

**RE-CONSTRUCTION OF FEMININITY: A CONTENT
ANALYSIS OF “BU TARZ BENİM” REALITY SHOW**



HACER BEGÜM BOZKURT

SEPTEMBER 2017

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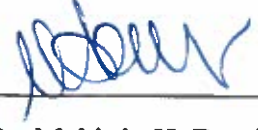
**A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
IZMIR UNIVERSITY OF ECONOMICS**

BY

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SEPTEMBER 2017

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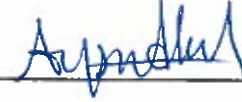
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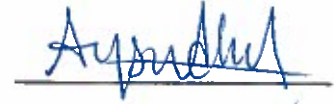


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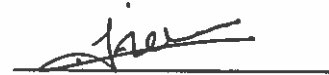
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ABSTRACT

RE-CONSTRUCTION OF FEMININITY: A CONTENT ANALYSIS OF “BU TARZ BENİM” REALITY SHOW

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Media and Communication Studies

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September 2017

This thesis analyzes the reality television show named Bu Tarz Benim which claims to find the most stylish woman of Turkey, and how it tries to reconstruct femininity with sexist discourses and through the male gaze by disciplining the female body. In order to analyze how this process of constructing femininity occurs within the program, content analysis is utilized. The analysis of the program has demonstrated that the members of the jury and the contestants of the Bu Tarz Benim reality show contribute to discursive construction of femininity.

Keywords: Femininity, discourse, discipline, body, reality TV

ÖZET

KADINLIĞIN YENİDEN KURULMASI: BU TARZ BENİM REALITY PROGRAMININ İÇERİK ANALİZİ

Bozkurt, Hacer Begüm

Medya ve İletişim Çalışmaları

Tez Yöneticisi: Doç. Dr. Aysun Akan

Eylül 2017

Bu çalışma, Türkiye'nin en şık kadını seçtiğini iddia eden Bu Tarz Benim adlı reality televizyon programının kadın bedenini disipline ederek "erkek bakışı" yoluyla cinsiyetçi bir söylemle kadınlığı yeniden kurmaya çalışmasını içerik analizi yöntemiyle inceler. Çalışmanın sonucundaki bulgular bu televizyon programının kadınlığı yeniden kurma çalışmasında hangi söylemleri kullandığını ortaya çıkararak yorumlamıştır.

Anahtar Kelimeler: Kadınlık, söylem, disiplin, beden, reality TV

To my spouse.



ACKNOWLEDGEMENT

I would like to express my sincere gratitude to my supervisor Assoc. Prof. Dr. Aysun Akan for her guidance and support through my research.

I also would like to thank my family, my friends and my spouse for their everlasting support and love.

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INTRODUCTION

This thesis aims to explore the role of the media in general and reality TV in particular in the re-construction of the gendered self. However, before entering into a detailed discussion on the 'Bu Tarz Benim' reality show, I would like to explore the issue of gender and how it is seen and described by feminist theories, because, in order to understand gender in a social context, we should look at how it is described by those who have attempted to solve the gender puzzle.

The role of the media cannot be ignored in terms of constructing gender roles, and I focus on how this process works. This thesis will attempt to analyse the reconstruction of femininity in the reality TV show 'Bu Tarz Benim'. The structure of the chapters is as follows.

In the second chapter, after a discussion of the meaning of gender and how gender is questioned by various theories, I will give some further information about how fashion reconstructs gender. Despite the positive impact of the politics of clothing on the lives of women, fashion as such, has acquired a meaning different than simply dressing. It has become a

vast industry but most importantly for the subject of this thesis, it has been associated closely with a feminine identity. The second chapter will follow arguments related to fashion as a way to discipline the female body.

In the third chapter I focus on how women are represented in the media. Also, in this chapter I highlight the importance of the correct representation of women, because it is important to show appropriate role models for the younger generation. The other subject that is concerned with these issues is how the male gaze determines the content of the media and how it affects women's lives. After understanding the male gaze, I focus on reality television, and how it is perceived by people, since my case study is about a reality television show.

The fourth chapter explains the methodology employed in this study. It starts with the research questions and data selection process, followed by an explanation of content analysis as a method. This chapter provides a detailed analysis of content analysis, which also includes an explanation of the content categories.

The fifth chapter is an analysis of the 'Bu Tarz Benim' reality show. The content analysis of the program is conducted under three major categories: Body, Fashion and Behavior. These three categories are drawn from the transcripts of the programs. Conversations between the jury members and the contestants have revealed that an understanding of 'ideal femininity' is closely associated with body shape, fashion and behavior.

The conclusion discusses the contribution of this fashion show to the re-production of ideal femininity and the implications for women.



CHAPTER 1

GENDER

1.1 Social Construction of Gender

Gender is something that seems to define how a female or a male person should act in a society or it dictates what roles a female or a male person should have in order to simply live and function. As Simone de Beauvoir (2011, p.330) says, “One is not born, but rather becomes, woman.” Every person is born as either female or male. However, it is society that gives meanings and roles to those who are born female. It determines that they should act feminine or those who are born male should act in accordance with the masculine roles that are accepted by the society they were born into.

In regard to the gender roles, the family is the first place to reconstruct gender roles for women. From the family, gender roles are learned and

first applied. Girls see their mothers as their role models while boys see their fathers as their role models. In a conventional family, where women do housework and men go to work, the role models that a girl can adopt are very limited. This affects not only the girls' perceptions about their own potential, but also their motivation.

Furthermore, it is a well-known fact that all over the world women are denied fundamental rights such as the right to education, the right to work and the right to marry or not. Thus, in many countries, especially in developing countries, women are far more likely to suffer disadvantages than other people. The UN Report on Human Development 2016¹ clearly indicates how women are discriminated against with respect to education and job opportunities, affecting them for the rest of their lives “The report identifies the mutually reinforcing gender barriers that deny many women the opportunities and empowerment necessary to realize the full potential of their lives” (The UN Human Rights Development Report 2016).

The economic conditions of a given country may play a significant role in the root of gender discrimination, but it is not the sole reason. Social and cultural factors also greatly contribute to gender discrimination.

Gender, sexuality and identities are established through contemporary social practices. Social norms and cultural forms are what make people who they are, starting with their birth to the end of their lives. According to Bartky (1990, p.97), women are constantly judged by men “whose social location is such that he has the capacity not only to be judged but to judge, not only to be defined by others but to define them as well.”

¹ <http://hdr.undp.org/en/2016-report>

Therefore, being feminine or acting feminine or doing the chores assigned for females are a must for women in most human communities if women would like to be accepted as an individual in a society.

In every society, these forms of oppression and the constraints of patriarchy are variable, and so are the forms of defiance strategies. Where there is patriarchy, there are numerous issues to be resolved that stem from gender conflicts. Feminism has been one of the main forces gathering all attempts to defy the sexism of patriarchal rule under a single roof.

Although it is mainly women who are affected by sexism, according to hooks², a feminist thinker and a social activist, men are also affected by sexism so “all of us, female and male, have been socialized from birth to accept sexist thought and action” (hooks, 2000, p.viii).

Socially constructed genders have only restrictive roles for people. In traditional and even in modern contemporary societies, if a woman is married, then it is automatically assumed that she will be a mother, or a man should work hard to provide for his family. Unfortunately, in our world, we see sexist discourses such as, being a woman or being called a woman is an insult whereas being a man or acting manly is a compliment. Being a man connotes bravery whereas being woman connotes cowardice. There is no saying like “be a woman” when you want to encourage someone, but instead, there is a saying “be a man”. Doing something like “a girl” means inadequacy, while there is no such equivalent word for boys. When a girl reaches a certain age, she is taught that she should be ashamed of her body hair, meanwhile the same body

² bell hooks prefers her name to be written in lower case letters.

hair is something to be proud of for boys at that age. Girls are taught to be ashamed of their sexuality and that they should be chaste while boys are encouraged to experience their sexuality. Girls are encouraged to be emotional while boys are taught to show no emotions. Girls are encouraged or even forced to participate in housework and to be caring while boys are not. For instance, Strickling (1988, p. 197) states that “traditionally women have been asked to be helpful, loving without expectation of return, emotionally dependable, supportive, and generally nurturing to both children and husband...”

Gendered roles that are produced through cultural and social practices have always been reflected in the media. Thus, the media, especially main stream media, play a very important role not only in the reproduction of gender roles but also in the process of normalisation of gender roles by omitting, undermining or underrepresenting challenges to established gender roles or alternative representations of women.

Moreover, the media situate women as objects of desire that are subjected to male gaze. Gender roles for women that are demonstrated in the media are mostly submissive characters in television shows such as marriage shows, advertisements, television series, etc. Even though there are stronger female characters today on television. They are far fewer than, for example, male characters.

These examples are sufficient to explain how sexism works through assigned gender roles in a given society. If boys or girls do not accept these roles and act otherwise they are shunned in their social circles and societies. If they cannot comply with these roles, they are likely to have difficulties in their adult lives.

Women grow up under a set of expectations from society and consequently develop attitudes or mode of thoughts “to monitor rigorously their thoughts, feelings, desires, speeches and actions to ensure conformity to accepted rules or the approval of others” (O’Grady, 2005, p.32). And if they feel that they failed to meet these expectations, they may “experience a transgression against the self” (Ibid.).

Beaudoin (cited in O’Grady, 2005, p.33) refers to a number of consequences women suffer under the constraint of gender roles, which are "critical voices such as perfectionism, powerlessness, shyness, anxiety, lack of entitlement, self-doubt, self-hate, high expectations, comparison and self-blame”.

