

Sociological Analysis of Violence against Women in Turkish Society (With the Help of Artificial Intelligence)

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Main Field of Study: Sociology

Thematic Area of the Study: Artificial Intelligence

ABSTRACT

The study discusses the effects of the concept of violence against women in Turkish TV series on Turkish society and culture. By using diverse artificial intelligence algorithms created with the help of expert opinions, the rate of the presence of violence against women in the most-viewed episodes has been decided and conclusions have been made. Beginning with the conceptual definition of violence, the theme of violence against women in Turkish TV series is deeply examined through quantitative, qualitative, statistical, and artificial intelligence-based approaches. People's awareness of this theme in Turkish series and the factors that vary it are examined, with the study aiming to increase awareness and suggest solutions. Teachers' awareness of violence against women is investigated through a survey consisting of teachers located in the boundaries of Beşiktaş District, while the sample group contained 109 teachers selected by a simple random sampling method. SPSS 27 Evaluation software is used to analyze the survey data, and the results show a high level of awareness among teachers. With the help of findings from the artificial intelligence-based approach, it is decided that TV series producers intend to use the concept of violence against women since this concept is present in the most-watched episodes. This study differs from similar studies since it is based on an artificial intelligence-based algorithm developed by the researchers and is considered to contribute to the literature.

Keywords: violence against women; turkish tv series; artificial intelligence; social awareness; sociocultural impact.

1. INTRODUCTION

1.1 The Concept of Violence

Violence is defined as any physical, sexual, psychological, verbal, or economic attitude or behavior that results in, or is likely to result in, physical, sexual, economic, or psychological harm, or suffering to an individual, containing threats associated with such acts. (URL1)

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1.2 Violence against Women

Violence against women refers to systematic acts of violence that are perpetrated due to gender. Patriarchal social structures and inequalities between men and women are the reasons for this form of violence. Men's against women may occur because of inclinations such as proving power, releasing danger, controlling women, or punishing them. Physical, sexual, psychological, economic, and digital forms of violence serve these purposes. This violence causes women to live in fear, hopelessness, and insecurity. (URL2)

1.2.1 Historical Development of Violence against Women

Although violence has existed since human existence, awareness of violence against women and its recognition as a subject in the literature have emerged recently. This awareness and its inclusion in the literature show a development that has taken on a global scale. The women's movement that commenced in the late 1960s, critically questioning the structures inherited from the previous centuries, played a significant role in gaining attention to violence against women. In the post-1980 world, terrorist movements observed at national and international levels, as well as violence directed at the weaker party within the family- the most fundamental unit of society- indicate that individuals often conduct their relationships based on conflict. Although humanity has progressed in information and communication technologies, the internal tension experienced by individuals, whether instinctive or not, creates a paramount contradiction. On 25 November 1999, the United Nations General Assembly declared the International Day for the Elimination of Violence against Women to raise social awareness of violence against women. Today, although the necessity of combating violence against women has been accepted, at least at the beginning level, in all civilized societies, the recognition of violence against women as a human rights violation has been achieved thanks to long-standing efforts in international laws. (Arıkoğlu,2016; GIFGRF,2023)

1.2.2 Violence against Women in Türkiye

Violence against women in Türkiye has been increasing linearly every year. In 2023, a total of 438 femicides were recorded, of which 135 were classified as suspicious deaths and 303 as murders. Considering that 314 femicides were committed in 2014, while 136 women and their relatives were injured, it can be stated that violence against women in Türkiye has increased significantly (TKDF, 2024; Aytac vd., 2016-2). From the beginning of 2024 until October, 296 femicides were committed, while 184 women were found dead under suspicious circumstances during these ten months. The year 2017 was recorded as the year that had the highest number of femicides in the last 14 years, with a total of 408 femicides. Moreover, the 82% increase in the rate of suspicious deaths over the last 7 years is noteworthy. (Utucu,2024)

1.2.3 Socio-Cultural Dynamics and Violence against Women in Türkiye

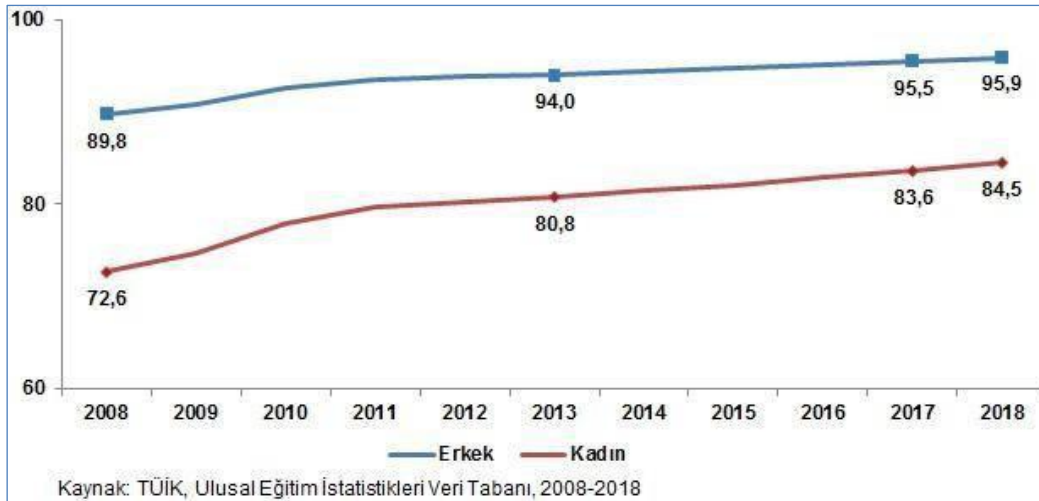
Culture is a universal concept that forms the content of social structures and, therefore, exists as a concept that is unique to each nation. According to the definition of the Atatürk Kültür, Dil ve Tarih Kurumu that is date 25 December 1986, culture means to "the collective way of life of a nation, that covers patterns of feelings, thoughts, and behaviours; accumulations of knowledge and skills in specific period; historical consciousness regarding its own existence,

and the integrity of systems that form the nation's distinct objective social structure, including the forms and functional contents of religion, morality, law, language, art, literature, with economic and technological institutions”.

