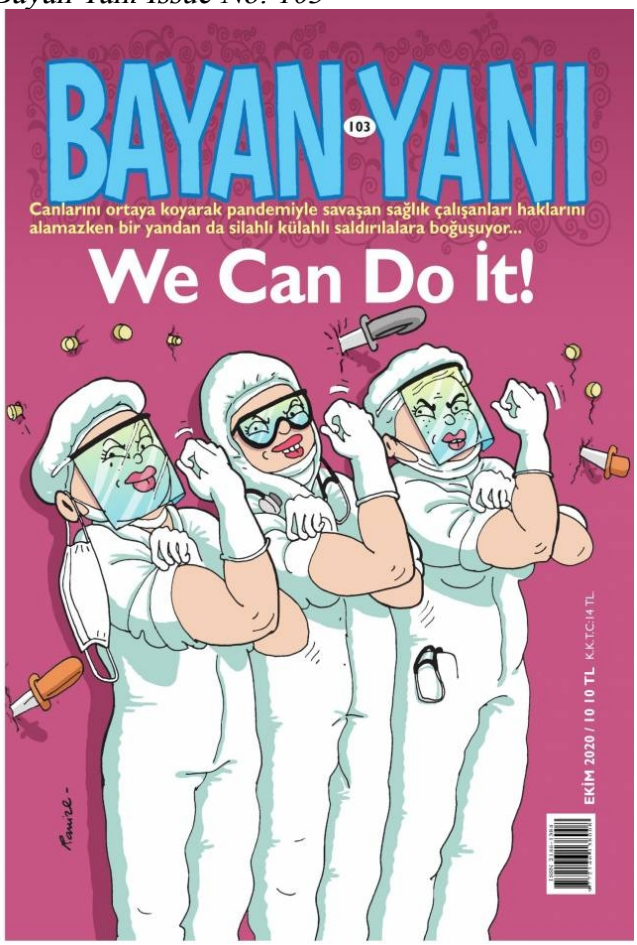
This frame (see Image 94) was drawn due to the loss of a total of 63 healthcare workers, 17 of whom were physicians, due to COVID-19 in November 2020. According to the Health Union's November Violence in Health Report[26], in November 2020, 16 cases of violence, 11 of them both verbal and physical, 4 of them verbal and 1 of them were harassment. Looking at the people who carried out the events; 6 of

26 http://van.sagliksen.org.tr/haber/9483/saglik-sen-kasim-ayi-saglikta-siddet-raporu

them are patients, 4 of them are relatives of patients, and 6 of them are people who do not know themselves.

Image 94

Bayan Yanı Issue No: 103



1. Composition: 3 female health workers dressed in accordance with the scope of COVID-19 Pandemic measures iconic "I can do it!" is making the move.

2. Gestalt laws

Similarity: Uniform of healthcare workers and I can do it move.

Proximity: 3 women stand together.

Continuation: Since the characters stand side by side and do the same movement, a horizontal flow is provided in the visual text.

3. Common fate: Healthcare workers.

Headline: While healthcare workers fighting the pandemic by putting their lives on the line cannot get their rights, they are also struggling with armed attacks...

We Can Do It!

Dialogue: There is no dialogue in the frame.

In this frame, 3 female health workers stand side by side with the iconic "I can do it!" movement creates a visual text that encourages women to be united.

Issue No: 110

This frame (see Image 95) was drawn due to the excessive mucilage[27] concentration in the Sea of Marmara.

Image 95 Bayan Yanı Issue No: 110

Bayan Yanı Issue No: 110

1. Composition: People are swimming in the sea and taking pictures. It is understood from the sun image on the top that the weather is very hot.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: All people close to each other.

[27] [an-bilim-kurulu-yarin-ilk-toplantisini-](#)

Continuation: Ensured from speech bubbles.

3. Common fate: People swimming in the sea

Headline: HEALING MUSILAGE

Dialogue: Woman 1: Apply it all over me!..

Woman 2: Did you captured it?

Although it is known that the density under the sea is increasing day by day and continues to threaten the ecosystem, it is underlined in this picture that people act unconsciously and insensitively about the environment. It is perceived that the only thought of people is to take a souvenir photo of mucilage. In this frame, the insensitivity of people is underlined.

5.4.6. Actual.

Issue No: 2

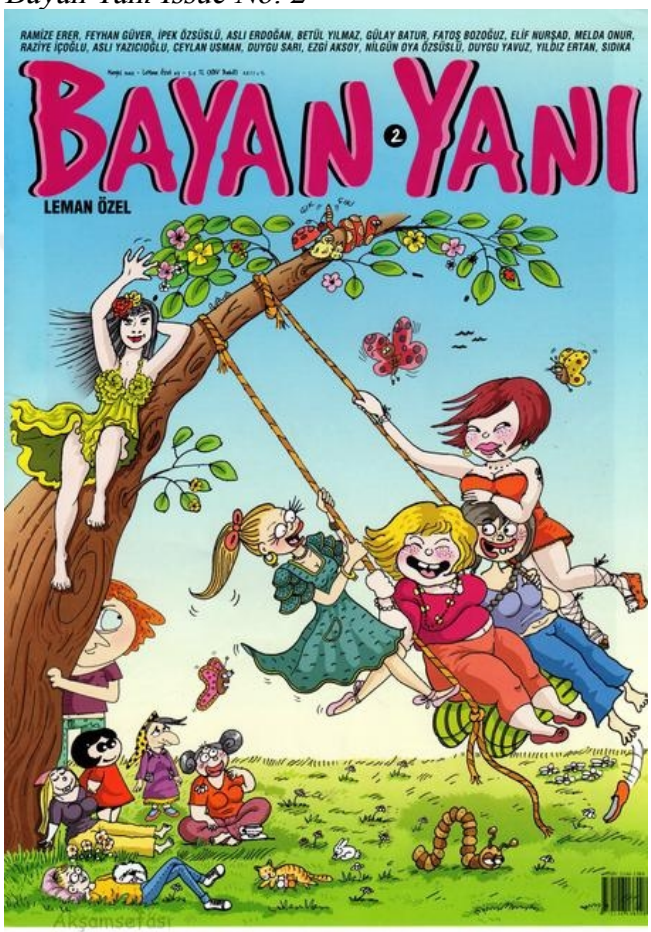
This frame (see Image 96) by Ramize Erer, which is the cover of the second issue of Bayan Yanı magazine, was prepared with the composition of almost all of the characters in the magazine, both to promote the magazine and to announce the arrival of spring.

1. Composition: In this frame about the arrival of spring, a swing is set up on the branch of the tree. Four women are swinging on a swing. A woman climbed a tree, reaching towards the branch of the tree. There are women and children under the tree.

The branches of the tree are in bloom and butterflies are flying in the air as if showing the revival of nature, there are caterpillar, rabbit, cat and dog on the grass.

Image 96

Bayan Yanı Issue No: 2



2. Gestalt laws:

Similarity: Butterflies and flowers

Proximity: The women on the swing make up one group, and the women and children in the tree and under the tree make up the other group. There are two groups of elements in this frame.

Continuation: The slope of the branch of the tree ensures the continuity of the composition.

Common fate: There are no items showing the same direction.

Issue No: 9

In this frame (see Image 97) by Ramize Erer, Nobel Prize-winning author Orhan Pamuk's opening a museum in 2012 after publishing his novel "The Museum

of Innocence" in 2008 was humorously criticized and characterized as a tradesman with his hands in his pockets.

Image 97

Bayan Yanı Issue No: 9

1. Composition: There are two men in the frame. One of the men is sitting and the man standing is Nobel Prize-winning author Orhan Pamuk. Orhan Pamuk is wearing a black coat and his hands are in his pockets.

2. Gestalt laws:

Similarity: There are no similar items in this frame.

Proximity: Two men stand close to each other and form a group

Continuation: Continuity is provided by speech bubbles.

3. Common fate: Orhan Pamuk

Headline: There is no headline in the frame.

Dialogue:

Orhan Pamuk: Hello Mr. Hayrullah, how many visitors do we have today?

Man: Well, there is no sign, Mr. Orhan.

Orhan Pamuk announced that he collected the objects and debris mentioned in the novel for the genuine Museum of Innocence, which was opened in an old Istanbul structure that was converted in 2012[28].

The Daily Beast[29] published a harsh review with the signature of Tom LeChair. In this critique, Tom LeChair stated that he visited the museum hoping that the novel would expand his narrow bourgeois experience, but that he found the museum even more claustrophobic and narcissistic than the book, stating that the museum was not an innocent project, and that the novel was too fastidious and lovingly curated to satirize the politically evasive attitudes it presents. Tom LeChair also stated that he sees the shop windows as cabinets of vulgarity, not curiosity, and that Pamuk is looking forward to returning to the streets of Istanbul, where he finds his own fetishistic objects.