She concludes that these “voices can create problems such as anorexia, bulimia and depression, and make women feel like they are never good enough” (Ibid.). Unlike men, women are put under pressure since they were born and society and their inner circles (their parents, families, friends, spouses, etc.) have high expectations of them. Women try to do their best not to fail in whatever they do and this makes them perfectionists. If they fail to meet these expectations they end up feeling inadequate or depressed.

1.2 Disciplining the Female Body and the Feminist Critique

It is a widely acknowledged fact that societies’ understanding of gender and the results of this understanding have been creating inequalities in almost every area of life for people, especially for female members of societies. Feminist thinkers have been trying to create solutions or explanations for these problems.

Feminism is a form of defiance against the oppression and invisible constraints of patriarchy. Warnock (2009, p.28) defines patriarchy like this:

Patriarchy refers to an entire network of social institutions which benefit men, among which stands patri-lineage. Patriarchy is a society which worships the masculine identity, granting power and privilege to those who reflect and respect the socially-determined masculine sex role.

As hooks (2000, p.viii) explains, “Feminism is a movement to end sexism, sexist exploitation and oppression”. The feminist critique of gender inequality goes beyond a diagnosis of the role of social and cultural factors in gender discrimination. Feminists examine the root of the problem and scrutinize the western intellectual paradigm that implicates gender discrimination. Feminist critique thus questions the simple dichotomy of nature vs culture, in which a material body is seen as a purely biological or natural form (Bordo 1995, p.33).

The nature vs culture opposition that implies that ‘natural is innate, unchanging and ‘culture’ is artificial and constructed (MacCormack, 1980, p.6). Rational man is valued for controlling or altering the nature, that is to say culture sets a limit to nature. Similarly, people who control their natural instincts and comply with moral codes receive praise. Women have been subjected to social boundaries, social exclusion, disciplining and constraining as a result of women being placed on the side of nature (MacCormack, 1980, p.5).

Feminists criticized the European philosophical tradition where the natural world is likened to a body, which appears as female, and the state or rational men bring order to this chaotic natural world (Bordo, 1995, p.152). This perspective still persists today and manifests itself in various forms.

Feminists, by examining the root of the intellectual debate on nature vs culture and criticizing such a dualism, exposed the cultural construction behind the concept of 'nature'. It is now widely accepted that what is considered to be natural is in fact historically constructed. Feminists also investigate the mechanisms whereby historically constructed gendered knowledge is accepted as natural and given. Apart from its linguistic and social meanings, gender is also considered to stem from biological differences between the sexes.

Science, especially medical science, is one of these fields where the biology of different sexes determines the arguments. Balsamo (1996, p.22) argues that "gender is one of the primary effects of the discursive construction of the human body". The body, especially the female body, has been under the scrutiny of positive sciences all the time. Bordo (1993, p.165) states that "The body—what we eat, how we dress, the daily rituals through which we attend to the body—is a medium of culture." Bordo also explains that culture plays an important role for the body:

The body may also operate as a metaphor for culture. From quarters as diverse as Plato and Hobbes to French feminist Luce Irigaray, an imagination of body morphology has provided a

blueprint for diagnosis and/or vision of social and political life (Ibid.).

Kimmel (2000, p.22) argues that “the social arrangements between women and men (gender inequality) seem to stem directly and inevitably from the differences between us.” Biological differences between men and women also make people think that social inequality between the sexes is something spontaneous and acceptable. Regarding the scientists’ approach, Van Zoonen (1994, p.14) cites Harding (1987 p.21):

...feminists have pointed to the sexist use of science and shown how disciplines such as biology and the social sciences have contributed to the needs of ‘sexist, racist, homophobic and classist social projects’.

King (2004, p.31) points out that the female body is a subject of the human sciences far more than the male body. Undoubtedly, this shows that patriarchal control over the female body is tremendous. Therefore she criticizes the fact that;

Every hint of abnormality has been thoroughly and enthusiastically ferreted out and classified by numerous ‘experts’ eager to provide indisputable proof of its inherent pathology. Its uncontrolled sexuality must be contained and inherent weakness of character exposed, particularly as it is primarily a reproductive body... Medical and scientific discourse has confirmed the pathology of female biology and legitimated women’s subjugation, prescribing in the past should wear to preserve appropriate ‘womanliness’, their moral

obligation to preserve their energy for child birth and so on (Ibid.).

Science's control over bodies has been intense when it comes to how a woman should be, which is closely related to the reproductive power of women. Bordo also states that the body is not only part of culture, but also created by it:

The body is not only a text of culture. It is also, as anthropologist Pierre Bourdieu and philosopher Michel Foucault (among others) have argued, a practical, direct locus of social control. Banally, through table manners and toilet habits, through seemingly trivial routines, rules, and practices, culture is "made body," as Bourdieu puts it—converted into automatic, habitual activity (1993, p.165).

Foucault has been one of the philosophers who influenced feminist thought. Foucauldian discourse analysis focuses on power relationships in society as expressed through language and practices. King (2004, p.29) emphasizes that although Foucault did not directly discuss gender, his discussion on power and "how power produces subjectivity" by focusing on the ways it invests the body has been influential in gender studies. In fact Foucault's conception of power has guided feminist scholars in their questioning of the dominant paradigm about gender. Bordo states that:

Following Foucault, we must first abandon the idea of power as something possessed by one group and leveled against another; we must instead think of the network of practices, institutions,

and technologies that sustain positions of dominance and subordination in a particular domain (1993, p.167).

Also supporting the argument of Foucault on "genealogy", Bordo (1993, pp.165,166) points out that "our bodies are trained, shaped, and impressed with the stamp of prevailing historical forms of selfhood, desire, masculinity, femininity". The female body is the one that is exposed to this kind of training which results in the disciplining of the female body. Many examples can be given regarding the disciplining of the female body. In our modern world, women try to discipline their bodies by various dieting practices which mostly lead to starving themselves to death through disorders such as anorexia nervosa, bulimia, etc. According to Wykes and Gunter (2005, p. 206) although men also suffer from eating disorders, women suffer more from these types of disorders, because, "it is women's bodies, rather than any other attributes, which appear to make them worthy of being represented".

Bordo (1993) describes how women had to suffer from various forms of symptoms of diseases throughout the centuries as a result of social restraints:

The continuum between female disorder and "normal" feminine practice is sharply revealed through a close reading of those disorders to which women have been particularly vulnerable. These, of course, have varied historically: neurasthenia and hysteria in the second half of the nineteenth century; agoraphobia and, most dramatically, anorexia nervosa and bulimia in the second half of the twentieth century (1993, p.168).

Bordo points to an excessive increase in eating disorders in the 1980s, common among women from different backgrounds (Ibid.). While suffering various symptoms such as eating disorders are one way of disciplining the female body, 'docile bodies', introduced by Foucault (1995) is the other way. Foucault coined the term 'docile bodies' to explain the processes through which the female body is disciplined in order to meet societal expectations (1995, p.138). This is how Foucault explained the creation of docile bodies via discipline:

Thus discipline produces subjected and practised bodies, 'docile' bodies. Discipline increases the forces of the body (in economic terms of utility) and diminishes these same forces (in political terms of obedience) (Ibid.).

Bordo (1993) supports Foucault's ideas on how docile bodies are formed:

Through the pursuit of an ever-changing, homogenizing, elusive ideal of femininity-a pursuit without a terminus, requiring that women constantly attend to minute and often whimsical changes in fashion-female bodies become docile bodies-bodies whose forces and energies are habituated to external regulation, subjection, transformation, "improvement." Through the exacting and normalizing disciplines of diet, makeup, and dress-central organizing principles of time and space in the day of many women-we are rendered less socially oriented and more centripetally focused on self-modification (1993, p.166).

In this respect, female docile bodies are created through constant correction and modification. It is only with these constant self-

modifications that they can achieve the accepted norms for women in any society and adapt to them. King (2004, p.32) also takes up Foucault's argument and emphasizes that "there is no natural body or pre-discursive body", rather that "the individual is fabricated in it, according to a whole technique of forces and bodies".

Based on his theory about the body, it is very difficult to disagree with Foucault, because no one, especially women in a society, remains the same. Women have to go through various phases of processes; they are coerced into changing their appearances in order to fit into the image that is created for women. This shows how women, conditioned by such forces from childhood to adulthood, shape and re-shape their bodies and appearances. In our society, women have to change their appearances in order to fit the society's standards of beauty. Besides disciplining the female body, fashion is also another criterion as it plays a key role in forcing women to fit society's standards of beauty. Women not only discipline their bodies in order to fit the standards of beauty that are laid out in our society, but also they have to adjust their style of dressing accordingly. In order to gain respect in our patriarchal society, women try as hard as they can with their appearances. The following discussion describes how the process of reconstructing femininity based on fashion works for women.

1.3 Fashion as Reconstructing Gender

Fashion is another means through which societal demands are met by women. However, clothing as fashion can also mean something liberating for women. A good example for this is that when the pants achievement of the first wave of the feminist movement was successful,

it enabled free movement for women in workplaces and sports. Paoletti (2015, p.38) gives detailed information about how the pants revolution had a great impact on women's lives, arguing that in the 19th century women "challenged men's exclusive right to trousers"; this particular garment was eventually accepted as a leisure garment for women in the 1960s.

Nevertheless, Paoletti (2015, p.38) indicates how the fashion industry turned this casual garment into a gendered garment "accentuating the sex of the wearer rather than creating a neutral effect".

Female fashion has been closely associated with gender as Wilson (2003, p.117) argues, stating that "Fashion is obsessed with gender, defines and redefines the gender boundary".

It must be noted that fashion as such is closely shaped by the social context. It is then possible to talk about changes in fashion from one generation to another and from one country to another. Likewise, change in male and female fashion is also informed by historical context. What is consistent, however, is that as one of the most visible cultural practices, fashion defines and redefines gender, despite some attempts to challenge established feminine and masculine fashion.