Social movements and feminist discourses that aim to combat violence against women lead to efforts to transform the cultural structure of society. This commences a process that aims at questioning patriarchal norms and enabling women to participate more equitably in society. Furthermore, viewing violence against women as an unacceptable element in society enables the values and norms of culture to change over time. This change affects the woman's role in the socio-cultural dynamic. Violence against women in Türkiye is a result of deeply ingrained socio-cultural dynamics. Patriarchal social structures often confine women to powerless and subordinate roles, creating a groundwork that legitimizes violence. The status of women in society is shaped by norms based on traditional gender roles, which contribute to the normalization of violence. While educational deficiencies hinder social awareness in the fight against violence against women, they also lead to difficulties in the rights-seeking processes of women who have experienced violence. As mentioned before, the social movements that are discussed provide a basis for the change of these socio-dynamics, norms, and values.

1.2.4 Sociological Reflections in Türkiye: The Impact of Violence against Women on Society

In recent years, femicides in Türkiye have become a serious social issue. Women are frequently killed by men due to domestic violence, divorce requests, or gender-based social roles. Although legal regulations such as Law No. 6284 on the Protection of the Family and the Prevention of Violence against Women exist, deficiencies and inadequacies in implementation and supervision still exist, and victims of violence are often unable to receive adequate protection. Violence against women in Türkiye exacerbates gender inequality, weakens women, and leads to their further marginalization in social life. Violence not only causes physical harm but also results in psychological and emotional effects and loss of self-confidence among women. These effects, in turn, affect the structure of society itself. Such circumstances hinder women's participation in the labor force and prevent them from taking an active role in social life, therefore threatening their economic independence. The mainstream prevalence of violence against women in society may also contribute to the normalization of violence, disseminating similar behaviors among younger generations. Thus, violence against women, whose seriousness has become increasingly recognized over time, not only undermines the cultural, moral, and ethical values of society but also negatively affects women's participation in the workforce and their stable roles within the family, creating inequalities of opportunity. Moreover, violence against women creates obstacles to women's access to education. As shown below, the database presents the proportion (%) of women and men who completed at least one level of education by year between 2008 and 2018. The blue line represents the proportion of men, while the red line represents the proportion of women.

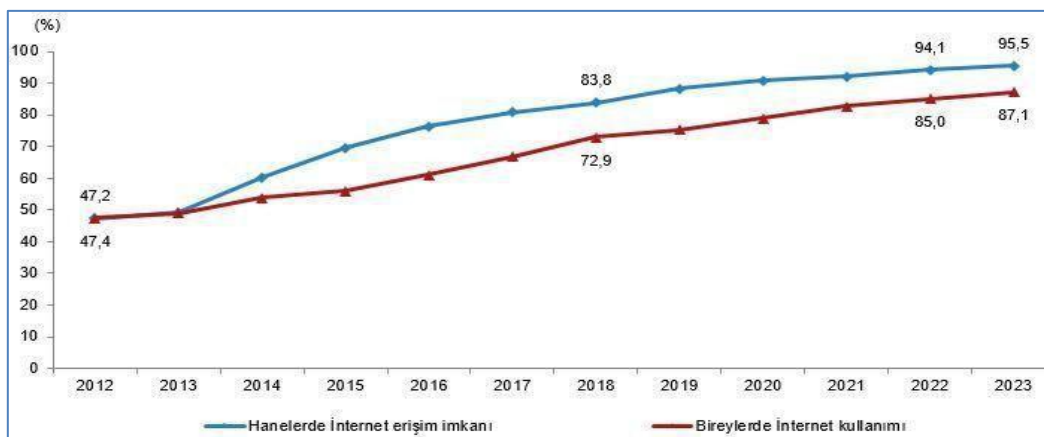


1.3 The Concept of Mass Communication

Mass communication is a new concept that represents an organized form of communication. When mass media interacts with its target audience, it commences a communicative process. The source is a structured organization (such as newspapers, magazines, television channels, or cinema) or professional communicators (such as journalists, producers, and professional content creators working at various levels) rather than a single individual. Mass communication institutions not only respond to social events and public opinions. They also act as the parties that create and commence communication themselves. Today, the most fundamental mass communication tools include magazines and newspapers in the field of print media, and television, the internet, and radio in the field of electronic media. (TC Milli Eğitim Bakanlığı,2011)

1.3.1 Social Effects and Transformative Power of Mass Media in Türkiye

Today, television and the internet are the most widely used mass communication tools in Türkiye. It is widely accepted that the mass media shape almost every aspect of daily life. In particular, the increasing demand for internet and television usage in recent years has improved the influence of mass communication tools. Statistics obtained from the Türkiye İstatistik Kurumu show that internet usage in particular has increased over the years (The blue line represents internet access in households, while the red line represents the rate of internet use among individuals.):