Issue No: 33

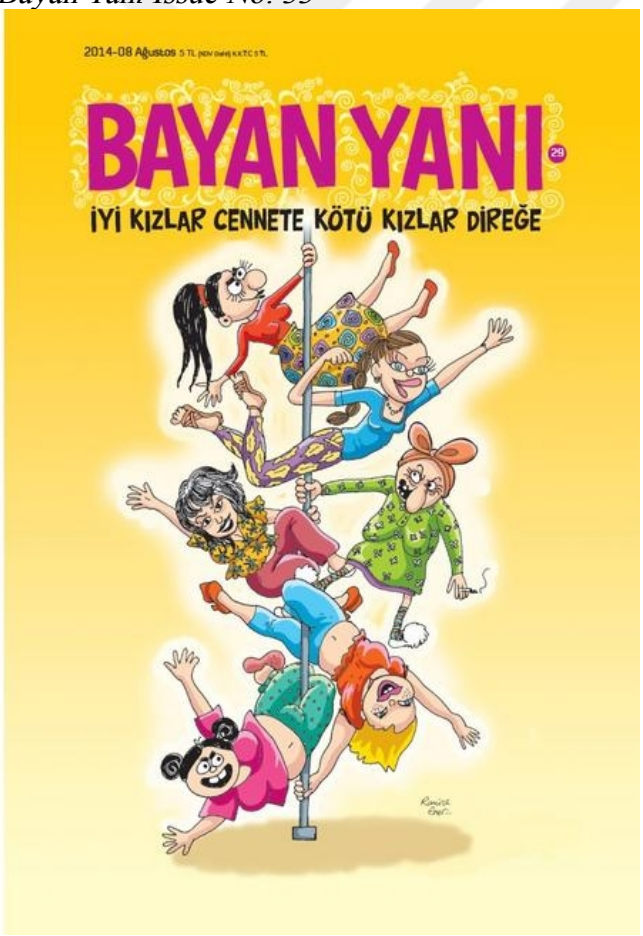
Bülent Arınç, who was Deputy Prime Minister and Government Spokesperson in 2014, said[30], "There are some artists. They're making fake laughs. They take a

28 https://www.kulturservisi.com/p/abdden-sert-elestiri-nobel-odulu-orhan-pamuku-lanetledi-mi/
29 https://www.thedailybeast.com/has-the-nobel-curse-killed-orhan-pamuk
30 https://www.sozcu.com.tr/2014/gundem/bulent-arinctan-bu-kez-de-direk-dansi-cikisi-567171/

picture of it and send it to me. There are real laughs and they are comforting. But these are artificial. Those who left their husbands and went on vacation with their lover, could not stand it when they saw the pole and climbed the pole… You can be in such a life. I can feel pity for you beyond being angry with you. I think it might have found its place in your life only if it could cry." This frame (see Image 98) was drawn after the statement.

Image 98

Bayan Yanı Issue No: 33



1. Composition: All the characters used in the caricatures in Bayan Yanı magazine were drawn as if they were doing pole dance

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: The women stand close.

Continuation: The flow in the visual text is arranged vertically.

3. Common fate: Pole dancing women

Headline: Good Girls Go To Heaven Bad Girls Pole

Dialogue: There is no dialogue in the frame.

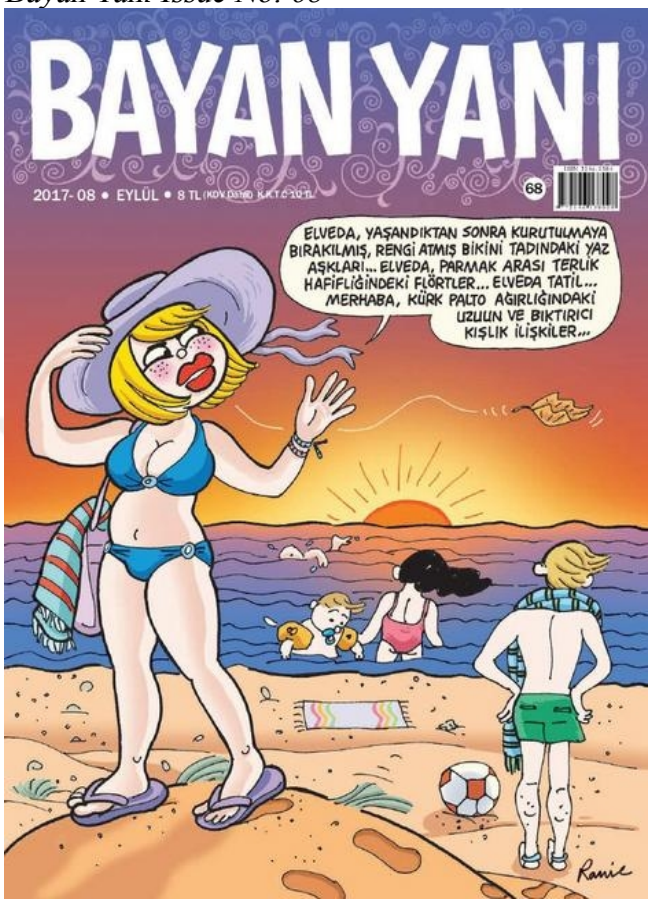
In this frame, which was drawn as a result of the statement made by Bülent Arınç, who was Deputy Prime Minister and Government Spokesman in 2014, about women artists, all the characters used in the caricatures in Bayan Yanı magazine were drawn as if they were doing pole dance. With this drawing, it is understood that women can also do pole dance if they wish. The fact that women act in unity and togetherness is given in the visual text.

Issue No: 68

This frame (see Image 99) was drawn to show that summer is over and autumn is coming.

Image 99

Bayan Yanı Issue No: 68



1. Composition: The end of summer and the arrival of autumn are pictured on the beach.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: All the characters stay away from each other.

Continuation: By drawing a dried leaf as if it were flying in the air, a horizontal flow was achieved in the visual text.

3. Common fate: Woman in bikinis.

Headline: There is no headline in the frame.

Dialogue: (Woman) Goodbye, summer loves with the taste of faded bikinis left to dry after they've been lived. Goodbye, flirting with the lightness of flip-flops.. Goodbye vacation... Hello, long and tiring winter relationships weighing in fur coats...

This frame was drawn to tell that summer is over and autumn is coming, but this message is tried to be given with female nudity. As stated in the caricature reviews of Issue No: 71 (see Image 28), Issue No: 72 (see Image 29), Issue No: 100 (see Image 64), Issue No: 79 (see Image 73), Issue No: 4 (see Image 74), Issue No: 32 (see Image 76), Issue No: 60 (see Image 77), Issue No: 91 (see Image 78), Issue No: 49 (see Image 89), and Issue No: 110 (see Image 96) the image of bikini and underwear indicates that one lives in a phallocentric patriarchal society.

Issue No: 92

On September 26, 2019, an earthquake with a magnitude of 5.8 occurred in Istanbul and 8 people were slightly injured[31]. This frame (see Image 100) was drawn as a result of this earthquake.

31 https://phys.org/news/2019-09-magnitude-earthquake-istanbul.html

Image 100

Bayan Yanı Issue No: 92

1. Composition: A woman with a suitcase is walking to the left. A man is sitting on the sofa behind the woman. There is a window in the square, a flower in front of the window.

2. Gestalt laws

Similarity: Patterns on pillow.

Proximity: The male and female characters are drawn far from each other.

Continuation: The flow in the visual text is provided by both speech bubbles and the movement of the female character to walk to the left.

3. Common fate: Walking woman with her suitcase.

Headline: There is no headline in the frame.

Dialogue:

Woman: You ran away from home without looking back in a 5.8 earthquake, who knows what you would do in a 7.8 earthquake? And now I'm running away honey, baay!

Man: I can explain!..

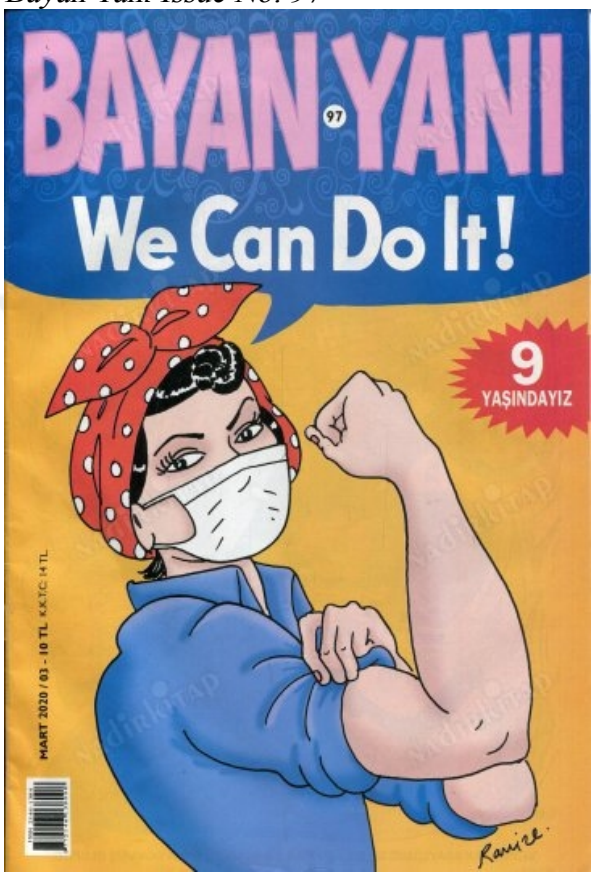
The subject of the earthquake was handled through the relationship between men and women. The woman leaves because she doesn't think her lover is brave enough. In this frame, the stereotypical gender role attributed to men is underlined. What society expects from men is that the man be brave, protective and watchful. It is treated as unacceptable that men are weaker than women.