It is then possible to talk about dominant aesthetic norms in fashion in a specific social and historical context, despite the ever changing nature of fashion. Dominant fashion codes are also closely associated with the 'ideal feminine' and 'ideal masculine' look or beauty. For example, if the 'ideal feminine' body or look of a historical time includes wide hips

fashion exposes them; if, however, the 'ideal feminine' body or look requires narrow hips then fashion is so designed to camouflage them.

Young cited Hollander (1978) about her research on women's clothing standards in history:

The nineteenth century held an image of women's demeanor as statuesque, immobile, hiding or hobbling the limbs. The twentieth century, by contrast, emphasizes the mobility of women in clothes—the exhibition of legs, skirts, and pants that do not so much inhibit movement (Young, 2005, p. 64).

Similarly, hooks (2000) criticises the contemporary fashion industry for creating clothing that are fit for the bodies of adolescent girls, not for grown women:

Nowadays, in a fashion world, especially on the consumer side, where clothing that looks like it has been designed simply for reed-thin adolescent girl bodies is the norm, all females no matter their age are being socialized either consciously or unconsciously to have anxiety about their body, to see flesh as problematic. (2000, p.35)

The size zero models of the fashion world show us that there is a possibility that the difference between the sexes can be lifted. However, by encouraging the new 'masculine' clothing style for women, women are encouraged, even forced covertly, to be thinner even though it can mean being against their own. Not every woman with curves can apply this style to her wardrobe; therefore this fashion style only serves for women who have the 'boyish' look. Although the androgynous style

addresses men also, we do not see men wearing 'feminine' clothes on the street or on TV. However, we see many women embracing the masculine style. It is a very problematic situation since that this new 'modern' style is said to be the one that ends gender discrimination and creates equality via fashion between women and men. This new 'genderless' look is only a masquerade that imposes on women the need to dress in a 'masculine' way. But, if it is followed, this is only possible by becoming more 'masculine', therefore by dressing in a similar way to men.

This trend in fashion does not mean that other trends cease to exist. On the contrary, competing fashion trends exist side by side. In any case whether challenging the established norms of fashion or reproducing the existing fashion norms, fashion sets standards for women who, by and large, aspire to fit these standards. The motivation of women who attempt to meet these standards may vary from one individual to another and individuals in different social settings; fear of rejection from their social circles, pressure from society, wishing to feel acceptable could be listed as some of the social and psychological reasons for women who willingly or unwillingly embrace the fashion trends. However, fashion is only one of the cultural practices that set the boundaries for gender.

1.4 Cosmetics as Reconstructing Gender

Cosmetics with all its variations, from simple grooming to surgery, almost go hand in hand with fashion. Cosmetics are more direct interventions on the body than fashion. As Dworkin states:

In our culture, not one part of a woman's body is left untouched, unaltered. No feature or extremity is spared the art, or pain, of

improvement. From head to toe, every feature of a woman's face, every section of her body, is subject to modification, alteration. This alteration is an ongoing, repetitive process (1974, p.113, 114).

Women try to cover what they see as deficiencies with cosmetic products in order to achieve the impossible ideal women's figure that is created by women's magazines or other media tools. According to Bartky:

...since a properly made-up face is, if not a card of entrée, at least a badge of acceptability in most social and professional contexts, the woman who chooses not to wear cosmetics at all faces sanctions of a sort which will never be applied to someone who chooses not to paint watercolor (1997, p.100).

Fashion and cosmetics as large industries use every method to reach their targets. However, it is the media that disseminate images of the ideal look, and the ideal body. From newspapers to magazines, from television to cinema, the media play a powerful role in creating and recreating ideal gender roles. In particular, the media promote an ideal feminine look which dictates the dominant fashion codes related to femininity.

CHAPTER 2

MEDIA

2.1 Representation of Women in Media

The mainstream media in all its forms, press, TV, radio, cinema and music have been influential in reinforcing the dominant gender roles that exist in a society, despite occasional alternative representations of women and men. The internet in all its complexity also contributes to reproducing dominant gender roles; however, it differs from the mainstream media by allowing space for alternative representations of gender roles. Since this thesis is focusing on a fashion show on TV, in what follows I will give a brief overview of the traditional media's representation of women.

One of the first issues related to the representation of women in the media concerns the sexist representation of women. Rather than

representing women in a social context; the media tend to circulate stereotypical images of women. Instead of portraying women in a realistic way; women are underrepresented compared to men. For example, successful women characters or leading characters are far fewer in fiction compared to male characters. Feminists have challenged the negative representation of women and have been arguing for positive and liberating role models for women (Van Zoonen 1994, p.11).

It is not only women's groups but also everyone's responsibility to protest these types of sexist contents in the media, especially television. This is because a significant amount of time is reserved for television shows that are targeted at women and children during the daytime. And it is important to raise awareness about this issue since they (especially children) are essential for the formation of society.

Van Zoonen (1994, p.17) cites the works of Gallagher (1980, 1985), who uses quantitative content analysis and social experimental methods and shows how widespread a trend it is to represent women in passive roles instead of as powerful and in an appropriate way in global media:

Gallagher summarized these projects and found depressing similarities between western industrialized, eastern communist and southern developing countries: women are underrepresented in the media, in production as well as in content. Moreover, the women that do appear in media content tend to be young and conventionally pretty, defined in relation to their husband, father, son, boss or another man, and portrayed as passive, indecisive, submissive, dependent etc.

According to Byerly and Ross (2006, p.40) news media plays an important role in representing women's roles in life:

The ways in which women are represented in news media send important messages to the viewing, listening, and reading publics about women's place, women's role, and women's lives. The media, and in particular television with its huge audience share, are arguably the primary definers and shapers of the news agenda and perform a crucial cultural function in their gendered framing of public issues and in the gendered discourses that they persistently promote.

Byerly and Ross (Ibid.) state that when news media does not represent women in power as it should, people will underestimate the powerful role women play in our lives:

If news media fail to report the views of women judges, women parliamentarians, or women business leaders, but always report on violent crimes against women, then it is hardly surprising that the public fail to realize that women do in fact occupy significant roles in society or, equally, that men are much more likely to be victims of serious crime than women.

Based upon these facts, according to Byerly and Ross (Ibid.), it is not wrong to say that "both news and entertainment perform an important affirmatory role in reinforcing dominant gendered norms." Coleman cites Bordo's arguments (2003) about how these representations affect our perception of how a woman should be:

These images are teaching us how to see. Filtered, smoothed, polished, softened, re-arranged. And passing. Digital creations, visual cyborgs, teaching us what to expect from flesh and blood. Training our perception in what's a defect and what is normal. (Coleman, 2008, p.167)

Apart from the fact that the media can underestimate the power of women, they also use women's desire to be good looking and exploit this desire with various strategies. Bartky (1997, p.96) gives an example of one of these strategies:

After the diet-busting Christmas holidays and later, before summer bikini season, the titles of these features become shriller and more arresting. The reader is now addressed in the imperative mode: Jump into shape for summer! Shed ugly winter fat with the all-new Grapefruit Diet!

It is critical to see that what is imposed on women to do or wear in their everyday lives is not ideal and creates inequality between the sexes. Giving an example from a work based on the effects of the teenage magazines on teenage girls, Van Zoonen (1994, p.26) highlights how media industries play an important role in women's lives:

Fashion, cosmetics and beauty are signs of another central code in adolescent femininity. Clothing and cosmetics themselves are signs that girls are taught to operate to create a particular and recognizable image for themselves. While fashion and beauty are not central to the magazine, their message is that they are absolutely necessary components of a girl's life.

Drawing upon Van Zoonen's argument about clothing and cosmetics being center necessities in women's lives, it seems that women feel a compulsion for a continuous self-correction because of the images of women that are represented on media.

Cato and Carpentier (2010) cite Gill (2007) and Attwood (2006) about the postfeminist portrayals of women in the media:

Today, dominant messages in popular culture often suggest that a woman's power comes primarily from her sexuality—a view that has been categorized as postfeminist due to common themes residing in postfeminist portrayals regarding individualized definitions of empowerment and increased focus on self-monitoring. (2010, pp.272, 273)

Even though there are more and more independent and 'powerful' women represented on television, we can still see that most of these women are objectified. Moreover, media representation of the female body is constructed through the *male gaze*. The term *male gaze* was first coined by Laura Mulvey:

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female form which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. Woman displayed as sexual object is the leit-motif of

erotic spectacle: from pin-ups to striptease, from Ziegfeld to Busby Berkeley, she holds the look, plays to and signifies male desire. (1999, p.837)

Although this theory was used primarily for analyzing the gaze of the male in movies, this theory can still be used for other aspects in media tools, such as television, magazines, etc. For instance, if an image of a woman is used so as to please a heterosexual male, then it is a good example of the male gaze. Berger (1972, p.64) also explained that women's images in the media are different than men's, and they are often used to please the male gaze:

But the essential way of seeing women, the essential use to which their images are put, has not changed. Women are depicted in a quite different way from men – not because the feminine is different from the masculine – but because the 'ideal' spectator is always assumed to be male and the image of the woman is designed to flatter him.

To give an example of this theory, Berger suggests transforming any erotic image of a woman into a man in our mind. Then he suggests that it will be a violent image for the assumed (the heterosexual male) viewer (Ibid.). Mulvey (1999, p. 839) explains the male gaze with examples which she expresses as "scopophilic contact":

Each is associated with a look: that of the spectator in direct scopophilic contact with the female form displayed for his enjoyment (connoting male fantasy) and that of the spectator fascinated with the image of his like set in an illusion of natural

space, and through him gaining control and possession of the woman within the diegesis.

Berger (1972, p.47) explains how the objectification of women happens via the male gaze:

Men act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object – and most particularly an object of vision: a sight.