Internet access in households and Internet usage by individuals, 2012-2023

In recent years, the influence of mass communication tools on society has increased because of their increasing rate of usage. Mass media play a significant role in individuals' integration into society, their adoption of cultural values, and acquisition of new ones, with transformations in their beliefs, attitudes, and behaviours. The power of influence varies based on individuals' attitudes toward mass media, the frequency of their usage of it, and the type of messages they receive through it. The main purpose of mass communication tools is to affect the thoughts of individuals within society, promote consensus, and develop common patterns of behavior. Therefore, the structural diversity and behavioral differences within society result in different levels of media influence. Furthermore, mass communication tools provide several societal functions, including informing and reporting news, promoting education and entertainment, facilitating cultural transmission, promoting goods and services, and contributing to the formation of social movements. (Yurdagül,1996)

1.3.2 The Concept of TV Series

Although the usage of the internet and social media platforms in daily life has led to considerable progress in communication, television is still the most widespread and influential mass communication medium. Also, it is accessible to individuals from all sides of society, regardless of age, gender, social, cultural, or economic background. Television broadcasts are viewed by large audiences, and they also inform and entertain viewers. Therefore, people spend a considerable portion of their daily lives watching television. Among television programs, television series are the most widely watched genre in society. This genre differs from other program types, as it reflects the flow of everyday life. Combining these characteristics with the features of television as a mass communication medium, television series start to gain high viewing rates, and they get acceptance within society.

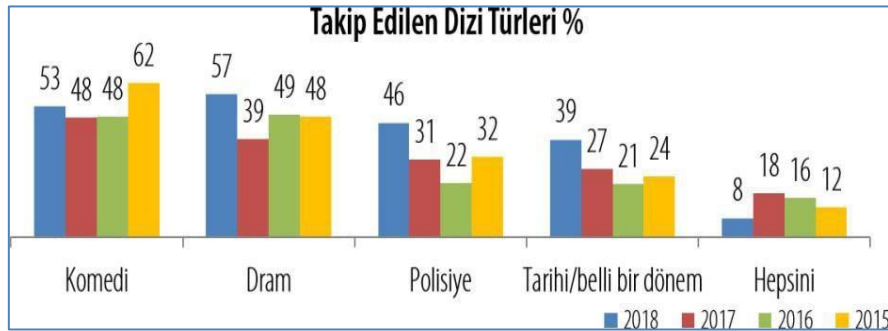
1.3.3 TV Series in Türkiye

The popularity of a mass media tool shows its acceptance and influence in society. Statistics from Marketing Türkiye (Yıldız, 2024) show that the most-watched TV series genre in Türkiye is "Family":



The significant size of the "Hepsi" (meaning "All") option in this statistic shows how common

TV series are in Türkiye. Ezel is the most popular series in Türkiye. The presence of the Ezel TV series in the drama, action, and crime categories shows that drama and action are the preferred elements in Turkish society's TV series preferences (URL 3). Based on the data obtained from Xsights (Penn, 2019), the increase in drama and crime shows the same preference of Turkish society in the types of series followed from 2015 to 2018 (“Dram” means drama and “Polisiye” means crime):



1.3.3.1 Development of TV Series in Türkiye

Television series have an important place among television productions in many countries. However, in Türkiye, television series have a more distinctive position. Especially with the beginning of private television channels in the 1990s and the frequent international exportation of Turkish television series in the 2000s, the television series industry gained significant improvement. Currently, television series continue to be ranked as the most important productions of television channels across different continents. Although these steps provided considerable success, they also have negative aspects, such as the gradual extension of episode durations and the excessively long format of contemporary series (Arık,2023). The first television series in Türkiye was produced by TRT, the state-owned broadcasting corporation. Türkiye’s first domestic series was *Aşk-ı Memnu*, adapted from the novel of the same name by Halid Ziya Uşaklıgöl and produced in 1974 (“Türk Dizileri”,2024 Kasım 27).

1.3.3.2 Social Effects and Transformative Impact of TV Series in Türkiye

Mass communication tools form a channel that plays a significant role in improving the effectiveness of the communication process and shaping the process of creating attitudinal changes in society through cultural products. Particularly in Türkiye, the high viewing rates of television among mass communication tools create the expectation that its influence on the public will also be substantial. Viewers are most frequently exposed to television series and the messages they carry, as these series have high ratings. Therefore, fictional social messages presented in television series contribute to the transformation of certain attitudes and patterns within society (Cılızoğlu, 2013). Dialogues and jokes used in television series are often incorporated into everyday life. The messages intended to be conveyed through television series reach audiences through language. The influence of television series on attitudes is one of the most distinctive social aspects of them. The transformation of attitudes is a concept that affects society in several ways (Kırtepe, 2015). Examples of these ways are consumption habits, lifestyles, priorities, and political views. As said before, the popularity of a mass communication medium reflects the extent of its influence. Although the rate of watching

television series through traditional television broadcasting has decreased over the years, this gap has been filled by the popularity of digital platforms. Television series continue to maintain a significant influence on society through digital streaming platforms. Statistics obtained from Marketing Türkiye (Başpınar, 2022) prove this statement:



1.3.3.3 Violence against Women in Turkish TV Series

The popularity of TV series in Türkiye and the abundance of series form a competitive factor. In this competitive environment, producers of series use elements that attract attention in the eyes of viewers to make their series stand out. One of these is the concept of violence against women. In the 2023-2024 broadcast season in Turkey, the 14 most-watched TV series content broadcast on television and digital media were covered in the research conducted by Kadem (2024), and a total of 3013 instances of violence against women were detected in these 14 series (Yalcin, 2019). The striking nature of this research caused this issue to become a hot topic, including on the TRT Haber platform. (TRT Haber, 2024 Kasım 24)