Issue No: 97

Due to the onset of the Coronavirus Pandemic, Bayan Yani magazine celebrates its 9th anniversary with this frame (see Image 101).

Image 101

Bayan Yanı Issue No: 97



1. Composition: A remake of the iconic "I can do it". Woman wears face mask.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: Since a single element is used in the frame and there is a single focal point, it is not a fluid visual text.

3. Common fate: Woman wearing mask and doing I can do it gesture.

Headline: We can do it!

Dialogue: We can do it!

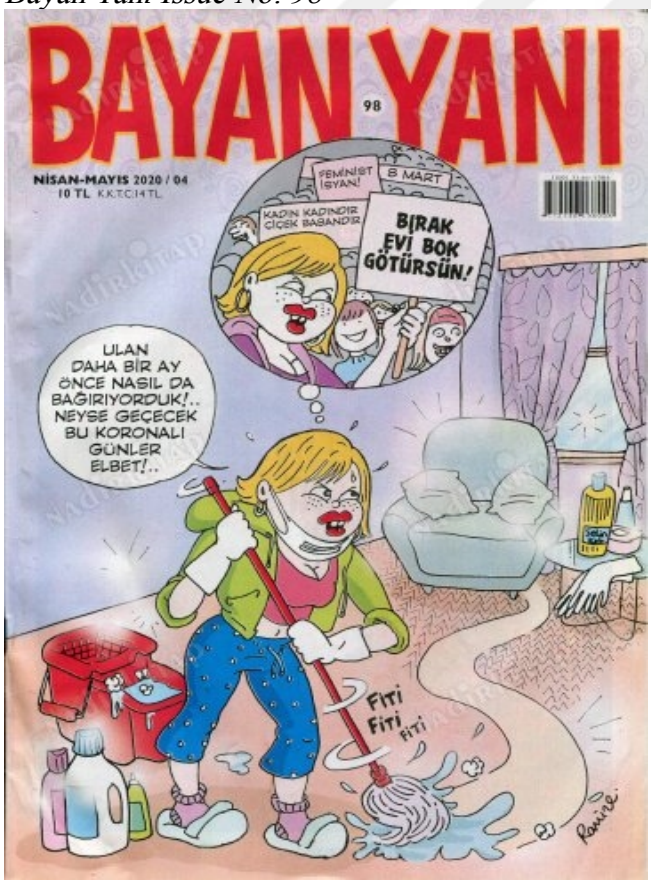
The same image is used on the covers of Issue No: 51 (see Image 23), Issue No: 67 (see Image 27), and Issue No: 103 (see Image 94). This image is both a celebration and a resistance image of Bayan Yanı magazine.

Issue No: 98

This frame (see Image 102) was drawn because people had to stay at home due to the Coronavirus Pandemic.

Image 102 Bay[illegible]ı Issue No: 98

Bayan Yanı Issue No: 98



1. Composition: A woman in deep thought is cleaning with resentment. The mask on the woman's chin shows that the days of the Coronavirus Pandemic are experienced heavily. There is cleaning equipment on the floor.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: There are no visual elements positioned close to each other in the frame.

Continuation: A vertical flow is provided in the visual text.

3. Common fate: Cleaning mop.

Headline: There is no headline in the frame.

Dialogue: How we were shouting just a month ago!.. Anyway, these corona days will pass, of course!..

Shortly before the pandemic, it was caricatured that women who protested on the street were forced to stay indoors and were engaged in household chores in an effort to make women's domestic labor visible. Jessica Stilwell, who lives in Canada, stopped doing housework on October 1, 2012! The Turkish press, on the other hand, gave this news with the headline "She stopped doing her housework, she became an internet phenomenon"[32].

5.5. Analysis of Caricatures Drawn by Tuncay Akgün

5.5.1. Violence against women.

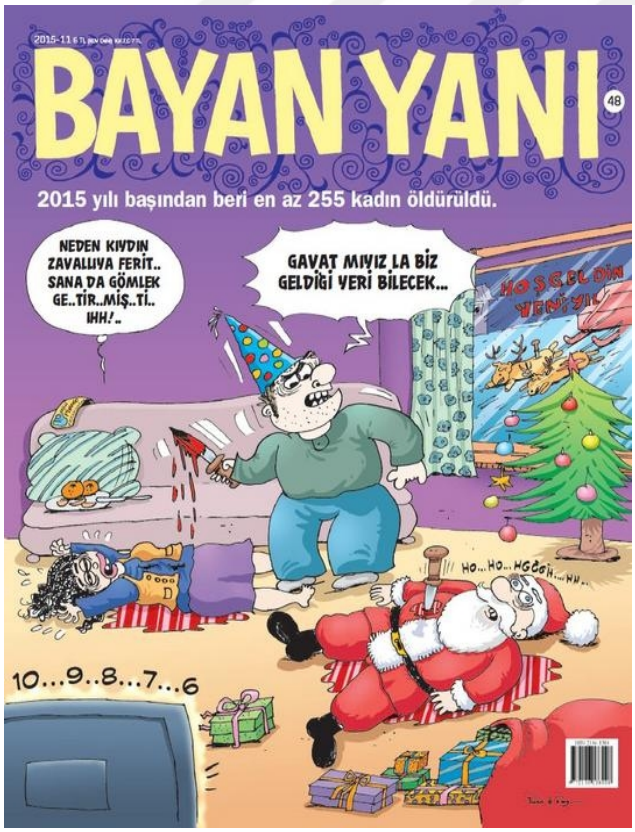
Issue No: 48

32 http://www.sosyalistfeministkolektif.org/feminist-politika/buelten-mutfak-cad-lar/birakin-evi-bok-gotursun/

In this frame (see Image 103) by Tuncay Akgün, a visual and written narrative composition was created by combining the increase in violence against women with the New Year's Eve celebration.

Image 103 Bay[illegible]ı Issue No: 48

Bayan Yanı Issue No: 48



1. Composition: Inside the house, a man stabbed to death a woman and Santa Claus with a bloody knife in his hand. TV shows countdown sound, tangerine plate, scattered gifts, decorated pine tree, Santa's reindeer and sleigh outside

2. Gestalt laws:

Similarity: Wrapped gifts

Proximity: All the characters are together spatially, but there is no unity.

Continuation: Continuity is provided by speech bubbles and motion lines.

Common fate: Since the woman and Santa are dead, their gaze is meaningless. The murderer's eyes were dazed. Therefore, the reader's entire focus is on the bloody blade.

Tuncay Akgün who is the caricaturist of this frame explains the message to be conveyed with this frame as follows:

> In the case of femicide, reasons of jealousy and resentment are put forward as excuses. I wanted to approach this jealousy issue, which constitutes a legal reason for the murder, with a Christmas joke. The strongest element that creates the meaning in this frame is the universal phenomenon, Santa Claus, and in its absence, this frame becomes meaningless. A decorated pine tree, tangerine plate and bingo is the Christmas entertainment of the classical Turkish family.

In this frame, drawn to criticize the increase in violence against women, it is observed that the images of violence exposed in the mainstream media are reproduced because the woman is represented as murdered and the man has a bloody knife in his hand. There is a conflict between the message that is wanted to be given and the written and visual narrative and the message given.

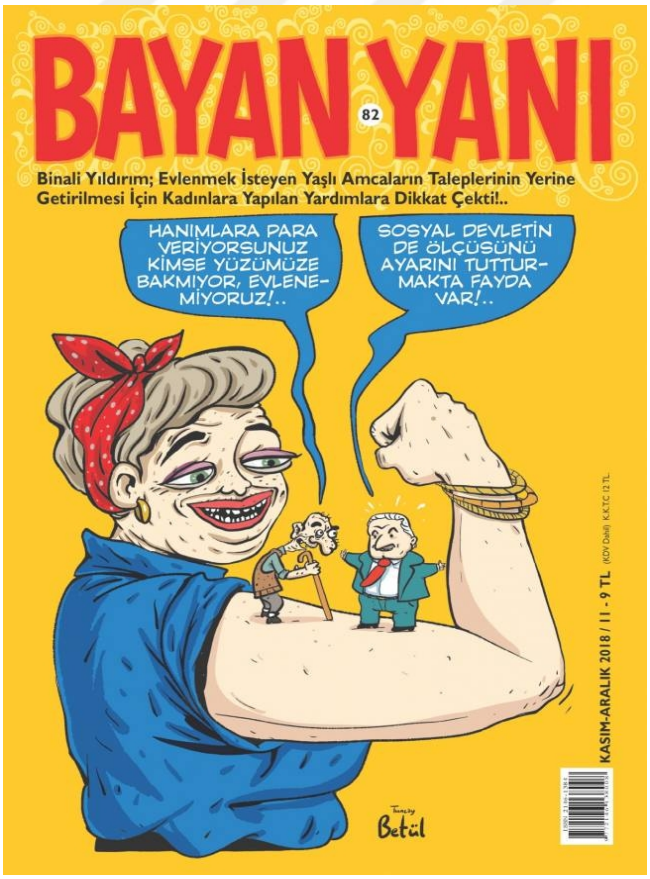
5.5.2. Women's rights

Issue No: 82

This frame (see Image 104) was drawn by Tuncay Akgün in order to produce a critical discourse against the thought that finds this right granted to women living in Turkey who receive widows and orphans' salaries too much. According to the statement made by Minister Binali Yıldırım in those days: An old uncle said, "You pay the ladies, we can't get married"; It is useful to keep the measure of the social state in place.