Based upon this theory, we can assume that this patriarchal gaze works not only directly but also indirectly through women's subconscious. Women correct themselves to comply with the ideal image. For example, this process can work through choices of dressing or compatibility with contemporary fashion. Hollander (1978, p.311) thinks that the dressing process is “always picture making, with reference to actual pictures that indicate how the clothes are to be perceived.” People get dressed in order to obtain the ideal picture:

People dress and observe other dressed people with a set of pictures in mind—pictures in a particular style. The style is what combines the clothes and the body into the accepted contemporary look not of chic, not of ideal perfection, but of natural reality (Ibid.).

According to this idea, women dress in order to be in compliance with the natural look which is created under patriarchy and this look is always

in compliance with the male gaze. Also, Bartky (1990, p.72) defines the male gaze as something not visible, but rather something anonymous:

In contemporary patriarchal culture, a panoptical male connoisseur resides within the consciousness of most women: They stand perpetually before his gaze and under his judgement. Woman lives her body as seen by another, by an anonymous patriarchal Other.

Women try to look their best according to these rules. Furthermore, it can be said that the dressing choice of a woman can have the meaning of pleasing the male gaze through its presentation techniques. The portrayal of women in the media makes women think that they should comply with the image that is represented. Therefore, this is why it is imperative for the media to create stronger characters that are better role models for women, so that they are not affected by the false images that are served up under the scrutiny of patriarchy.

2.2 Reality TV and Representation of Women

Reality television is a type of television programming that often uses unscripted real life situations and unknown casts. Its main focus is to create a perception of reality in which the audience can identify themselves with these 'actors'. There is generally a competition between the participants with the result that only one of them wins the determined prize. Through this competition process, usually tension between the participants occurs and overly dramatized emotional scenes are used. Sometimes these scenes can become fights between the participants or a humiliation scene where a participant gets humiliated by other

participants or a jury member. This genre exploits the emotions of both the participants and its audiences, and this situation usually stems from the use of vulgarity. According to King (2008, p.115) it is important that the contestants of a reality television show “disclose their true feelings”:

Reality television shows, irrespective of theme or setting, are also constructed around confessional “crises” those moments when stressed out contestants disclose their “true” feelings.

Giroux (2008, p.595) states that a kind of “social Darwinism” is required for these reality television shows, and when a participant loses the competition it is “real life despair and misfortune entertaining, even pleasurable”.

Van Zoonen (1994, p.38) remarks that “reality is not merely something that exists ‘out there,’ but it is also (re)constructed by the social and sense-making activities of human beings”. This statement can also be used about television since it is a part of our lives now. The role that reality television shows play is undeniable, because many people watch them for entertainment. However, besides getting entertained, people also enjoy other things. According to a study done by Reiss and Wiltz (2004, p.373), people who watch reality television shows have different motives:

The results showed that status is the main motivational force that drives interest in reality television. The more status-oriented people are, the more likely they are to view reality television and report pleasure and enjoyment.

Reiss and Wiltz (2004, p.374) also found that “reality television viewers are more motivated by vengeance than are nonviewers.” They (ibid.) also think that “people who avoid conflict, anger, and competition may avoid viewing reality television shows because these shows often portray competition and interpersonal conflict.”

Giroux (2008, pp.595, 596) cites Bauman (2004) who states that reality television shows reveal “our subconscious fantasies and fear”:

That one is of use to other human beings only as long as she or he can be exploited to their advantage, that the waste bin, the ultimate destination of the excluded, is the natural prospect for those who no longer fit or no longer wish to be exploited in such a way, that survival is the name of the game of human togetherness and that the ultimate stake of survival is outliving the others. We are fascinated by what we see just as Dali or De Chirico wished us to be fascinated by their canvases when they struggled to display the innermost, the hidden most contents of our subconscious fantasies and fear.

Showing emotions is hugely important in reality television. It creates an ideal environment of spectacle that has an impact on the audience. Furthermore, Reiss and Wiltz (2004, pp.373, 374) think that unknown and ‘real’ people in reality television shows make audiences feel superior:

The idea that these are “real” people gives psychological significance to the viewers’ perceptions of superiority—it may

not matter much if the storyline is realistic, so long as the characters are ordinary people.

Reiss and Wiltz (ibid.) also state that the personality traits of people who participated in their research change in accordance with their preference of watching reality television shows:

People who liked two or more reality television shows on our list tended to be more motivated by social life, less motivated by honor, more concerned with order, and more motivated by romance, as compared to those who did not watch any of the reality television shows in our list.

According to Kellner (2005, p.23) the 'media culture' can form thoughts and behavior:

Media culture not only takes up expanding moments of contemporary experience, but also provides ever more material for fantasy, dreaming, modeling thought and behavior, and constructing identities.

Reality television shows can have an effect on especially young people the most, because it is presented as 'reality' with 'real' people. So it can be more believable to them, and because of their trustworthy nature, these shows can set wrong examples for the minds of young people. Cato and Carpentier (2010, p.274) remark on the importance of understanding how mass media can have an effect on people:

Social cognitive theory focuses on the social nature of learning, providing a relevant conceptual framework with which to

examine how the contemporary television representation of empowered women might be reflected in young adults' own conceptualizations of empowerment. According to the theory, audiences are likely to model behavior seen in mass media—if that behavior results in positive outcomes, as opposed to behavior that is unrewarded or elicits punishing effects.

Since we can assume that there are many adolescent girls who watch reality television shows which are directly or indirectly objectifying women, the television programmers should be careful about the messages they convey through this mass media, so that young girls will not model negative behavior. Cato and Carpentier (2010, p.274) cites Behm-Morawitz and Mastro (2008) about the televised portrayals of women:

Likewise, the extent of learning, or modeling, from such televised portrayals should be more pronounced as young women more avidly adopt media fare that feature these portrayals.

Reality television shows that specialize in the 'makeover' genre can construct a femininity that is more submissive to patriarchy. Also, these types of reality television shows select the ideal type of people who give pleasure to the male gaze. Furthermore, due to the model forming aspect of the mass media, especially television, it is of great importance to analyze the phenomena of reality television shows thoroughly.

CHAPTER 3

METHODOLOGY

3.1 Methodology

For the analysis of my study, in order to understand and interpret the ideological meanings of the discourses created for women in this program, I used two research methods; qualitative content analysis and discourse analysis. According to Fiske (1987, p.11), “discourses function not only in the production and reading of texts, but also in making sense of social experience.” Since the media programs are also part of social experience that is shared with society, discourse analysis is the best method for interpreting the discursive meanings. With the textual analysis technique, I aimed at understanding and interpreting what was said and imposed linguistically. My analysis involves a qualitative

analysis which Hoepfl (1997, p.48) defines it as a method that “seeks understanding extrapolation.”

Allwood (2012, p.1419) points out that qualitative research methods can be diversified in accordance with the researcher’s attitude towards a subject:

Qualitative researchers also differ with respect to their stance on epistemological rationalism and epistemological empiricism, that is, if one argues that the influence of the researcher on the research results is (and possibly thinks that it should be) large (rationalism) or small (empirism). Hermeneutically inspired research methods that tend to highlight the importance of the researcher’s pre-understanding exemplify epistemological rationalism.

From a list that Hoepfl (1997, p.49) makes for qualitative research by citing from other researchers (Bogdan and Biklen, 1982; Lincoln and Guba, 1985; Patton, 1990; Eisner, 1991), Hoepfl states that a qualitative researcher should be neutral, and interpretive, and should use an induction method from the data:

Qualitative research has an interpretive character, aimed at discovering the meaning events have for the individuals who experience them, and the interpretations of those meanings by the researcher.

In my analysis I also employed discourse analysis to decipher the meaning of femininity in the fashion show ‘Bu Tarz Benim’. Fiske (1987, p.11) explains discourse as:

Discourse is a language or system of representation that has developed socially in order to make and circulate a coherent set of meanings about an important topic area. These meanings serve the interests of that section of society within which the discourse originates and which works ideologically to naturalize those meanings into common sense.

Discourse can only exist if there is an ideology. Fiske (ibid.) gives an example of the ideological power of discourse in our minds:

Any account of a discourse or a discursive practice must include its topic area, its social origin, and its ideological work: we should not, therefore, think about a discourse of economics, or of gender, but of a capitalist (or socialist) discourse of economics, or the patriarchal (or feminist) discourse of gender.

Fiske (1987, p.11) also points that discourse is a social product, produced through discursive practice, and also constructs “sense” and “social identity”. Discourse analysis is important in a textual analysis to understand and see “how people use language and make sense of things and get things done in daily interaction” (Matheson, 2005, p.7).

Citing Foucault (1989; 1991), Matheson states that discourse should be understood as “part of a network of relations of power and identity”:

Foucault has influentially argued that we should not study texts as documents that are about something else but as discourse that is part of a network of relations of power and identity. Texts aren't to be interpreted, to be puzzled over like crosswords or Bible passages, within which some deep meaning is hidden, but

should be studied as part of the ongoing oppression, prejudice, struggle to gain power by knowledge and so on in society, all the things that people engage in through these texts (Matheson, 2005, p.9).

These research methods are the most suitable ones for understanding discourse in media texts. This is why these methods were chosen to analyze the media texts of this media program.

3.2 Hypothesis and Research Questions

My aim in this thesis was to find out how the disciplining of the female body and the reconstruction of femininity occur through a media tool, which in this case was a reality television show Bu Tarz Benim. To understand how they occur I asked the following research questions:

1. Does Bu Tarz Benim Reality Show inculcate the idea of ideal femininity?
2. How does the program define ideal femininity?
3. What discursive strategies are used in the program to compel women to stay within the expected gendered boundaries?
4. How does this program use sexist discourses in order to create the ideal woman?