Media Environment	Number of Episodes Examined	Duration of Episodes Examined (Approx. minutes)	Violent Scenes Detected
Digital Platforms	84	3780	659
Television	243	29160	2354
Total	329	32940	3013

1.3.3.4 The Development of Violence against Women in Turkish TV Series

The factors contributing to the increase in violence in Turkish TV series are the popularity of television and the competition within the series industry. In Turkey, the year-on-year increase in the number of TV series also causes an increase in violent content. In the early period in Turkey (1980-1990), violence against women was used as a dramatic element, while in the 2000s it was usually treated as a woman's “blending” the individual who was subjected to violence, and sometimes it was revealed as a dramatic feature of a woman. After the 2010s, the series dealt with issues about how women can get rid of this violence; as a matter of fact, this

situation can be viewed as a positive norm in terms of social awareness. Because in the series, this phenomenon had now begun to be given as a negative. But the existence of this phenomenon, good or bad, leads this violence to be “normalized”.

1.3.3.5 Socio-Cultural and Sociological Reflections of Violence against Women in Turkish TV Series

Society normalizes imposed concepts over time, and these concepts that become "normal" eventually become a cultural element of that society. The statement by Canan Güllü, President of the Turkish Women's Associations Federation (TKDF), that "Society imitates what it sees in these TV series" supports this view. In addition, Lawyer Ebru Çelikkale's statements stating that “Methods that people don't think of in the violent scenes set in the series are also put into people's minds by the screenwriters and a new dimension is given to violence against women” show that the violence against women found in these series has an orientation effect on the opposite of the deterrent effect on society (Botan, 2023). In content created for profit, the use of violence as the main material and the proliferation of violent content series that imitate each other under the influence of this situation make this violence appear as a normal norm in the eyes of society (Seymenoglu Baş, 2021)

2. OBJECTIVE OF THE STUDY

This study comprehensively addresses the effects of violence against women on Turkish society and culture. In this examination, the aim is to gain a new perspective by using artificial intelligence algorithms. The study searches for the factors that contribute to the increase in violence against women and the role of mass media in this context. The study examines especially how mass media tools, such as television series, shape society's general attitudes and behaviors and transform the sociocultural structure. In this study, it is aimed to address how themes of violence against women are presented in television series while addressing sociological and sociocultural effects of these themes on viewers from a multidisciplinary perspective. By focusing on Turkish television series as a case in this study, how series may influence social norms, how themes of violence against women are presented, and how viewers perceive these themes are tried to be analyzed. Conducting these analyses with the help of artificial intelligence also showcases the use of artificial intelligence in the social sciences and proves that artificial intelligence can also be applied to social sciences, not just to mathematical sciences. Furthermore, it aims to provide a new perspective on the power of television series over society. It tries to understand how individuals, who are inclined to being shaped by external influences, are affected by television series that have become structural elements of society, by indicating the impact of the concept of violence against women in series on society. For a large part of society, television series have become more than a means of entertainment; they have become an important medium through which social values and attitudes are shaped. In this context, the study examines why the issue of violence against women is included in television scripts and how these themes affect society's ways of thinking. Another important purpose of this study is to raise awareness regarding the use of themes of violence against women in television series and to develop social consciousness about the need to present such content responsibly. Hereby, the study aims to increase society's sensitivity toward violence and to promote the media to have a more responsible role in this context.

3. MAIN PROBLEM

The main problem of this research is to measure how teachers evaluate violence against women and what the reactions of Artificial Intelligence are to elements of violence against women through sequences.

3.1 SUB-PROBLEM

1. How does teachers' experience affect their response to violence against women?
2. Do TV series genres affect violence against women?
3. Are people influenced by TV series?

3.2 MAIN HYPOTHESIS

The main hypothesis of our project is that using Artificial Intelligence to determine the concept of violence in TV series will be beneficial.

3.2.1 SUB-HYPOTHESIS

1. Teachers' opinions differ depending on the type of series they watch.
2. Teachers' awareness about violence against women is high.
3. Viewers of historical and traditional series have a higher awareness of violence against women.

3.3 ASSUMPTION

It is assumed that the teachers participating in the research provided honest and sincere answers to the survey questions.

3.4 LIMITATIONS

The research is limited to teachers who provide education only within the Beşiktaş district. Therefore, the findings may not be representative of other schools.

4. METHOD

Literature review, quantitative (survey), and qualitative (semi-structured interview) research techniques were used in the writing of this paper, constituting a mixed-methods research design. In addition, Turkish TV Series transcripts were scanned with state-of-the-art large language model technologies to analyze the concept of violence against women in TV series.

4.1 Research Design

A conceptual and theoretical literature review was conducted in the first section of the project. Especially books, articles, and theses on the research topic were identified during this phase of data collection. The knowledge gathered through this literature review constituted the theoretical framework of the upcoming research. This theoretical framework served as the basis for selecting the correct and relevant data collection instruments.

Predominantly quantitative research methodologies were utilized in the second section of the

study. The “Violence Against Women Scale” (Appendix 1), specifically curated to test the hypotheses of the project, was applied to the chosen sample groups. The scale is discussed extensively in the “Data Collection Instruments” section below. A semi-structured interview with Assoc. Prof. Dr. Şebnem Özdemir was conducted in the qualitative section of the study.