Image 104

Bayan Yanı Issue No: 82



1. Composition: The image "I can do it", which is identified with feminism, has been adapted to the subject. Two men are talking on the arm of an old woman.

2. Gestalt laws

Similarity: There are no similar items in this frame.

Proximity: The three characters represented in the square form a group together. Continuation: First, the woman performing the "I can do it" move, and then the men are seen. Continuity is ensured with speech bubbles.Common fate: Although there is no common point that the characters in this frame look at, it is the woman who made the common fate "I Can Do It" act presented to the reader.

Tuncay Akgün who is the caricaturist of this frame explains the message to be conveyed with this frame as follows:

> I drew this frame to criticize the fact that the whole society and power is shared in the masculine language, that the masculine language has become the official language, even a small help to women is seen too much, and that women are wanted to be left in need of men. There are 3 characters in this Frame. The first of these is Binali Yıldırım, who represents the power, the other is the old uncle, and most importantly, the old aunt who makes the "we can do it" move. It is the symbolic and universal symbol of the feminist movement. The old man's use of a cane and a cap are symbols unique to our culture. The woman is drawn as a secular woman. Here, the men ignore the woman but speak shrunken on her arm, while the woman stands indifferent with her strong demeanor.

The same image is used on the covers of Issue No: 51 (see Image 23), Issue No: 67 (see Image 27), Issue No: 103 (see Image 94) and Issue No: 97 (see Image 101). This image is the symbol of both resistance and celebration of Bayan Yanı magazine. In the visual text, the presence of two men shrunken on the woman's arm gives the message that the woman has power. The helpless look of the old woman and her disinterest in men represent that the woman survived as a result of the rights she had. This frame is one of the most powerful images of the woman in the magazine. In this context, it can be said that there is a harmony between the visual text and the written text.

5.5.2. Child abuse.

Issue No: 52

This frame (see Image 105) was drawn after the sexual abuse of children was revealed.

Image 105

Bayan Yanı Issue No: 52

1. Composition: In this frame, there are two beds, children lying in bed. Under one of the

beds is the Boogy Man. It is understood from the speech bubbles that there is someone outside the room.

2. Gestalt laws

Similarity: There are no similar visual elements in the frame.

Proximity: Children's beds are positioned close to each other.

Continuation: Ensured by speech bubbles

3. Common fate:

Headline: 150 Foundations came together and supported the Ensar Foundation.

Dialogue:

Ensar: We are all Ensar

Child: don't leave us boogeyman please

Boogyman: I'm not here guys don't tell me I'm here

From this frame, we understand that the bogeyman under the bed was afraid of something because of the events in the Ensar Foundation. Unfortunately, after 45 children aged 8 to 10 in Karaman were sexually abused, principals who abused their positions were promoted[33].

5.5.3. Politics in general.

Issue No: 10

33 https://m.bianet.org/bianet/cocuk/137339-4-4-4-meclis-te-kabul-edildihttps://

This frame (see Image 106) was drawn after the bill that made compulsory education, known as 4+4+4 in the public, for 12 years with interruption was accepted in the General Assembly of the Grand National Assembly of Turkey[34].

1. Composition: Recep Tayyip Erdoğan puts his head inside a house and questions the children. There is a teaching channel on the television. The children think that Recep Tayyip Erdoğan is an inspector. There is a photo frame on the TV stand. The children are working on the coffee table in the living room.

Image 106 *Bayan Yanı Issue No: 10*

Bayan Yanı Issue No: 10

2. Gestalt laws

Similarity: School uniform

Proximity: children stand close to each other

Continuation: Ensured by speech bubbles

3. Common fate: Political figure

Akşamsefası

ismar-gorevi-suistimal-edenlere-terfi-

Headline: The 4+4+4 education law was forcibly passed by the Parliament. Students have distance education at home.

Dialogue:

Erdoğan: Tell me what did you learn?

Child: Whoops, the inspector has come

TV: Crusader armies to the interior of Anatolia..

Recep Tayyip Erdoğan is depicted like a panopticon (Foucault, 1995, p. 170) in this frame. He takes care of everything individually. When examined from this point of view, it is understood that state organs exert great pressure on the people. The government has established a policy of repression and is constantly monitoring its citizens. It not only monitors, but also intervenes in their private areas.

Issue No: 39

This frame (see Image 107) was drawn after 109-year-old Jessie Gallan explained, "The secret to longevity is to eat porridge every day and stay away from men."[35]

Image 107

Bayan Yanı Issue No: 39

35 https://yemek.com/109-yasindaki-kadindan-uzun-yasamin-sirri/

1. Composition: The page is divided into two. On the left is a man handing a red rose to a woman, and on the right is Recep Tayyip Erdoğan, handing the citizen pasta and coal.

2. Gestalt laws

Similarity: In this frame, the subject of difference rather than similarity is discussed. Two people eating are similar in visual text.

Proximity: People stand close to each other.

Continuation: two squares are used comparatively side by side, so a horizontal flow is provided from left to right.

3. Common fate: Man eating pasta.

Headline: The Secret to Long Life is Staying Away From Men! 109-year-old Jessie Gallan, one of the oldest people in the world, has revealed her secret to long life: staying away from men and eating porridge.

Je Suis Charlie

Dialogue:

Woman: I eat oats, I stay away from men, I want to live long

Man: I eat pasta, I stay close to Tayyib, I want to live.

This frame is divided into two and prepared with a comparative satire. Since it is prepared as a Valentine's Day issue, two lovers are represented in the left-hand section. On the left is a woman who wants to live long by eating porridge and avoiding goals, and a man who presents her with a red rose. On the right side of the square, a man is eating pasta and Recep Tayyip Erdoğan, a political figure, is handing pasta to the man eating pasta. Here, it is underlined that the Justice and Development Party (AKP) government distributes pasta and coal to citizens at election times.

The meaning understood from the square is that women should stay away from men, and if citizens are citizens, they will continue to eat pasta.

However, the Charlie Hebdo attack[36], which operates as a satirical magazine in France, and the people killed there were seen in a small sentence.

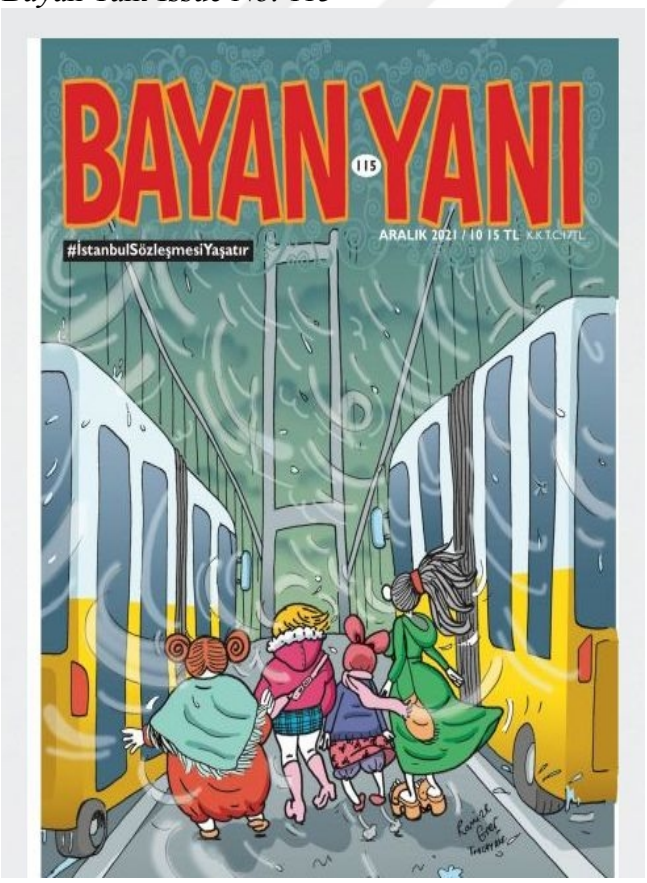
Issue No: 115

This frame (see Image 108) was drawn with reference to Turkey's exit from the Istanbul Convention to commemorate the International Day for the Elimination of Violence against Women, 25 November.

36 https://www.bbc.com/news/world-europe-30708237

Image 108 Bayan Yanı Issue No: 115

Bayan Yanı Issue No: 115



1. Composition: Four women are walking arm in arm on the Bosphorus Bridge. Their backs are turned and they move away from the reader.

2. Gestalt laws

Similarity: -

Proximity:The 4 women were arm in arm.

Continuation: Horizontal flow.