In order to answer these research questions I used content analysis and discourse analysis. Also, my hypothesis helped me to understand what I found using these analysis methods:

Hypothesis: As a reality television show devoted to finding and/or constructing the most stylish woman, *Bu Tarz Benim* tries to reconstruct femininity with a sexist discourse through disciplining the female body and also by putting it under the scrutiny of the male gaze.

3.3 Sample Data

The focus of this thesis is a reality television show called *Bu Tarz Benim*. In the textual analysis of this show, I used two research methods; content analysis and discourse analysis which are suitable for textually analyzing this show.

For data collection I used an online platform for random sampling named Research Randomizer in order to be objective. Starting from the first program on 15 September 2014 there were 87 episodes in total which ended on 20 December 2014. In order to do a thorough analysis I randomly selected and prepared a transcription of the three episodes (15 September, 12 November, and 20 December). The analysis is based on ten randomly selected episodes to ensure objectivity.

The list of all the episodes that I selected is as follows:

1. 15.9.2014 (1st episode)
2. 30.9.2014 (14th episode)
3. 17.10.2014 (29th episode)
4. 12.11.2014 (51st episode)
5. 22.11.2014 (60th episode)

6. 9.12.2014 (76th episode)
7. 10.12.2014 (77th episode)
8. 16.12.2014 (83rd episode)
9. 19.12.2014 (86th episode)
10. 20.12.2014 (87th episode)

The program first started to be broadcasted on *Show TV* by *Production House*, later it was transferred to another channel (TV 8) and continued to be broadcasted by another producer, and changed its name to *İşte Benim Stilim (This is My Style)* which still continues to be broadcasted on *TV 8* in the same format that it started with. I used the *Show TV*'s channel on *YouTube* in order to access the videos which were uploaded by the channel.

3.4 Content Analysis

Content categories were defined taking the relevant parts of the discourse on ideal femininity into consideration. The initial viewing of the programs helped to define a number of categories deduced from the expressions and comments on ideal femininity made both by the jury members and the women contestants. The following categories appear as the most discussed topics in the programs. In other words content categories are inferred from the comments on women contestants who were there to be selected as the most fashionable.

-Comments and criticisms on the dress of women contestants by the jury members and by the contestants

-Comments and criticisms on the body shape of women contestants by the jury members and by the contestants

-Comments and criticisms concerning the behavior of women contestants by the jury members and by the contestants

Categories of “body”, “style of dressing”, “behaviors” indicate that the comments by jury members regarding femininity reflect stereotypical gender perception. In the following section I will attempt to critically analyze jury members’ comments on the contestants’ body, dress and behavior as part of the discourse on femininity and the reconstruction of femininity.

CHAPTER 4

CASE ANALYSIS

4.1 Bu Tarz Benim

Bu Tarz Benim is a fashion competition show in which the contestants compete with their style of dressing in order to win. Its first episode was broadcast on 15 September 2014 on Show TV, by Production House, and still continues with a different name (İşte Benim Stilim) on a different channel (TV 8), with another producer. The first season finished on 20 December 2014. The members of the jury are, Nur Yerlitaş (fashion designer), Kemal Doğulu (hair dresser), and İvana Sert (model), and the presenter of the program is Öykü Serter. There is another jury member, Uğurkan Erez, who only joins the jury members on elimination nights. In the weekdays, he is in “Uğurlu Oda” where he introduces new candidates before they come before the jury members. After coming before the jury

members, candidates are judged based on their style of dressing. If a candidate gets two or three votes from the jury, she gains the right to join the competition during the next season.

In the first season, which I analyzed, there were 15 contestants and 87 episodes. The contestants come up with a concept according to their style of dressing every day. After the rest of the contestants make comments or criticize a contestant's style, she goes before the members of the jury. They judge their styles based on appropriateness to the concept she chose. The concepts the contestants choose generally include "going out with friends," or "meeting the boyfriend."

On elimination nights that are broadcast every Saturday, the concept is determined by the jury members. These concepts are "costume party," or "era appropriate clothing," or "impersonation" in general. The contestants not only wear dresses, but also perform a dance in accordance with their clothing preferences. For these nights, Uğurkan Erez helps the contestants prepare for their dance performances. He also joins the selection nights as a jury member. On these nights, they invite a celebrity, mostly a singer, as a guest member of the jury. These guests also participate in the voting process on these nights.

After a contestant's performance, she goes before the jury members and gets voted on, 5 points being the highest and 1 as the lowest, based on both her style and performance. After the voting, the contestants also give the name of a contestant that they want to be eliminated from the show. The contestant who received the lowest number of votes and the contestant whose name was given by most of the contestants go before the jury members in order to be eliminated or to remain in the

competition. At this stage, two contestants remain before the jury, and it is the jury that decides who will go or stay. Also, in the weekdays, the contestants are voted on by the jury based on their styles.

If jury members think a contestant is stylish enough, then say “You are stylish,” if they think otherwise, they say “You are not stylish.” The accumulation of these votes affects the outcome of the elimination nights for the contestants. Those who gain the most votes on the weekdays get “immunity”, and receive a crown, and, therefore, their name cannot be given by the rest of the contestants on the elimination nights.

4.2 Case Analysis of Bu Tarz Benim Reality Fashion Show

The case analysis of Bu Tarz Benim Reality Fashion Show will focus on the categories of body, dressing of women (Fashion), and emotions and behavior as defined in the methodology section.

4.3 Comments on Body

This category came out of the comments by the jury members and the contestants. The jury members seem to frequently judge women’s body by their shape, skin color, height, weight, and etc. As Dworking (1974) states “in our culture, not one part of a woman's body is left untouched, unaltered,” the jury members also advise candidates to reshape and alter their bodies in order to be considered beautiful. According to Wykes and Gunter (2005, p. 206), “it is women’s bodies, rather than any other attributes, which appear to make them worthy of being represented”. In this program, the women are represented because of their bodies, not other attributes. Therefore, the reconstruction of femininity by this reality TV show is made via the comments and criticisms of the members of the

jury. The jury of the program constantly make comments about how beautiful the contestants look or how they should look in order to be considered beautiful. These comments on the female body illustrate what is considered as the perception of beauty for women in general. For example, the jury constantly emphasize the fact if they consider a contestant beautiful:

“You are very beautiful. I like your hair, make up, skin.” (15 September)

“You have a beautiful, nice face.” (15 September)

“Your shoulders are very beautiful. Your physique is very beautiful.” (15 September)

“You have such beautiful eyes.” (15 September)

“You are very beautiful. You have the beauty of a mixed race person (She says *melez güzelliği*). Where are you from?” (15 September)

“You are a good looking country girl. I like it. A country girl, nice, with ruddy cheeks.” (15 September)

“You are petite, it is nice.” (15 September)

“Our girls are very beautiful.” (15 September)

“You are very lovely. Your body and your face, hair and looks are lovely.” (15 September)

“You are very beautiful, it helps you.” (30 September)

“Only your beauty saved you today.” (9 December)

“But you are very beautiful, your face is beautiful.” (10 December)

By emphasizing what the members of the jury see as beauty, we can understand the beauty standards for women. Balsamo (1996, p.22) argues that “gender is one of the primary effects of the discursive construction of the human body”. Human body, in this case the female body, is a gendered thing in society. By disciplining the female body, women are disciplined through the discourse of “be beautiful”, and are forced to reshape their bodies or to look their best all the time via this kind of discourse. Therefore through this type of discourse we see in the media, both contemporary and not, we can understand how standards of beauty are established.

4.3.1 Comments on Hair

As a part of the body, a woman’s hair is also deemed important when it comes to reshaping the body. Changing its color or its style is what makes it considered as “good”. In the program, members of the jury criticize a contestant if they think their hair is not how it should be by their own standards as shown in the examples:

“Change your hair color.” (15 September)

“I suggest you darken your hair color.” (15 September)

In these examples we can see that the contestants are told to change their hair color based on their own perception of beauty regardless of the contestants’ tastes. They also criticize the contestants when they do not change their hair styles as in this example from the episode on 17 October: “Pay attention to your hair; you have been coming here with the same hair style.” From this criticism, it can be deduced that in order to be stylish, a woman must always try different hair styles. In the episode

from 19 December, this dialogue between a member of the jury and a candidate occurs:

“-If you join this show, your hair will be changed at once. (Jury)

- I actually just dyed my hair. I change my hair color all the time. I even dyed it purple once. (Contestant)

-Do not do that.

-Okay, I will not.”

In this dialogue we can see that contestants are also told to refrain from certain hair styles. From these examples, it can be deduced that hair is something that needs to be changed constantly, whether it be the color or style. As Dworkin (1974, pp. 113, 114) stresses that “from head to toe, every feature of a woman's face, every section of her body, is subject to modification, alteration. This alteration is an ongoing, repetitive process.” Through these modifications and alterations as Dworkin states, parts of a woman’s body, which in this example is hair, are improved in accordance with the standards beauty that are laid down in her society, so that she can be considered beautiful and stylish.