4.2 Data Collection Instruments

The “Violence Against Women Scale”, which is a data collection instrument produced to test the hypotheses of the study, comprises two parts. The first section includes the demographic variables; meanwhile, the second section consists of the survey questions. The survey population is teachers employed in the Besiktas District of Istanbul, and our sample group has 109 teachers selected through simple random sampling. Simple random sampling refers to a sampling method where each element of the population has an equal chance of being selected. In this sampling method, the number of elements from each population category included in the sample is determined by chance (Karasar, 2004). Furthermore, according to Rescoe, ideal research should have a sample size between 30 and 500. (Ural, Kılıç, 2005)

The first section of the scale comprises the personal information of the individuals. Four variables were selected as demographic variables of the individuals through the Personal Information Form. (Gender Variable, Experience Variable, School Type Variable, Series Type Variable) On the other hand, the second section comprises our own “Violence Against Women Scale”. The scale uses a 5-point Likert-type scale, where the participants chose the most suitable option from 1) Strongly Disagree 2) Disagree 3) Neutral 4) Agree 5) Strongly Agree. The “Violence Against Women Scale” was first drafted with 25 questions, which were then reduced to 20 and subsequently to 15 through further evaluations and reliability analyses. Enough time was given to the participants to answer the survey questions, and each participant’s consent was prioritized. In addition, the needed permissions were obtained by submitting an application through the “Research Application and Evaluation Permissions Module” (application number: MEB.TT.2024.014272).

4.3 Data Analysis

SPSS 27 Evaluation was used to analyze the questionnaire. Instead of presenting the distribution of opinions regarding each survey question in separate tables, the means and standard deviations of the variables were tabulated in groups (Factor Analysis), and evaluations were made in light of these data.

4.4 Project Work-Time Schedule

Description of Work	June	July	August	September	October	November	December	January
Literature Review	X				X	X	X	
Field Study					X	X	X	
Data Collection and						X	X	X

Analysis				
Writing the Paper			X	X X

5. FINDINGS

The data obtained in the study were illustrated via frequencies, percentages, arithmetic means, and standard deviations according to each subject area. Instead of presenting the opinion distributions of each study in separate tables, the scale was grouped by factor analysis, and evaluations were made in light of these data.

5.1 Demographic Variables of the “Violence Against Women Scale”

In this section, the frequencies and mean values of the demographic variables for the “Violence Against Women Scale” will be presented in a table format.

5.1.1 Gender Variable

Table 1 shows the gender variable findings of the surveyed teachers.

Table 1: Gender Variable

n sample			Percent %	Cumulative Percent
Valid	Female	90	82,6	82,6
	Male	19	17,4	100,0
	Total	109	100,0	

5.1.2 Experience Variable

Table 2 shows the experience variable findings of the surveyed teachers.

Table 2: Experience Variable

n sample			Percent %	Cumulative Percent
Valid	0-10	13	11,9	11,9
	11-20	38	34,9	46,8
	Over 20 years	58	53,2	100,0
	Total	109	100,0	

5.1.3 School Type Variable

Table 3 presents the findings for the school type variable of the participating teachers.

Table 3: School Type Variable

n sample			Percent %	Cumulative Percent
Valid	Primary School	23	21,1	21,1
	Middle School	8	7,3	28,4
	High School	78	71,6	100,0
	Total	109	100,0	

5.1.4 Series Type Variable

Table 4 presents the findings for the series type variable of the participating teachers.

Table 4: Series Type Variable

n sample			Percent %	Cumulative Percent
Valid	Comedy	33	30,3	30,3
	Drama	20	18,3	48,6
	Traditional	15	13,8	62,4
	Action	14	12,8	75,2
	Historical	17	15,6	90,8
	Other	10	9,2	100,0
	Total	109	100,0	

5.2 Reliability, Validity, Factor, and Normality Analyses

Reliability is a necessity for every measurement, as it conveys the degree to which the used scale reflects the phenomenon it aims to measure and the internal consistency of the items in a reliable test or questionnaire. (Kalaycı, 2010) This method tests whether each question in the scale constitutes a homogenous whole. This coefficient, which takes a value between 0 and 1,

is named Cronbach's alpha. (Kalaycı, 2010) If we look at the reliability analyses results in Table 5, we can see that the reliability coefficient (Alpha) is 0,768. This value indicates that the research is highly reliable. ($0.60 \leq \alpha \leq 0.80$)

Table 5: Reliability Analysis

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
,768	,777	15

Looking at Table 6, since Hotelling's T-squared test gives a sig value of $P < 0,001$ the scale is valid.

Table 6: Validity Analysis

Hotelling's Squared	T- F	df1	df2	Sig
398,446	25,035	14	95	,000

A Kaiser-Meyer-Olkin (KMO) test will be done to determine whether factor analysis can be conducted on the "Violence Against Women Scale". Factor analysis is a technique that aims to represent a set of variables with a smaller number of uncorrelated and meaningful hypothetical variables. (Çinko, Durmuş, Yurtkoru, 2013) Since the KMO value is $0,814 > 0,05$ (see Table 7), the sample pertains to factor analysis and the KMO Bartlett's test of sphericity is valid. As a result of this analysis, the scale questions were grouped into 4 different factors, as seen in Table 7.

Table 7: Factor Analysis KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Adequacy.		,814
Bartlett's Test of Sphericity	Approx. Chi-Square	625,829
	Df	105
	Sig.	,000

Table 8: Scale Factors

S. No Factors	
1.	Violence Against Women

2.	Impact
3	Historical Drama
4.	TV Series-Life Relationship

The demographic variables will be analyzed in this section of our paper. In our model, a normality test was conducted on the factor-analysis-grouped versions of the variables included in the analysis. As it can be seen in Table 9, since the K-S sig values are $P > 0,05$ for the “Impact, Historical Drama, and TV Series-Life Relationship” factors, the null hypothesis cannot be rejected, and it is concluded that the variables are normally distributed. These normally distributed factors will be subject to parametric tests (t-test, ANOVA). Since the K-S sig values are $P < 0,05$ for the “Violence Against Women“ factor, the null hypothesis is rejected, and it is decided that the variables are not normally distributed. This factor will be subject to non-parametric tests (Mann-Whitney U, Kruskal-Wallis).