3. Common fate: Walking women.

Headline: #istanbulconvention #İstanbulSözleşmesiYaşatır

The meaning that is meant to be conveyed in the visual text with the women with their backs turned and moving away from the reader is as follows: Turkey has come out of the Istanbul Convention, which is the necessary law to reduce violence against women. The women were left alone. Only women can support women. The poem written by Merve Güher Ulaş from Burdur, a member of the Executive Committee of the We Will Stop Femicide Platform, about the women's struggle:

> “You are a woman, you are labor, you are hope, you are struggle.
>
> We will overcome the obstacles, we will stop the murders of women.
>
> If we die one, we will be born a thousand.
>
> We will not deviate from our just cause, we will open our horizons by producing new ideas, we will not mind those who put stones in our path.
>
> We are strong together, if you are blue, we are the sky.
>
> We walk with light upon darkness.
>
> If the sun is going down today, it will rise again tomorrow, it will shine on us.
>
> There is only one way to hope. If we say we will stop the murders of women, listen.
>
> It is time to put the strong signatures of history.

Stretch out your hand, I'm here, the time is right now..”[37]

37 https://kadincinayetlerinidurduracagiz.net/yazilar/2062/asla-yalniz-yurumeyeceksin

6. DISCUSSION

This research was carried out considering the concepts of patriarchy, feminism, stereotyping and humor in the cover caricatures of the magazine examined in the context of the theoretical framework. It has been examined how and in what respect the caricatures can provide a resistance field to women.

It is known that there is an ideological infrastructure in the production processes in each of the fields of art, social, philosophical and intellectual, and each production contains a certain ideology. The economic, political, social, psychological and cultural reflection of the dominant political ideological approach in Turkey is observed through caricatures, especially for women, children and all performative gender.

Considered in the context of research questions, the first question is determined as “Q1 : Do caricatures reinforce the roles assigned to women?” Among the research findings, women are visualized only as individuals who bear children, are visualized indoors or outdoors, do housework and keep up with the norms of beauty imposed by society. Therefore, the hypothesis "H1 : Bayan Yanı cover caricatures reinforce the roles assigned to women" is confirmed in response to this question. Women wearing headscarves are depicted in an uneducated and ignorant position.

Issue No: 7, Issue No: 17, Issue No: 21 can be given as example Issues. It can be clearly seen in Issue No: 98 and Issue No: 28 that women are responsible for household chores. Religious women wearing headscarves are not represented at all in the female figures drawn as a group. For example, Issue No: 2, Issue No: 9, Issue No: 14, Issue No: 28, Issue No: 33, Issue No: 40, Issue No: 43, Issue No: 47, Issue No: 49, Issue No: 56, Issue No: 59, Issue No: 65, Issue No: 73, Issue No: 77, Issue No: 93, Issue No: 95, Issue No: 99, Issue No: 100 numbers can be given. The intense use of "male gaze" (Mulvay, p. 41) on covers prepared by female humorists and the active use of this male gaze, especially in policies carried out over the female body, also reinforce the issues imposed by society such as beauty and being a woman. It is observed that the drawing of a woman wearing underwear or a bikini is perceived as a resistance. For example, Issue No: 22, Issue No: 28, Issue No: 32, Issue No: 45, Issue No: 49, Issue No: 68, Issue No: 71, Issue No: 72, Issue No: 79, Issue No. : 88, Issue No: 89, Issue No: 90, Issue No: 91, Issue No: 99, Issue No: 110, Issue No: 111.

As a result of the research carried out to find answers to the research questions, it has been observed that femicide and violence against women are one of the important problems experienced in Turkey. The capacity of caricatures to create immense meaning provides a promising space to criticize this difficult situation that women can face at any time.

The second research question is “Q2 : Do caricatures create an area of resistance for women?” According to the findings of the research, this magazine gives women cartoonists the opportunity to speak up and criticize the system. Therefore, the hypothesis "H2: Bayan Yanı cover caricatures create an area of resistance for women" is confirmed in response to this question.

Caricature is not just for fun, it is a tool that criticizes the political system by using the humor elements in it. Propp (2009, p. 19) states that deviations from political or social norms can also be humorous. The use of written and visual texts in harmony provides unlimited opportunities to create different meanings. According to Propp (2009, p. 167), optimism in everyday life, resourcefulness, adaptability, the ability to find direction in any difficult situation and find a way out of it are qualities that can be interpreted in a humorous way. The use of political figures in caricatures as children or in other ways underlines that women caricaturists have a field of resistance. The caricatures using political figures are as follows: Issue No: 10, Issue No: 20, Issue No: 25, Issue No: 27, Issue No: 34, Issue No: 39, Issue No: 44, Issue No: 70.

The Presidential Decree No. 9 of the “Convention of the Council of Europe on the Prevention and Combating of Violence Against Women and Family Violence” signed on behalf of the Republic of Turkey on 11/5/2011 and approved by the Council

of Ministers Decision dated 10/2/2012 and numbered 2012/2816. Pursuant to Article 3, it was decided to be terminated in terms of the Republic of Turkey (T.C. Resmi Gazete, 20 Mart 2021, Issue No: 31429). The current dominant political party is solely responsible for leaving the "Istanbul Convention" signed in our country, which allows to prevent crimes against all performative genders. In this context, it is not possible to prevent femicide, but rather not to be prevented. It is inevitable that political actors come to the agenda and make statements, not only by law, but to be reflected in the caricatures.

Defects in the justice system and legal processes, the abolition of existing laws, the inadequacy of penalties to deter crime, deficiencies and mistakes in implementation, and the disorder of the justice control mechanism constitute obstacles to the prevention of violence against women and children. The increase in violence against women over the years is one of the results of this obstacle. According to the report published by the Gender Equality Monitoring Association (Türkiye'de Kadına Yönelik Aile İçi Şiddet Araştırması: Özet Rapor, 2009, p. 27) 30% of married women throughout the country at any point in their lives, by their spouse or intimate partner(s), experience physical violence, 15% sexual violence, 42% physical or sexual violence, 44% were exposed to emotional violence/abuse. According to the content analysis made within the scope of this thesis, the total number of cover caricatures

dealing with the issues of violence against women and child abuse is 31 (see Table 5). This means that 25.6% of the 121 cover caricatures published in 10 years include violence against women and children. From another point of view, it means that 2.5 years of the 10-year history of the Republic of Turkey between 2012-2022 has passed with violence against women and child abuse. Women and children are constantly exposed to violence, but the use of violent elements such as blood, knives and attacks in cartoons (Issue No: 18, Issue No: 48 and Issue No: 74) visually reinforces the phenomenon of violence.

As another result of the content analysis conducted (see Table 4), 81.6% of the content of all the cover caricatures examined have political content. In this respect, it is seen that political content has a great weight compared to other subjects. A close analysis of the caricatures reveals the themes of fear and death as prominently part of the emotional symbolism or memory. This confirms the fact that emotional symbolism gives political caricatures much of their importance. The political theme in the cover caricatures of the magazine, which deals with the issue of women, by women humorists and caricaturists creates the impression that the existing fundamental rights and freedoms of women have disappeared over time.

The reforms made in the field of Turkish society in the History of Revolution of the Republic of Turkey lecture notes edited by Cezmi Eraslan (n.d., pp. 68, 69) are

as follows: In 1924, the office of the Caliphate was abolished, and in the same year, religious education was abolished and the national education system was introduced. With a law passed in 1925, dervish lodges, zawiyas and tombs were closed and some titles specific to these places were abolished. In 1937, religious courts were closed and the Turkish Civil Code and the Turkish Penal Code were accepted. Also, in 1934, the dress code came into effect. Despite all these, as seen on the covers of the humor magazine Bayan Yanı, all these accepted laws were either changed or stretched one by one. Issue No: 22, Issue No: 32, Issue No: 38 and Issue No: 42 can be given as examples of Issues in which robed and turbaned human figures and religious symbols are used.

Bayan Yanı magazine acts by adopting a critical attitude based on current events against the new social norms that the dominant political ideological discourse imposes and wants to create. Violence has to deal with issues such as against women, body politics on women, women's rights, and child abuse. While processing these subjects, the magazine uses colors, codes and symbols (nudity, underpants, “I can do it”, political actors, religious figures etc.). However, sometimes inconsistencies between the written and visual text, sometimes the wrong construction of the narrative, and sometimes the desire to give more than one message at the same time, provide the basis for the critical point of view of the magazine not being used

correctly and in this context, the reinforcement of the already existing heteronormative discourse. In addition to these, the stereotype attributed to women causes the reinforcement of gender roles in the context of visual narrative.

The last and third question “Q3: Does women's resistance through caricatures strengthen heteronormative discourse and reproducing heteronormativity?” When the research findings are evaluated in terms of the subject, it has been observed that the contradiction in the written and visual texts used in the cover caricatures of Bayan Yanı produced the same heteronormative discourse. A lack of critical and alternative discourse was found throughout the cover caricatures. Therefore, the hypothesis "H3: Bayan Yanı cover caricatures strengthen heteronormative discourse and reproducing heteronormativity" is confirmed in response to the last research question. When the cover caricatures of Bayan Yanı magazine are examined in terms of "performative gender" (Butler, 1997) representation, it is observed that this representation is not provided in any of the 121 cover caricatures. Representations of heterosexual women, heterosexual men and animals have been observed in the caricatures. According to the content analysis (see Table 7), 478 human and 20 animal representations were seen. When the sub-scales (see Table 8) of the 498 individuals represented are analyzed, 6 LGBTIQ+, 20 animal, 83 children, 97 male and 289 female representations are observed. These data show us that individuals of different genders are much less

represented than animals. Also, from a Butlerian perspective, the absence of performative gender representation in the cover caricatures shows that performative gender is underrepresented. Because of the heterosexual gender representation, there is anamorphic representation in performative gender. Bayan Yani magazine reproduces heteronormative discourse and strengthens heteronormativity, allowing the formation of "Gender dysphoria", thus creating polarization for men and women. (Birrell & Cole, 1994, p. 210). Caricatures are catchy, non-literary and ephemeral texts, but they also contribute to the opening of the heterosexual gap in which people live. In this context, caricature, which is a product of popular culture, creates a binary opposition in the interpretation of gender images and contributes to the hetero-sexist normative approach.