4.3.2 Comments on Hip Line and Waist

On 17 October, a member of the jury commented “Satin is a difficult fabric, it shows cellulite. You do not have any cellulite. Look after yourself. Bravo, you have no cellulite.” The members of the jury warn contestants not to have any cellulite while complimenting a contestant for not having any cellulite on her body. Thus they emphasize on having a slim waist and not a wide hip line:

“This dress made your hip line look wide.” (17 October)

“That dress looks so Turkish (alaturka) on you. Because your waist is slim and you have a hip line. That is why the design of your dress made it look wider.” (10 December)

“Your upper body is very thin. You should wear something baggier, like a baggy blouse. The legs of your pants should be tighter, they made your hip line look wide.” (10 December)

“Your clothes are baggy, and you have a little wide hip line. They made your hip line look wider. Stay away from this type of clothing.” (16 December)

“Your blouse made you look very fat because it is baggy. It made your shoulders look lower. Your skirt made your hip line look wider.” (16 December)

“This combination is not good. It reveals your hip line. Your jacket ends at your hip line. You lost weight, and it is good but you still have a hip line. It is your body type no matter how much you lose weight.” (16 December)

Contestants are constantly warned that hip lines should not look wide and women should refrain from wearing clothes that make their hip line look wide or wider than it already is. Also looking fat is also something undesirable according to the jury:

“Your sweater is baggy, your skirt is baggy. These made you look very fat. These made your proportion look fat.” (12 November)

“You should have worn a belt. It would have made your waist look slimmer.” (9 December)

“I did not like this dress. Its breast cup is wrong, very low. Your waist looks thick.” (20 December)

“Your dress fits you well. It made your waist look very slim.” (20 December)

“Do not forget that when you wear a dress, always make your waist look slimmer.” (20 December)

4.3.3 Comments on Height

As seen above, a significant number of comments were made on the waist and how it should look thin and how it is imperative for a woman to have a thin waist, if not the methods to make it look thinner. Thus not only certain parts of the body that through various alterations can be re-shaped but things that cannot be easily re-shaped, like height, are also problematized in the contest. The following comments were about the heights of the contestants:

“The length of your dress is wrong. It should be shorter or knee-high. This made your legs look short.” (15 September)

“If your height was 1.80 cm this dress would look good.” (15 September)

“When you wear high heels with pants, your legs will look taller. These pants are your style.” (30 September)

“-You are like 1.70 cm today. (The jury)

-I am not short. (The contestant)

-So what? I am fat. But there is no cure for being short. Only these shoes are the cure.” (17 October)

“To be able to wear those baggy boots you have to be very tall.” (17 October)

The jury always gives suggestions on how to look taller, and they make it clear that if a woman is tall or has long legs, they see this as beautiful, and they criticize the contestants if the dresses they wear make them look short or shorter. They also suggest that making your legs look longer is important. Bordo (1993, p.165) states that “The body—what we eat, how we dress, the daily rituals through which we attend to the body—is a medium of culture.” In these examples, this medium of culture is how we dress; according to these norms, women have to be careful about how they look after our bodies: the hip line should not look wide; the lower part of the body should not have any cellulite, etc.

4.3.4 Comments on Weight

A person’s weight is deemed to play an important part in looking good. Having a slim body type is deemed as a plus for a woman, and if a contestant does not have a slim body, she should make it look slim with her clothing style. The jury compliments a contestant if she has lost weight, and criticizes a contestant if she looks fatter. Therefore they highlight the importance of being slim in order to be considered good looking:

“Thick necklaces look good on you because you are tall and slim. Now that you have lost weight, dresses look very good on you.” (9 December)

“That dress made you look fatter.” (9 December)

“You are a thin girl, it made you look fat.” (9 December)

“You have lost weight, now you look good, you are super. It’s very nice, suits you very much.” (17 October)

“You look very thin in this dress.” (16 December)

“You are a thin girl but this dress makes you look fat.” (16 December)

“You look slimmer with this dress, I like you very much.” (19 December)

In these examples we can see how the jury places importance on being slim or looking slim. As mentioned before in the previous chapters, Bordo points out:

Not chiefly through ideology, but through the organization and regulation of the time, space, and movements of our daily lives, our bodies are trained, shaped, and impressed with the stamp of prevailing historical forms of selfhood, desire, masculinity, femininity (1993, pp.165,166).

As Bordo states, women’s bodies are trained and shaped with the ideal femininity that dictates that women should be beautiful. The body is trained or shaped in order to be slimmer, so that it can be considered “beautiful” by today’s standards that are the “prevailing historical forms of femininity” as Bordo points out. It is clear that having a slim body is

considered equal to being beautiful also by the jury members' standards. However, even though there are not many examples, they also criticize the weight of a contestant when they consider her to be "too skinny" as seen in this example:

"-When you wear that jacket, it looks good because you are too skinny, you have a delicate body type. Is it because of your sickness? (The jury)

-Yes, and also I do not eat much. (The contestant)

-You do not eat? You are too skinny. (The jury)" (16 December)

4.3.5 Comments on Skin Color

The color of the skins of the contestants in the show is also something open to debate for the jury. They criticize the contestants if a contestant's skin color is too dark for her hair or if her skin color is too light for her hair, etc. In the first episode (15 September) the jury says to a contestant,

"Your skin color is too dark for your hair."

"Your hair color is the same color as your skin. It made you look colorless."

"You should make your skin color lighter."

On 19 December:

"You should change your hair color. This type of blonde hair does not look good on you because you are white."

In another episode (19 December):

“Your legs are so beautiful, they are neat. But those white legs do not suit black clothing like that.”

From these examples we can see that the members of this jury can also intervene to criticize not only the bodies or dresses of the contestants, but also the skin color of the contestants. There is no part of their bodies that is not subject to intervention in this show as can be seen from the examples above. There is also another problem regarding criticisms of skin color in this show. The members of the jury can sometimes comment on the nationality/race of the contestants regarding their appearance and skin color. As shown in a comment by a jury member about a contestant who showed up in a folkloric costume of the Black Sea Region on an elimination night:

“No girl has a skin color like yours in the Black Sea Region. You look more like the girls from Eastern Anatolia, Southern East Regions. The girls in the Black Sea Region are white skinned, blue eyed mostly. But I congratulate you.”

4.3.6 Comments on Age

Besides weight, height, skin color, and hair, the members of the jury seem to criticize the contestants on an age basis. They overemphasize the importance of looking young. They criticize a contestant if she looks older than she is, or they compliment a contestant if they think that she looks her age or younger than her age:

“You look older than your age.” (15 September)

“You look older.” (15 September)

“Yes, now you look younger, fresher.” (15 September)

In these examples, we see that a woman should look her age or younger than her age. The members of the jury also give suggestions to the contestants so that they can look younger as seen in this example (30 September): “You will surely look younger if you cut your hair. Cut your hair a little, and make the ends a lighter color.” If the contestants conform to the rules laid out by the jury, they will be considered to look younger, therefore beautiful. The members of the jury also scold contestants when they think they do not conform to these rules as seen in these examples:

“You look like you are 35. Can’t you see this when you look in the mirror?” (15 September)

“I swear, you look like a grown woman. You have an old woman’s style today.” (30 September)

“A girl of 19 should use less make-up. I think it should be less. Because at the age of 19 you have such a doll-like beauty that I prefer you to keep it.” (20 December)

From these comments it can be understood that they expect women to look their age or younger, and looking older is something women should avoid in order to be considered good looking.

4.3.7 Comments in compliance with the Male Gaze

The concept that the woman is something to be looked at is confirmed by concept of the male gaze. There are some comments made about the contestants’ bodies by both the members of the jury and the contestants themselves. On 12 November, a member of the jury says, “I wish we

could see those beautiful legs.” Another example of this is that in this same episode, a member of the jury says, “But, you do not know how to dress, even though you have a beautiful body.” In these examples, we can see that if a woman’s body is beautiful, it has to be shown to the world, as the members of the jury suggested. On 9 December, one of the contestants says, “To dress is to bring out the best parts of our bodies and to make ourselves look beautiful. Aycan looks beautiful; she showed us her good body. Your body is also good, but it does not look good in this outfit.” From this comment made by a contestant about another contestant, it is clear that the reason women place importance on looking good is because women want to be looked at, and women show the best parts of their bodies so that they will look good. So, based on these facts, if a woman has the combination of the “good body” and good outfit, she is something nice to look at. This brings the male gaze concept to mind as Berger (1972, p.47) says:

Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object – and most particularly an object of vision: a sight.

Likewise, comments made by contestants about their body and other contestants’ bodies reveal the concerns of women about their bodies, something that has to be reshaped and refashioned so that the body becomes something to look at. They also feel that they should comment

on other contestants' bodies. On 10 December, a contestant commented on the appearance and body of another contestant as she said:

“You have one of the best bodies in this contest now. You should benefit from this. You have a good body. You do not have any silicon or filling in your body. Your body is better now that you have lost weight, it suits you better. With your hair, you have become someone completely new. So, you can wear something better to show off your body. You look slim, elegant and tall.”

In this comment, we can understand three things: Firstly, if a woman has a good body, she should show it off by wearing clothes accordingly, and benefit from this. Secondly, if a woman has lost enough weight to be considered “slim”, it is considered as something better than before. Finally, if a woman changes her hairstyle, it is also considered something good and beautiful because it means that she has become someone new, and therefore someone more beautiful. Consequently, what we can understand from these statements is that a woman's body is beautiful when it is reshaped and refashioned. Therefore the body should always be altered in order to be considered “better”. So, shaping the body into something better is another criteria for beauty as Bordo (1993, p.166) states: “through the exacting and normalizing disciplines of diet, makeup, and dress-central organizing principles of time and space in the day of many women-we are rendered less socially oriented and more centripetally focused on self-modification.” Through these “normalizing disciplines” only, a woman can be considered “normal” in our time, and the “self-modification”, as Bordo mentions, is a must for a woman in order to match the “ideal femininity”.

Another criticism (16 December) made by a contestant to another contestant is as follows: “This dress does not suit your body, because it does not reveal your body lines except your legs. Your body is better than this, and this dress made your beautiful body look bad.” From this statement we can understand the mindset of the idea that when a body is considered ideal, a woman is presumed to be under an obligation to display this beautiful body with fashionable outfits, hair and makeup so that everyone can see and like her.