Table 9: Normality Test

		Violence Against Women	Influence	Historical Series	Life-Series Relationship
N		109	109	109	109
Normal Parameters^{a,b}	Mean	,0000000	,0000000	,0000000	,0000000
	Std. Deviation	1,00000000	1,00000000	1,00000000	1,00000000
Most Extreme Differences	Absolute	,098	,069	,053	,060
	Positive	,063	,053	,041	,043
	Negative	-,098	-,069	-,053	-,060
Test Statistic		,098	,069	,053	,060
Asymp. Sig. (2-tailed)^c		,012	,200e	,200e	,200e
Monte Carlo Sig. (2-tailed)^d		,012	,221	,644	,425
99% Confidence Interval	Lower Bound	,009	,210	,631	,412
	Upper Bound	,015	,232	,656	,437

5.3 Parametric Tests (Independent Samples Test – ANOVA)

In this section, parametric tests were conducted for the normally distributed factors “Impact,” “Historical Drama,” and “TV Series-Life Relationship” to identify differences between groups.

5.3.1 Gender Variable

Table 10 shows the t-test results for the gender variable. Upon analysis, due to a sig value of $P < 0,05$ a statistically significant difference was found between genders for the “Impact” and “Historical Drama” factors.

Table 10: Gender Variable t-test

F		Sig	t	df	Sig. (2 tailed)	
Historical Drama	Equal variances assumed	,014	,905	2,571	107	,012
	Equal variances not assumed			2,599	26,457	,015
Impact	Equal variances assumed	,431	,513	-4,145	107	,000
	Equal variances not assumed			-4,499	28,660	,000

When Table 11 is examined, it is observed that women perceive the female motifs in historical dramas as more exaggerated when compared to men. On the other hand, men are observed to be more influenced.

Table 11: Descriptive Statistics of the Gender Variable

GenderN			Mean	Std. Deviation	Std. Error Mean
Historical Drama	Female	90	,1103279	,97766293	,10305472
	Male	19	-,5226056	,96167893	,22062428
Impact	Female	90	-,1701205	,95045265	,10018651
	Male	19	,8058341	,83859160	,19238611

5.3.2 Experience Variable

At this stage a t-test will be conducted to determine whether there exists a difference between teachers in terms of their experience levels. When Table 12 is examined, we observe that the “Impact” factor has a significance value of $P < 0,05$; thus, there exists a statistically significant difference between the variables.

Table 12: Experience Variable t-test

Impact

Sum of Squares		df	Mean Square	F	Sig.
Between Groups	7,593	2	3,797	4,008	,021
Within Groups	100,407	106	,947		
Total	108,000	108			

When Table 13 is examined, it is observed that as the duration of experience increases, the degree to which teachers are influenced by TV series also increases.

Table 13: Descriptive Statistics of the Experience Variable

N		Mean	Std. Deviation	Std. Error Mean
0-10	13	-,5374950	,67325934	,18672854
11-20	38	-,1572748	,89300596	,14486470
Over 20 years	58	,2235151	1,07165536	,14071524
Total	109	,0000000	1,00000000	,09578263

As no statistically significant difference could be found between other variables and factors, the study will continue with the non-parametric test.

5.4 Non-Parametric Tests (Mann-Whitney U Test - Kruskal-Wallis Test)

In this section, non-parametric tests were subjected to the “Violence Against Women” factor to identify the differences between groups.

5.4.1 Gender Variable

Table 14 presents the Mann-Whitney U test results by gender variable, comparing females and males. The analysis revealed that, since the sig. value for the Violence Against Women factors is $P < 0,05$; there is a statistically significant difference between the variables.

Table 14: Mann-Whitney U Test for the Gender Variable

Violence Against Women	
Mann-Whitney U	358,000
Wilcoxon W	548,000
Z	-3,970
Asymp. Sig. (2-tailed)	,000

Grouping Variable: Gender

When Table 15 is examined, it is observed that female teachers are more sensitive to the concept of violence against women compared to male teachers.

Table 15: Descriptive Statistics of the Gender Variable

GenderN			Mean Rank	Sum of Ranks
Violence Against Women	Female	90	60,52	5447,00
	Male	19	28,84	548,00
	Total	109		

5.4.2 Experience Variable

When Table 16 is examined, the Kruskal-Wallis test results comparing experienced and less experienced teachers based on the experience variable can be seen. The analysis reveals that, since the sig. value for the Violence Against Women factors is $P < 0,05$, there is a statistically significant difference between the variables.

Table 16: Kruskal-Wallis Test for the Experience Variable

Violence Against Women	
Kruskal-Wallis H	8,612
df	2

Asymp. Sig.	,013
-------------	------

When Table 17 is examined, it is observed that younger teachers with less experience are more sensitive to the concept of violence against women compared to teachers with higher levels of experience.

Table 17: Descriptive Statistics of the Experience Variable

Experience	N	Mean Rank	
Violence Against Women	0-10	13	71,62
	11-20	38	61,24
	Over 20 years	58	47,19
	Total	109	

5.4.3 Series Type Variable

In Table 18, according to the Series Type variable, since the sig. value for the Violence Against Women factor is $P > 0.05$, there is no statistically significant difference between the variables.