The visuals are designed to make the reader think not only about the events conveyed or the people to be told, but also about the message to be conveyed. This means that images have the ability to stretch reality.

In this life, which is lived as if looking through a foggy window, Bayan Yanı humor magazine has created a great resource by clearly recording the facts with all their nakedness. As a result of this research, it is clearly seen that Bayan Yanı magazine provides an area where female humorists can easily make their voices

heard. However, the humor magazine reproduces the masculine view it criticizes while revealing the reality in all its details.

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APPENDIX A BAYAN YANI CARICATURE MAGAZINE COVER PAGES DATA TABLE

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTIQ+
1	March-April	2011	Feyhan Güver	Politics Violence Against Women	Red Scarf	4	Indoor	3	0	0	1	2	0
2	May	2011	Ramize Erer	Actual	Spring	0	Nature	11	1	7	10	0	0
3	June	2011	Anonymus	Actual	-	0	Abstract	-	-	-	-	-	-
4	July-August	2011	Ramize Erer	Actual	Bikini and veil	1	Beach	4	1	0	3	0	0
5	September	2011	İpek Özsüslü	Politics Body politics on woman	Women Tolleyball Team	1	Abstract	13	0	0	13	0	0
6	October	2011	Raziye Ramize Erer	Politics Violence Against Women	Child Bride	1	Indoor	11	1	0	5	5	0
7	Nov-Dec	2011	İpek Özsüslü Ramize Erer	Politics Identity	Müge Anlı		Abstract	7	0	0	6	1	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTI+
8	January	2012	İpek Özsüslü	Actual	-	2	House	2	0	1	2	0	0
9	February – March	2012	Tuncay Akgün Ramize Erer	Actual	Orhan Pamuk	2	Indoor	2	0	0	0	2	0
9	March Special Issue	2012	Feyhan Güver	World Women's Day Celebration	Banner	4	Abstract	4	0	0	4	0	0
10	April	2012	Tuncay Akgün Ramize Erer	Politics Education	Political actor	3	House	4	2	0	1	1	0
11	May	2012	İpek Özsüslü	Politics Education	Pregnant highschool girl	4	Indoor	4	3	0	0	1	0
12	June	2012	İpek Özsüslü Ramize Erer	Politics Private life	Condom	2	Indoor	2	0	0	1	1	0
13	July	2012	Ramize Erer	Politics Private life	SMS	1	Grocery	2	0	0	1	1	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTIQ+
14	August-September	2012	İpek Özsüslü	Sports	Women athletes	1	Stadium	14	0	0	14	0	0
15	October	2012	Feyhan Güver	Politics Sexuality	Tape Player	2	Bedroom	2	0	0	1	1	0
16	November	2012	İpek Özsüslü	Politics Sexuality	Watchman	2	Park	3	0	0	1	2	0
17	January	2013	Feyhan Güver	Politics Child abuse	Dowry Body bag	1	House	3	1	0	1	1	0
18	February	2013	Ramize Erer	Politics Violence Against Women	hand with blood	1	Abstract	3	2	0	1	0	0
18,2	March April May Special Issue	2013	Latif Demirci	World Women's Day Celebration	sıdıka	1	Abstract	1	0	0	0	0	0
19	April-May-2	2013	İpek Özsüslü	Politics Child abuse	N.Ç.	6	Classroom	22	2 1	0	1	0	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Children	Animal	Woman	Man	LGBTIQ+
19	April-May-1	2013	Ramize Erer	Politics Wise People	Wise Berna	1	House	1	0	0	1	0	0
20	June	2013	Feyhan Güver	Politics Alcohol ban	Watchman	3	Park	3	0	0	1	2	0
21	July-2	2013	İpek Özsüslü	Politics Gezi Park Resistance	Remake of gezipark one of iconic womens	0	Abstract	1	0	0	1	0	0
21	July-1	2013	Ramize Erer	Politics Gezi Park Resistance	Gezi Park Resistance	0	Abstract	6	0	0	6	0	0
22	August	2013	İpek Özsüslü	Politics Body politics on woman	pregnant woman	2	Beach	4	0	0	2	2	0
23	September	2013	Feyhan Güver	Politics Military	Child soldier	0	Abstract	1	1	0	0	0	0
24	October	2013	İpek Özsüslü	Politics Violence Against Women	Police	1	Abstract	4	0	0	2	2	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTI Q+
25	November-December	2013	Tuncay Akgün İpek Özsüslü	Politics Private Life	Police	1	Indoor	13	0	0	5	8	0
26	January	2014	İpek Özsüslü	Politics 17-25 December	-		House	3	0	Kedi	1	1	0
27	February-March	2014	Ramize Erer	Politics 17-25 December	Political agent	3	House	3	2	0	1	0	0
28	March-2	2014	İpek Özsüslü	Politics Women's Rights	Leonardo da Vinci Golden Ratio	0	Abstract	1	0	0	1	0	0
28	March-1	2014	Feyhan Güver	World Women's Day Celebration	Graffiti	0	Abstract	3	0	0	3	0	0
29	April	2014	İpek Özsüslü	Politics Women's Rights	-	2	House	4	2	0	2	0	0
30	May	2014	Feyhan Güver	Politics Women's Rights Subversive Organisation	Jailbreak tunnel	1	Park	10	9	0	1	0	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTI+
31	June	2014	Feyhan Güver	Politics Violence Against Women	Bride	1	House	4	0	0	3	1	0
32	July-1	2014	İpek Özsüslü	Politics Body politics on woman	Beach	2	Beach	5	1	1	3	0	0
32	July-2	2014	Ramize Erer	Politics Body politics on woman	Beach	1	Beach	6	2	0	3	1	0
33	August	2014	Ramize Erer	-	-	0	Abstract	6	0	0	6	0	0
34	September	2014	Ramize Erer	Politics Violence Against Women	Purple Shirt	1	Indoor	3	0	0	1	2	0
35	October	2014	İpek Özsüslü	Politics Body politics on woman	Girl with turban	1	Classroom	12	0	0	0	0	0
36	November	2014	İpek Özsüslü	Actual	#fetiyenene	2	Park	2	0	0	2	0	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTIQ+
37	December	2014	Anonymus	Politics Women's Rights	örendayan	1	Abstract	2	0	0	0	1	1
38	January	2015	Feyhan Güver	Politics Body politics on woman	pregnant woman	2	Park	4	1	0	2	1	0
39	February	2015	Tuncay Akgün Ramize Erer	Politics Human Rights	Political actor	2	Abstract	4	0	0	2	2	0
40	March	2015	Ramize Erer	Politics Violence Against Women	Özgecan Aslan	6	Abstract	6	0	0	6	0	0
41	May	2015	İpek Özsüslü	Politics Private life	Cell Phone	1	Bedroom	2	0	0	1	1	0
42	June	2015	Ramize Erer	Politics Private life	Imam	2	Indoor	11	0	0	9	2	0
43	July	2015	İpek Özsüslü	Politics Violence Against Women	Beach	2	Beach	9	2	0	6	0	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTIQ+
44	August	2015	Ramize Erer	Politics Women's Rights	Political actor	1	Abstract	2	0	0	1	1	0
45	September	2015	İpek Özsüslü	Politics Refugee	drowning asylum seeker	3	Beach	3	1	0	1	1	0
46	October	2015	Tuncay Akgün İpek Özsüslü	Politics Economy	Political actor	2	Bazaar	4	0	0	1	3	0
47	November	2015	Ramize Erer	Politics Women's Rights	Election bulletin	6	Abstract	6	0	0	6	0	0
48	December	2015	Tuncay Akgün Feyhan Güver	Politics Violence Against Women	Santa Claus	2	House	3	0	0	1	2	0
49	January	2016	Ramize Erer	Politics Clothing	pyjamas	1	Dormitory	10	0	0	0	0	0
50	February	2016	İpek Özsüslü	Politics Violence Against Women	Graffiti	0	Abstract	1	0	0	1	0	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTI+
51	March	2016	Feyhan Güver	World Women's Day Celebration	Laz Girl	0	Nature	1	0	0	1	0	0
52	April	2016	Tuncay Akgün İpek Özsüslü	Politics Child abuse	Boogeyman	3	Bedroom	2	2	0	0	0	0
53	May	2016	İpek Özsüslü	Politics Secularism	#fetiyenene	1	Abstract	1	0	0	1	0	0
54	June	2016	İpek Özsüslü	Politics Body politics on woman	Baby	2	House	4	1	1	2	0	0
55	July	2016	Ramize Erer	Politics Actual	shark fin	2	Beach	17	2	2	7	8	0
56	August	2016	Feyhan Güver	Politics 15 July Coup d'etat Attempt	-	2	Beach	15	7	0	7	1	0
57	September	2016	Ramize Erer	Politics Child abuse	Che	2	House	2	0	0	1	1	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTI+
58	October	2016	İpek Özsüslü	Politics 15 July Coup d'etat Attempt	#fetiyenene	2	Street	2	0	0	1	1	0
59	November	2016	İpek Özsüslü	Politics Actual	-	7	Street	7	0	2	7	0	0
60	December	2016	Feyhan Güver	Politics Child abuse	clouds	1	Abstract	2	2	0	0	0	0
61	January	2017	İpek Özsüslü	New Year	-	2	Cafe	2	0	1	2	0	0
62	February	2017	Ramize Erer	Politics Constitutional Amendment Referendum	red lipstick	1	Bathroom	1	0	0	1	0	0
63	March	2017	Feyhan Güver	Politics Constitutional Amendment Referendum	seedling	2	Garden	2	0	0	2	0	0
64	May	2017	Feyhan Güver	Actual	Letter	2	Street	2	0	2	1	1	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTIQ+
65	June	2017	Feyhan Güver	Politics Violence Against Women	warning sign	0	Park	11	1	0	7	3	0
66	July	2017	Ramize Erer	Politics Justice	#adalet	4	Indoor	5	0	0	5	0	0
67	August	2017	İpek Özsüslü	Politics Violence Against Women	We Can Do It!	1	Abstract	3	0	0	1	1	0
68	September	2017	Ramize Erer	Actual	Beach	1	Beach	4	2	0	1	1	0
69	October	2017	Betül	Politics 15 July Coup d'etat Attempt	Purple background kissing couple	0	Abstract	2	0	0	1	1	0
70	November	2017	Ramize Erer	Politics Violence Against Women	Imam	1	Indoor	4	0	0	1	3	0
71	December	2017	İpek Özsüslü	Politics Violence Against Women	Purple underpenties	0	Abstract	1	0	0	1	0	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTI+
72	January	2018	İpek Özsüslü	Politics Violence Against Women	Underpenties	1	Balcony	1	0	0	1	0	0
73	February	2018	Ramize Erer	Politics Violence Against Women	Heart	2	Street	6	0	0	0	0	6
74	March	2018	Feyhan Güver	Politics Violence Against Women	Shield	2	Street	6	1	0	3	2	0
75	April	2018	İpek Özsüslü	Politics Identity	Marginal person	1	Abstract	1	0	0	0	0	1
76	May	2018	İpek Özsüslü	Politics Education	Kill Bill	0	Abstract	1	0	0	1	0	0
77	June	2018	Feyhan Güver	Politics General Elections	Banner	3	Nature	3	0	0	3	0	0
78	July	2018	Feyhan Güver	Politics General Elections	-	2	Garden	2	0	0	2	0	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTI+
79	August	2018	Ramize Erer	Politics Women's Rights	Bikini and veil	1	Beach	8	0	0	4	4	0
80	September	2018	Anonymus	-	-	0	Indoor						
81	October	2018	Feyhan Güver	Politics Economy		1	Street	1	0	0	1	0	0
82	November December	2018	Tuncay Akgün Betül	Politics Women's Rights	We Can Do It!	2	Abstract	3	0	0	1	2	0
83	January	2019	İpek Özsüslü	Politics 15 July Coup d'etat Attempt	-	4	House	2	0	0	2	0	0
84	February	2019	#REF!	Politics Economy	veggie bunch	1	Abstract	2	1	0	1	1	0
85	March	2019	ipek Özsüslü	Celebration	Graffiti	0	Abstract	1	0	1	1	0	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTIQ+
86	April	2019	Feyhan Güver	Politics Local Elections	Flower	1	Village	5	0	0	4	1	0
87	May	2019	ipek Özsüslü	Politics Violence Against Women	Hıdrellez wish	3	Garden	1	0	0	1	0	0
88	June	2019	ipek Özsüslü	Politics Local Elections	sea shell	1	Beach	1	0	0	1	0	0
89	July	2019	Ramize Erer	Politics Local Elections	sweating man	2	Beach	2	0	0	1	1	0
90	August	2019	Ramize Erer	Politics Body politics on woman	Chubby	6	Beach	5	0	0	5	0	0
91	September	2019	Ramize Erer	Politics Body politics on woman	Bikini	1	Street	3	0	0	3	0	0
92	October	2019	Ramize Erer	Earthquake	-	2	House	2	0	0	1	1	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTIQ+
93	November	2019	ipek Özsüslü	Politics Violence Against Women	Call the roll	1	Abstract	9	0	0	9	0	0
94	December	2019	Ramize Erer	Politics Women's Rights	Mrs. St. Claus	2	House	3	2	0	1	0	0
95	January	2020	İpek Özsüslü	Politics Violence Against Women	Eyepatch black	1	Abstract	9	0	0	9	0	0
96	February	2020	Ramize Erer	Politics Child Abuse	Earthquake	3	House	3	1	1	1	1	1
97	March	2020	Ramize Erer	Coronavirus Pandemic	We Can Do It!	-	Abstract	1	0	0	1	0	0
98	April-May	2020	Ramize Erer	Coronavirus Pandemic	cleaning bucket	1	House	1	0	0	1	0	0
99	June	2020	Ramize Erer	Coronavirus Pandemic	Mask	3	Beach	11	1	0	5	5	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTI+
100	July	2020	İpek Özsüslü	Coronavirus Pandemic	Mask	1	Beach	1	0	0	1	0	0
101	August	2020	Ramize Erer	Politics İstanbul Convention	Purple Frame	0	Abstract	4	0	0	4	0	0
102	September	2020	Tuncay AKgün İpek Özsüslü	Politics Health System	Student in uniform and masks	1	School	5	5	0	0	0	0
103	October	2020	Ramize Erer	Politics Health System	We Can Do It!	0	Abstract	3	0	0	3	0	0
104	November	2020	İpek Özsüslü	Politics Alcohol ban	We Can Do It!	0	Abstract	1	0	0	1	0	0
105	December	2020	Feyhan Güver	Politics Health System VAW	Caseload	2	House	2	0	0	2	0	0
106	January	2021	Feyhan Güver	Politics Violence Against Women	uykularınkaçsın	2	bedroom	2	0	0	1	1	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTI+
107	March	2021	Ramize Erer	Politics Violence Against Women	Banner	3	House	2	1	0	1	0	0
108	April	2021	İpek Özsüslü	Politics Violence Against Women	#İstanbulSözleşmesiYaşatır	2	Abstract	2	0	0	1	1	0
109	May June	2021	Feyhan Güver	Politics Health System	-	2	Park	4	0	0	3	1	0
110	July	2021	Ramize Erer	Politics Environment Politics	Musilage	2	Beach	5	0	0	3	2	0
111	August	2021	Feyhan Güver	Coronavirus Pandemic Vaccine	-	2	Beach	2	0	0	2	0	0
112	September	2021	Ramize Erer	Politics Child abuse	running girl	0	Abstract	1	1	0	0	0	0
113	October	2021	İpek Özsüslü	Politics Education	Dress parade	0	Abstract	2	0	0	1	1	0