On 30 September, one of the jury members said to a contestant, “You are already a sexy woman; you are sexy because of your hair. You do not have to wear revealing clothes, you do not have to.” They also made this comment to her many times in other episodes. From this, we can understand that if a woman is considered sexy enough, she does not have to wear revealing clothes. So, based on this fact, a woman has to wear revealing clothes in order to be sexy. The contestant that the jury member commented about had plastic surgery on her breasts, and the presenter of the show felt obliged to comment about it in the first episode (15 September) when she was introducing her, and she said: “I guess she likes to play with her body. She likes little alterations here and there.” From this comment it is seen that the “little alterations” and the body are the things that can be “played” with. And after these alterations to her body and after she dyed her hair platinum blonde, she can now be considered sexy. Although her pre-alteration self was not shown, she is considered as someone “marginal” and “sexy” by the jury as seen in the examples. Therefore, as we can see from this example, a woman has to play with the shape of her body via either plastic surgery or dieting, if she

is not considered ideal by the standards that are shown in this program, which reflect the mindset of today's society.

From the examples above, we can conclude that this television program uses the disciplining of the female body through a sexist discourse in order to create the ideal woman, as they have a claim "to choose Turkey's most stylish woman." In order to choose this most stylish woman, the program reconstructs the ideal femininity with either compliments if they consider that a contestant meets their standards, or criticisms if they think a contestant does not meet their standards of beauty. By establishing role models that they have constructed and praising what they see as beautiful in these role models, they create a perception among the viewers that they also should be beautiful, and always look their best by reshaping their bodies so that they can meet the standards of the ideal femininity.

4.4 Comments on Fashion

With regards to the disciplining of the female body in order to reconstruct femininity, since *Bu Tarz Benim* is a television show about fashion, comments and criticisms about the concept of fashion are categorized under this case analysis. In this program, women wear outfits according to concepts they have made up, and the jury make comments about these outfits as to whether they can be considered chic or not.

The members of the jury in this program define what is chic or frumpish, and what is elegant or coarse. The jury seems to think that it is important to look chic and elegant. Therefore, they compliment what they think is chic, and they criticize if they think that the outfit is frumpish. Wilson

(2003, p.117) states that “Fashion is obsessed with gender, defines and redefines the gender boundary,” and via this program we can see that fashion is indeed obsessed with gender. There is a mindset in this program that seems to think that every woman should look chic and elegant, and they should make every effort to look as such. This is the reason why they scold those contestants who they see as frumpish while they compliment those who they think are chic and elegant. On 15 September, the jury overemphasized the importance of looking chic and elegant, telling the contestants that they should have chosen high-heel stiletto shoes:

“These shoes made you look frumpish. I liked you, but I did not like your style that much.” (15 September)

“You could have chosen more elegant shoes.” (15 September)

“In order to create more a elegant and chic look, you must choose high heel stiletto shoes.” (15 September)

“Why did you wear those boots? They are coarse, short and casual. They are not elegant, not stylish and not beautiful.” (30 September)

“I do not like these bricklike shoes, they do not look elegant, they look coarse.” (19 December)

From these examples, we see that in order to look elegant and chic, women should wear high heels. This mindset is that women should look good even though this means that they have to wear uncomfortable dresses or dangerous shoes that are hard to walk in or could really hurt their feet and can give them permanent health issues. Moreover, no one

in the program talks about being comfortable, although some of the contestants sometimes claim that some of the dangerous looking high heel shoes like the stilettos are comfortable. The jury, however, seems to only care about looks, as long as they look good, their health does not seem to matter. This is a good example that shows that in our contemporary world, women still suffer from this type of primitive disciplinary method; they try to make themselves look good even though this means that they can hurt themselves permanently. As shown previously in the citation of Young (2005, p. 64) about her research on women's clothing standards in history, "The nineteenth century held an image of women's demeanor as statuesque, immobile, hiding or hobbling the limbs." Today, the women still compromise their freedom of mobility so that they can look good in high heels.

4.4.1 Comments on Age

Another criteria for being perceived as stylish seems to be looking young and dressing accordingly to one's age. The members of the jury criticise contestants whose outfits are not appropriate for their age, and vice versa:

"You are dressed appropriately for your age." (15 September)

"This outfit makes you look much older than your age. You were prettier, more lolita-like before. Now you are too womanly." (30 September)

The contestants also make ageist comments to each other if a contestant looks her age or if she looks older or younger. In the following example from 9 December, a contestant thinks that a 31 year old woman who is a mother should not wear long socks: "If I was a 31 year old woman who is a mother, I would not prefer long socks like yours. I think a 20 year old

can wear these. But I do not think they look chic on you. I doubt that any 31 year old mother wears these. I believe you missed your youth, your university years.” In this example, we see that the woman who made this ageist comment thinks that 31 is an old age for a woman and she should not wear whatever she wants but she must prefer dresses appropriate for her age. Likewise, the jury tells the contestants what to prefer as seen in this example: “40-50 year old ladies may wear those. You, as a young girl should not prefer shoes like these.” (15 September) Apparently, there is a limit for women in what to wear when they are younger or older. Therefore, in these examples we see that women should not look older than their age, and they should try harder to look younger with their styles in order to be considered pretty.

4.4.2 Comments on Assertiveness

On 30 September, a jury member says, “You are very chic, but I wonder when you will come with a wild concept.” Apparently, looking chic may not be enough. Moreover, in several episodes, the members of the jury indicated that the contestants have to be creative. On 15 September, a jury member said, “I think you are very ordinary, you did not try hard.” In another episode (30 September) a jury member emphasized that they should try harder: “I want you to push your limits.” On 20 December, a jury member said to a contestant that “There is nothing. You did not add anything to your style. You just wore it.” In this statement, we can understand that just wearing a dress is not enough to be stylish, and they expect women to try harder in order to be considered good looking.

The members of the jury praise those who are assertive in their styling, and if they find a contestant to be too ordinary, they criticize her for not

being assertive. On 30 September, a jury member says “When your concept is a costume party, we expect something more assertive. With your current outfit you can go anywhere, it is too ordinary.”

Since the members of the jury claim that they have knowledge about what is stylish and what is not, they tell the contestants whether they are stylish or not. On 9 December, one of the jury members said, “Even though you are wearing a long dress, you have that hair and bangs, you are stylish.” Another striking example from the same episode: “You are a star, your style is like a so star. You set the bar too high that I cannot stand it when you come here with only jeans and a t-shirt.” In these expressions we can conclude that if a woman has a certain style, she has to follow it and act accordingly. This is because, if she does not try harder with her appearance, she will not be considered stylish in the same way.

4.4.3 Comments on the Modern Look

Another thing that the jury praises is when they find a contestant’s style modern. Also, they criticize a contestant if they find her style unfashionable as seen in the following examples:

“I think your style is too unfashionable.” (15 September)

“I did not like your bag, it is too unfashionable.” (17 October)

“Your outfit is very appropriate for your concept. You look very modern.” (19 December)

“Since you have platinum blonde hair, you can be flashy. You never cross that line. You are always modern, always chic and you have a style.” (10 December)

From these examples, we can understand that from the members of the jury’s point of view, what they perceive as modern is the best way to be good looking, and if a woman has a modern look, she will be stylish.

4.4.4 Comments in compliance with the Male Gaze

Regarding styles of dressing other than modern and chic, the members of the jury also consider the feminine look to be important. On 12 November, a member of the jury said, “Your boots are beautiful. They are very nice, they look feminine.” In another episode on 10 December, one of the jury members said, “Miniskirts are not feminine in my opinion. The rompers you are wearing look very feminine. You are chic.” From these comments, it seems that feminine dressing is something favored for women. Another example regarding the feminine look is from the episode on 30 September when one of the jury members scolds a contestant by saying, “Be feminine a little when meeting with your boyfriend! What is this?” Coming from a male jury member, this criticism is important in order to see how it is an example for the concept of the male gaze in the program. In the following comments, he continues, “I do not care about your usual look, I care about you meeting with your boyfriend. I see this from a male perspective among so many women here.” According to him, a woman should look feminine when meeting with her boyfriend so that she can be suitably dressed for the occasion. The same jury member then claims, “I think a girl would not meet with her boyfriend wearing masculine clothes like that.” From this

comment, it seems that, since he is a male authority on the program, he thinks that he is responsible for the raising the voice of males as he teaches women to be feminine among males by wearing “feminine” clothes. This mindset is the same as the male gaze that is dominant in the media, and just as Berger (1972, p.64) explained, women’s images in the media are often presented to please the male gaze:

Women are depicted in a quite different way from men – not because the feminine is different from the masculine – but because the ‘ideal’ spectator is always assumed to be male and the image of the woman is designed to flatter him.

As can be seen from the aforementioned examples, the appearance of the woman should flatter the man as Berger puts it, and in these examples, we see that the appearance of the woman should please him visually. On the program, going out with a boyfriend is a concept used frequently. The presenter of the program often asks whether the contestants’ concepts are about going out with their boyfriends or not. “Are you going out alone or with your boyfriend?” (15 September) In the same episode, the presenter asks other contestants’ opinions about a contestant’s outfits as she says, “She is going out with her boyfriend. Do you think her choice of clothing is appropriate?” In another episode (9 December), a member of the jury says, “Your boyfriend will like you when he sees you.” In these examples, it is clear that dressing in a way appropriate for going out with a boyfriend is important for a woman. She has to pay special attention to her clothing style when she is going out to meet her boyfriend.

There are also other examples regarding finding a boyfriend or a husband on this program. On 15 September, a member of the jury criticized a

contestant when she did not think the contestant's outfit was appropriate for a marriage proposal in a restaurant, and she said, "My dear, you cannot get married if you are going to be like this. You will sit alone in that restaurant by the Bosphorus." In another episode on 19 December, one of the jury members said, "You look very dashing with that dress and those boots. If you cannot find a husband this year, it will be impossible later." On 22 December, on an elimination night, when one of the contestants came on stage in a Charlie Chaplin costume as a costume party concept, one of the jury members said, "You will not be able to get married. You are a very beautiful girl, and I congratulate you for choosing this costume, because you are very beautiful." In these examples, we see that if a style of dressing is good, it can also help women to find man to marry. However, from these examples, it can be deduced that in order to find someone, a woman has to try very hard with her appearance.