Table 18: Kruskal-Wallis Test for the Series Type Variable

Violence Against Women	
Kruskal-Wallis H	5,663
df	5
Asymp. Sig.	,340

When Table 19 is examined, although there is no significant difference between the groups, it is observed that viewers of Historical and Traditional series are more sensitive to the issue of violence against women.

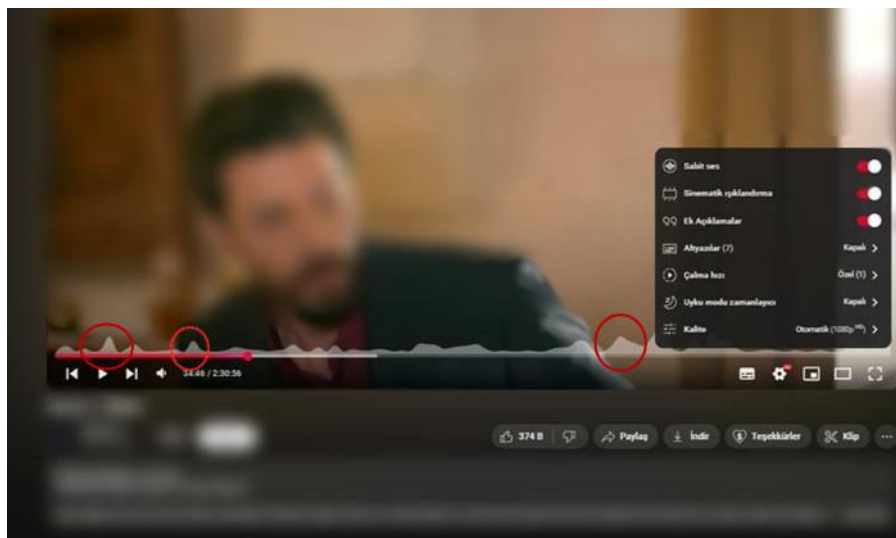
Table 19: Descriptive Statistics of the Series Type Variable

Series Type	N	Mean Rank	
Violence Against Women	Comedy	33	48,53
	Drama	20	53,10
	Traditiona	15	61,60

	1		
	Action	14	42,29
	Historical	17	66,29
	Other	10	56,67
	Total	109	

5.5 Artificial Intelligence Pipeline

Being at the forefront of current computer science research and development, various practical applications of artificial intelligence were used to support the project's aims of analyzing the current depiction of violence towards women in Turkish TV series. The series snippets for the large language model to analyze were obtained through YouTube. This allowed the extraction of necessary information, such as the most-watched sections, total duration, etc., via YouTube's own API and "yt-dlp".



The red circles in the image indicate peak points on the publicly available YouTube viewership heatmap of the series (i.e., the moments where the series is most frequently rewatched). (The series image has been intentionally blurred.)

The artificial intelligence pipeline of the project consists of several stages:

1. The identification of the timeframes of peak viewership/rewatch points through web scraping.
2. The extraction of 1 minute 30 seconds audio clips around the top 15 percent of the peak viewership points, such that there are 45 seconds both before and after each point.
3. The transcription of the downloaded audio clips with AssemblyAI, one of the leading companies in the speech AI industry, which has demonstrated higher accuracy than others (see:

<https://assemblyaiassets.com/pdf/2024%20Speech%20AI%20Benchmarks.pdf> with speaker diarization.

4. The classification of the transcripts in terms of whether they contain psychological, physical, economic, or any other form of violence towards women with OpenAI's GPT-4o model, which stands out due to its advanced semantic and reasoning capabilities. (<https://platform.openai.com/docs/models/gpt-4o>)
5. The identification of the ratio of scenes that include violence against women over total scenes for the top 15 percent-most-watched scenes analyzed according to the classification results retrieved from GPT-4o.

Before applying the AI pipeline, the accuracy of GPT-4o in the classification task of identifying violence against women from Turkish TV series transcripts was tested for reliability concerns. The first 20 episodes from the series "Yalı Capkını", which started its broadcasting journey on September 23rd, 2022, were used as a dataset for this reliability test. After the first three stages described above, the most-watched 108 scenes of the 20 episodes and their transcripts were obtained. To complete the validation dataset, each one of the 108 scenes was manually analyzed and labelled for whether they contained violence against women. Lastly, after stage 4 of the pipeline, the AI-labels retrieved from GPT-4o were compared with the manual labels of truth, and the accuracy percentage was calculated. As a result, a high accuracy percentage of 89% was identified for such a multifaceted and complex classification task.

In light of this high accuracy ratio, the code was made modular and the same automation procedures were applied to other popular Turkish TV series:

1. The first season of the series ... which started broadcasting in ... 2019 was analyzed. Out of the 51 most rewatched and viewed scenes analyzed 48% had violence towards women, irrespective of type.
2. All episodes of the series ... which started broadcasting in ... 2018 were analyzed. Out of the 268 most rewatched and viewed scenes analyzed 32% had violence towards women, irrespective of type.
3. The first season of the series ... which started broadcasting in ... 2011 was analyzed. Out of the 70 most rewatched and viewed scenes analyzed 31% had violence towards women, irrespective of type.
4. All episodes of the series ... which started broadcasting in ... 2019 were analyzed. Out of the 57 most rewatched and viewed scenes analyzed 25% had violence towards women, irrespective of type.