Issue	Month	Year	Artist	Theme	Code	Number of Speech Bubble	Space	Number of people	Child	Animal	Woman	Man	LGBTIQ+
114	November	2021	İpek Özsüslü	Politics Private life	Bride-groom wedding photo	2	Park	2	0	0	1	1	0
115	December	2021	Ramize Erer Tuncay Akgün	Politics İstanbul Convention	walking women	0	Road	4	0	0	4	0	0

APPENDIX B IN-DEPTH INTERVIEW QUESTIONS

General Questions

1. What do you consider when drawing women, men, children and LGBTIQ+ characters?
2. Do the colors or lines you use have specific meanings?
3. How do you reflect your thoughts and concerns about gender in your caricatures?
4. Do you feel compelled to censor yourself while drawing caricatures?

Caricature-Specific Questions

1. What message do you want to convey in this frame?
2. What are the strong elements that give meaning to this frame? What is the visual or written element that will reduce the meaning of the caricature when removed from the frame?
3. What do the symbols and/or colors you use in written and visual text mean?
4. What is your opinion that forms the basis of this caricature in a philosophical, political economy, socio-psychological or cultural context?
5. Which cultural codes did you use in this frame?
6. Who looks at whom, why and how in this caricature?

APPENDIX C IN-DEPTH INTERVIEW CONSENT FORM

Öncelikle araştırmaya katıldığınız için teşekkür ederim. Adım Cansev Mızrak, Yeditepe Üniversitesi Sosyal Bilimler Enstitüsü, Medya Çalışmaları Doktora Programı'nda doktora adayıyım.

Şu anda karikatürlerde toplumsal cinsiyet imgelerinin nasıl sunulduğunu ve karikatüristlerin toplumsal cinsiyet imgelerinin karikatürlerdeki sunumuna etkilerinin nasıl olduğunu anlamak için bir doktora araştırması yürütüyorum.

Görüşmemizde Bayan Yanı Dergisi için çizmiş olduğunuz kapaklar hakkında ve Bayan Yanı dergisi özelinde karikatüre dair sorular soracağım. Karikatürlere olabildiğince objektif yorum yapabilmek için direkt sizden bilgi almak istiyorum.