6. CONCLUSION AND DISCUSSION

From the survey results, it was found that teachers, with respect to the variables analyzed (Gender Variable, Experience Variable, School Type Variable, Series Type Variable), largely shared similar opinions towards the concept of violence towards women and had a high level of awareness of the issue. Among the variables, especially in terms of gender, female teachers are observed to find the female motifs in Turkish Historical TV series more exaggerated than

male teachers. On the other hand, the series has a larger impact on male teachers. In addition, female teachers are found to be more sensitive to the concept of violence towards women than male teachers. This is considered to be because the victims of the violence are of the same gender. Less experienced teachers are observed to be more sensitive to the concept of violence towards women than older teachers with more experience. The viewers of historical and traditional dramas are also more sensitive to violence against women.

The identified ratios of the scenes that include violence towards women, irrespective of type, in light of the AI analysis, suggest that series producers use violence against women as a tool for ratings, abusing the fact that it touches the emotions of viewers and grabs their attention. This issue also plays into the commodification and normalization of violence towards women.

The project stands out from other works exploring the pressing issue of violence towards women by a self-developed artificial intelligence pipeline for the classification of violence towards women. It is considered that this aspect of the project will make a significant contribution to the literature.

7. RECOMMENDATIONS

There are practical steps that can be taken to reduce the depiction of violence against women in Turkish TV series. The most direct lever is legislation: a legal framework capping the number of such scenes per episode would give broadcasters a clear line to stay behind. The AI-based detection algorithm developed in this project could play a direct role in enforcing that standard, flagging content before it airs rather than after complaints roll in.

Awareness matters just as much as enforcement. Public service announcements and school seminars, especially at the primary and middle school level, where attitudes are still forming, can help young people recognize and question what they see on screen. This is not about sheltering children from difficult content; it is about giving them the tools to think critically about it.

The production side also needs to shift. Screenwriting and directing programs should incorporate training on gender-sensitive storytelling, so the next generation of creators brings different instincts to the table. State funding and broadcasting incentives could be tied to content standards, steering commercial productions away from violence-as-drama without requiring censorship. Turkish productions already partner internationally. Extending those relationships to include NGOs focused on gender equality would bring an outside perspective to scripts and editorial decisions.

As part of this project, a digital petition has been launched, and its results will be shared with the relevant authorities: <https://chnng.it/gkHZxQYHBC>

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APPENDIX

Appendix 1 (Violence Against Women Scale)

1. GENDER

A) Female B) Male

2. TEACHING EXPERIENCE

0-10 years B) 11-20 years C) Over 20 years

3. SCHOOL TYPE

A) Primary School B) Middle School C) High School

4. WHAT TYPE OF SERIES AND FILMS DO YOU WATCH?

A) Comedy B) Drama C) Traditional D) Action E) Historical F) Other

No.	This scale was arranged by KABATAŞ ERKEK LİSESİ students. <i>NOTE: Please answer all questions honestly, as this is essential for the accuracy of the research.</i> THANK YOU... ITEMS	STRONGLY DISAGREE	DISAGREE	PARTIALLY AGREE	AGREE	STRONGLY AGREE
1	Violence is used as a ratings tool in TV series.					
2	I think violence against women is portrayed as normal in TV series.					
3	I think the depiction of violence against women in TV series can lead to gender inequality.					
4	I am emotionally affected when I see violence against women in TV series.					
5	Violence against women in TV series can be used as a tool for raising awareness.					
6	Violence against women in TV series creates a tendency toward violence against women in society.					
7	The use of violence against women in TV series is excessive.					
8	The oversight of violence depiction in TV series is adequate.					
9	I think TV series influence people.					

10	I think TV series do not reflect real life.					
11	I would intervene if I witnessed violence against women in real life.					
12	I find female portrayals in historical TV series exaggerated.					
13	I think historical TV series do not accurately reflect our past.					
14	I think women are portrayed in the background in family-themed traditional TV series.					
15	I am not influenced by TV series in real life.					

THANK YOU FOR PARTICIPATING.

Appendix 2 (Semi-structured Interview)

In the context of the artificial intelligence approach in the project, we consulted with Assoc. Prof. Dr. Şebnem Özdemir, a leading expert in the field, Head of the Department of Data Science in the Master's Program with Thesis at Istinye University, and a researcher at MIT CSAIL (MIT Computer Science and Artificial Intelligence Laboratory), through an interview:

Question 1: In your opinion, should we feed the transcripts of the series under investigation into large language models like OpenAI/Gemini/Llama, or should we develop a custom model for this purpose?

Answer: If you want to develop a custom model, you'll need to build an LSTM model or various deep learning solutions. Of course, this means you'll have to extract every violent scene one by one, train the model on them, and ensure it retains the patterns. In short, you'll be building everything from scratch. After all, there's no need to reinvent the wheel; unless you're working on a very specific scenario, leveraging the countless free models available on Llama, Gemini, OpenAI, or Hugging Face will be both more performance-efficient and more reliable. In fact, most of the practical AI applications you see today almost always involve either pre-training existing models or guiding versatile large language models through prompt design.

Question 2: In your opinion, when analyzing TV series, does working with video clips from the shows or with transcripts of those episodes lead to more successful results?

Answer: Relying solely on video-based approaches will make your work much more difficult. This is because models that process video have always lagged behind language-processing models in terms of understanding and reasoning, due to the inherent challenges of video processing. With this in mind, I believe a transcript-based approach will not only expand your range of available models but also maintain a higher accuracy rate compared to using video alone. However, if the transcripts do not yield the expected results, you can supplement the process with video or a few still images to improve both accuracy and coverage.