İzin verirseniz, görüşmemizi kaydedeceğim. Konuşmamızı kaydetmemin nedeni, raporlama süreci için net bilgiler toplamaktır. Görüşmemiz yaklaşık 45 dakika sürecektir.

Araştırma sırasında sizden alınacak bilgiler gizli tutulacak ve sadece araştırma amaçlı kullanılacaktır. Araştırma sürecinde konu ile ilgili her türlü soru ve görüşleriniz için aşağıda iletişim bilgisi bulunan araştırmacıyla görüşebilirsiniz. Bu araştırmaya **katılmama** hakkınız bulunmaktadır. Aynı zamanda çalışmaya katıldıktan sonra çalışmadan **çıkabilirsiniz.** Bu formu onaylamanız**, araştırmaya katılım için onam verdiğiniz** anlamına gelecektir.

Değerli katkınız için şimdiden teşekkür ederim.

Cansev Mızrak
Yeditepe Üniversitesi, Sosyal Bilimler Enstitüsü, Medya Çalışmaları Doktora Programı Öğrencisi

Çalışmaya Katılım Onayı

Katılmam beklenen çalışmanın amacını, nedenini, katılmam gereken süreyi ve yeri ile ilgili bilgileri okudum ve gönüllü olarak çalışma süresince üzerime düşen sorumlulukları anladım. Çalışma ile ilgili ayrıntılı açıklamalar sözlü olarak araştırmacı tarafından yapıldı. Bu çalışma ile ilgili faydalar ve riskler ile ilgili bilgilendirildim.

Bu araştırmaya kendi isteğimle, hiçbir baskı ve zorlama olmaksızın katılmayı kabul ediyorum.

Adı-Soyadı:

İmzası:

APPENDIX D TRANSCRIPT TEXT OF IN-DEPTH INTERVIEW WITH TUNCAY AKGÜN

Kadın, erkek, çocuk, LGBTIQ+ karakterleri çizerken nelere dikkat ediyorsunuz?

Çocuklar açısından bir kere pedagojik normalara mutlaka dikkat ediyorum. Bunları çizerken ya da bu espirileri bulurken direkt, doğrudan düşünmüyoruz aslında ama yine de bu karikatürü çizmenin öngörülebilir sonuçlarını da belirli noktalarda hesap ediyoruz. Nasıl bir reaksiyon alabilir hangi noktalarda ne olur gibi şeylere dikkat ediyoruz. Çünkü bir taraftan da özellikle kadın, erkek ve cinsiyet meselesi Türkiye'de çok tabularla örülü bir mesele. Özellikle altını çiziyorum Türkiye'de böyle olması meselesinin. Bu tabuların kırılmasında büyük ölçüde bir taraftan da büyük katkısının olduğunu da düşünüyorum. Yıllardır bu konuları işleye işleye, daha çok genç insanlara ve büyük kitlelere bu meseleyi hem mesele olarak sunmaktan hem de bir noktada "bir mesele olmaktan çıkarmak" noktasında. Bir taraftan da tabii son yıllarda gelişen bir political correct durumu var aslında bana göre mizah political correct sınırlarına hapsedilemeyecek bir alan. Yine de bu konuda belli normlara da uyum sağlamak gibi bir kaygı da her zaman bir tarafta duruyor. Daha temelde de yaptığımız şeylerin bizim için özgürleştirici olması önemli.

What do you consider when drawing women, men, children and LGBTIQ+ characters?

For children, I always pay attention to the pedagogical norms. We do not think directly while drawing these or coming up with these jokes, but we still predict the presumptive results of drawing a caricature at certain points. We pay attention to things like what kind of reaction you can get and what happens at what points. Because, on the one hand, especially the issue of women, men and gender is an issue knitted with taboos in Turkey. I especially underline that this is the case in Turkey. I also think that it contributed greatly to breaking these taboos. It has been working on these issues for years, mostly at the point of presenting this issue to young people and large audiences as an “issue” and at some point to "remove it from being an issue". On the other hand, of course, there is a “political correct” situation that has developed in recent years, actually, in my opinion, humor is an area that cannot be confined to political correct borders. However, there is always a concern about adapting to certain norms in this regard. In fact, the main thing that matters to us is that what we do is liberating.

Kullandığınız renk ya da çizgilerin belli anlamları var mı?

Aslında yok.. Çoğunu biz kendimiz renklemiyoruz bile. Kontrol yapıyoruz tabii. Renklendirme sonradan yapıldığı için çok belirleyici değil.

Do the colors or lines you use have specific meanings?

Actually not.. We don't even color most cartoons. Of course we check. Coloring is not very decisive as it is done later.

Toplumsal cinsiyetle ilgili düşünce ve kaygılarınızı karikatürlerinize nasıl yansıtıyorsunuz?

Tabu kırıcı olmak ve özgürleştirmek meselesi bizim için önemli. Bir taraftan da tabii ki şunun farkındayız yani unique bir dergi yapıyoruz aslında Bayan Yanı bir kadın dergisi.. Onun özelinde de söylersem, anormal, yani böyle katlanan çok katlarca, katlanmış kadına şiddet ve kadın cinayetlerinin yaşandığı, yüzdeye vurulamayacak kadar %13000 deniyor işte.. Zaten buna çok tanık da oluyoruz, o kadar fazla böyle haberlere maruz kalıyoruz ki bu meseleye taraf olmak, bu konuda dikkat çekmek ve o eril dil ve erkek egemen toplumsal güç temsilini hem teşhir etmek hem de bunu kıracak bir reaksiyon geliştirmek gibi kaygılarımız oluyor.

How do you reflect your thoughts and concerns about gender in your caricatures?

The issue of being a taboo breaker and liberating is important to us. On the one hand, of course, we are aware that we are making a unique magazine, in fact, Bayan Yanı is a women's magazine. If I say it specifically, it is abnormal, that is, there is violence against women and murders of women. It's too much to say a percentage, even 13000 percent. We witness this a lot, we are exposed to such news so much that it is

important to be a party to this issue, to draw attention to it and to expose that masculine language and male-dominated social power representation. We have concerns about developing a reaction to break it.

Çizerken kendi kendinize sansür uygulamak zorunda hissediyor musunuz?

Bu bize çok fazla sorulan bir soru aslında, bunu yabancı gazeteciler bile soruyorlar. Hemen hemen hepsi soruyor aslında. Sadece karikatür çizdiğim için ya da mizah dergisi çıkardığım için korkunç süreçler yaşadığım oldu. Ya inanın şöyle söyleyeyim, bu son çok yakın döneme kadar böyle bir şey hissetmedik. Çünkü bu çok mizahın ruhuna ters bir şey, bu kaygılarla mizah yapmak çok baskılayıcı bir şey. Çok korkunç bir şey. Fakat şunu da itiraf etmek lazım, hani son dönem çok yakın dönem için söyleyebilirim son birkaç senedir belki daha dikkatli olmak zorunda olduğumuzu da itiraf etmeliyim.

Do you feel compelled to censor yourself while drawing caricatures?

This is a question we are asked a lot, even foreign journalists ask it. Almost everyone is asking. I went through terrible processes just because I drew cartoons or published a humor magazine. Believe me, let me tell you, we did not feel anything like this until this very recent period. Because this is very contrary to the spirit of humor, it is very oppressive to make humor with these concerns. It's such a terrible thing. But I have to

admit that, I can say for the very near years, maybe we have to be more careful in the last few years.

APPENDIX E TRANSCRIPT TEXT OF IN-DEPTH INTERVIEW WITH RAMİZE ERER

Kadın, erkek, çocuk, LGBTIQ+ karakterleri çizerken nelere dikkat ediyorsunuz?

Çok farkında olmadan anlam yaratırken bir hassasiyet oluştu. Hayatın içinde mizah yoluyla, dikkat ederek yapmak istediğimi yapmaya gayret ediyorum. Pozitif ayrımcılık yapıyorum ancak mizahın özgürlüğünü kısıtlamadan yapıyorum.

What do you consider when drawing women, men, children and LGBTIQ+ characters?

While creating meaning without realizing it, there was a sensitivity. I try to do what I want to do in life through humor and attention. I do positive discrimination, but I do it without restricting the freedom of humor.

Kullandığınız renk ya da çizgilerin belli anlamları var mı?

Derginin kendine özgü bir görsel tavrı var ve renkler aynı elden çıkıyor.

Do the colors or lines you use have specific meanings?

The magazine has a unique visual attitude and the colors come from the same hand.

Toplumsal cinsiyetle ilgili düşünce ve kaygılarınızı karikatürlerinize nasıl yansıtıyorsunuz?

Ben her zaman zayıf ve güçsüz olanın yanında durmak istiyorum. Kadın olduğum için bu karikatürlerime de yansıyor. Ancak erkek çizerlerde de bu hassasiyet var.

How do you reflect your thoughts and concerns about gender in your caricatures?

I always want to stand on the side of the weak and powerless. Since I am a woman, this is reflected in my cartoons. However, male cartoonists also have this sensitivity.

Çizerken kendi kendinize sansür uygulamak zorunda hissediyor musunuz?

Bir şeyleri söylemenin yolunu her zaman buluyorum.

Do you feel compelled to censor yourself while drawing caricatures?

I always find a way to say things.