On 9 December, a contestant who was told by both jury members and contestants many times that her appearance should be changed during the program by learning how to dress and who became better looking because of these improvements, explained her outfit concept of that day as she said, "I am waiting for my prince charming. Will he recognize me in the restaurant, or will he say who is this cool, stylish woman?" As a response to this expression, one of the contestants comments as she says, "Your dress made your body lines look good. Your hair looks very good with those sunglasses. I think he will like you very much. You did it this time." After this, a jury member said, "He will like your new style better than your old style." From this example, we see that a woman's style

needs to be improved and appear at its best in order to be considered good looking by a man, so that she can be chosen as his wife.

Regarding the male gaze in this program, both the members of the jury and the contestants talk about being assertive and drawing attention in a favorable way. On 30 September, the presenter of the program said, “If you go somewhere with this outfit and encounter a guy, he will probably think your style is very dashing, assertive and vamp.” She talks about being perceived as assertive and vamp by a man in a favorable way. On 10 December, a member of the jury said, “If I saw you in an entertainment venue, I would say that you are well dressed.” On 20 December, one of the jury members said, “If I saw you at a party, I would stare at you.” Apart from the comments of the jury, contestants also sometimes compare themselves with other women. On 10 December, one of the contestants said, “If we go somewhere, I would draw more attention than you do, they would like me more,” to another contestant. The word she uses as “they” here presumably connotes men, because many times before, drawing the attention of men was perceived favorably both by the jury and the contestants. In this example, when she compared herself to another woman, she admitted that she knew that “they” would like her because of her style. Even though we do not know whether she wore her outfit for the gaze or not, we know that she would receive the gaze voluntarily because she challenged the other woman and wanted to be liked by “them”. On 20 December, one of the jury members said, “I would prefer that slit of your skirt to be less so that they will be curious about it.” In this comment, the word “they” is presumably the same as before, because being curious about a woman’s legs connotes men. The jury member meant that to be mysterious is to be someone at

the center of the focus, and it is to be the center of the male gaze. Both the jury and the contestants talk about being seen, getting attention, presumably from men, favorably. Laura Mulvey explains the male gaze as the male being active and the female being passive as seen in the aforementioned example. As she points out:

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female form which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. (1999, p.837)

On 15 September, the members of the jury also criticized some of the contestants for being too provocative and daring. In one of these comments, a contestant has the concept of attending a wedding, and a member of the jury criticized her by saying, “Doesn’t this dress draw more attention than the bride? Isn’t the bride supposed to be the star of the wedding?” In this example, we see the mindset where the bride should be in the foreground at the wedding. In many cultures, at weddings, the bride is the only one who wears a white dress while the groom only wears a suit without any other accessories. So, the focus is mostly on the bride in these weddings. In this comment, she scolds the contestants for stealing the focus, the male gaze, from the bride.

Consequently, from these examples, it seems that in order to be considered chic and stylish, women should try harder with their styles, be

creative, look younger, and they should be the focus of desire and in the center of the male gaze. As Bartky defines the male gaze in society:

In contemporary patriarchal culture, a panoptical male connoisseur resides within the consciousness of most women: They stand perpetually before his gaze and under his judgment. Woman lives her body as seen by another, by an anonymous patriarchal Other. (1990, p.72)

The male gaze lives anonymously inside the consciousness of women, and it is the force that drives women to try harder with their appearances. Being liked and desired by a patriarchal force is taught to women as something favorable, as something preferable throughout our lives. From the moment a woman is born until her death, she is under the strict scrutiny of patriarchy, which influences every decision she makes from what to wear to how to behave.

4.5 Comments on Behavior

This fashion program is not only about how women should dress, but also about how they should behave in order to be considered stylish. The members of the jury always try to discipline the contestants by interfering and criticizing what they see as wrong, and praising what they see as right. They discipline the contestants concerning their behavior in the same way they advise them to reshape their bodies, to change their styles. This disciplining results in having the contestants kept in line so that they do not oppose the jury's decision.

4.5.1 Defiance and Silencing

On the program, the members of the jury warn the contestants frequently if they think they talk assertively or defiantly. On 15 September, the members of the jury warned the contestants many times about not talking assertively:

“If you are given right to speak, you should not speak defiantly.”

“Your words are too assertive.”

“You are too defiant.”

The members of the jury also want the contestants to be modest as they told the contestants, “Don’t be spoilt,” on 15 September. When they felt they were being overconfident they criticized them by pointing it out sarcastically as on 12 November: “Your confidence is very high today, as always.” On 30 September, one of the jury members said, “It doesn’t work like that when you are giggling at other people. Don’t be overconfident,” to a contestant when she did not like the contestant’s giggling at other contestants. On the same day, a jury member said, “You look normal, you are not very stylish or flashy, you just talk too assertively,” to a contestant. In this example, we see that if a woman is not stylish or flashy, she should not talk assertively according to the jury of the program. So, in order to be able to earn the right to talk that way, she has to first be accepted as someone stylish or flashy. Also, the members of the jury do not like it when a contestant questions their criticisms as the following example from 17 October reflects:

“You are stylish girls, I really like you, but you are not stylish today. You cannot question me. It is unacceptable. How can you ask me something like this? You say, how alaturca? You are too alaturca. I cannot understand. When I criticized Ayşenur, she did not ask any questions, she just thanked me and left.”

From the example above, it is clear that the jury do not want their decisions to be questioned, and when a contestant does that, they can get angry and scold the contestants, and compares her to another contestant. Another extreme example about this is from 12 November, when one of the jury members did not want a contestant to talk, a contestant who they had scolded for talking too much many times before, she taped the contestant’s mouth shut. Before taping her mouth, she said:

“You do not stop talking, you talk too much like a parrot. Can you come here? I miss you so much. Lean over, towards me. I will look at your makeup.”

When the contestant leaned over towards that jury member, she taped her mouth shut and everybody laughed and applauded including the contestant whose mouth had just been taped. Then this jury member said, “When you talk, all your elegance is gone. OK, sweetie?”

In this extreme example, we can see how far the jury members can go to silence the voices of the contestants and discipline them. In their opinion, “talking too much” is what makes a woman inelegant. In this example, we can see how this act of taping the contestant’s mouth shut is a signifier that woman should not talk too much. It is a metaphor of the sexist discourse of “shut up and look beautiful,” that is forced on the

women. Since the jury has a mission of choosing the most stylish woman in Turkey, they try to create this type of woman according to the image that they have in their own minds by trying to discipline not only their bodies but also their behavior.

On 22 November, a jury member says to a contestant, “You are a very beautiful girl. But when you get angry and sulk, you become terrible. Smile all the time, it suits you.” In this example, we can see that in order to be considered beautiful, no matter what happens, women must continually smile in order to be considered beautiful.

On this program, the members of the jury also tell the contestants how they should be or not be, how they should behave or not behave. They also claim to know what kind of personality a contestant has, and they judge the contestants according to the norms in their own minds. They criticize the contestants if any of them opposes the image that was created by them and is fixed in the jury’s minds. If something does not fit the image, they tell a contestant what to do or what she should have done right away. Just like the patriarchal mindset of our society, the members of the jury also claim to know what is best for the women. On 30 September, a jury member said, “You are a wannabe. You are not the type of a woman who should wear a leather miniskirt. You are not like that,” to a contestant. Apparently the jury seemed to figure out her character, and that is the reason for this comment. They thought that she should not be assertive and stay modest because she had not been an assertive person before. In another episode on 9 December, one of the jury members said, “You are not original. You do not have to pretend here. I love you but please be original. Do not waste space with negative

words,” to the same contestant. In this example, he scolded her for being negative, and wanted her to be original. Since this was the same contestant as in the previous example, we can see how intense the jury’s criticisms were about this contestant, as they seemed to attack her personality and try to interfere with it.

4.5.2 Comments on Personality

Regarding the character analysis performed by the jury members, there is another example from 20 December. All of the jury members criticized a contestant who wore a dress that they thought was not her style. Therefore they made the following comments:

“You are a different girl. You look very different.”

“This is not you. That dress cannot be you.”

“This dress is not you. And it is not your style. Because I know Ayşenur (the contestant). She would not like a dress like this. This is not your style.”

“If you wore a leather corset, that is you. But this floral patterned dress, like a princess, I have never seen you look like this.”

As can be seen from these examples, when the jury members decide that they know the personality of a contestant, they overreact if she does something that does not match that personality. In this example, the girl Ayşenur wore a floral patterned dress to the final show, and all of the jury members criticized her as it was something not her style. Therefore, they seemed to internalize her “different style” so much that they thought that a floral-patterned dress did not show her real character.

In the following example from 9 December, a jury member gave advice to the contestants that seemed unhappy that day. “Do you know what conditions I have had to put up with to come here? But, we try not to reflect it here. You should try to be strong too. Because, it gives us a negative feeling. And I know you are unhappy.” She told them to be strong so that others would not be affected by their “bad energy”. Apparently, from this advice, we can deduce that a woman should not reflect her bad energy and try to be strong, even though she is unhappy. However, there is a contradiction here with some previous examples. For example, she told one of the contestants to stop giggling and told another to be modest and not assertive; in this one we can see that she wants these women to be strong. Another example for these kinds of contradictions is from the episode on 20 December when a jury member complimented a contestant for being brave and creative, although she had told some of the other contestants not to be assertive in previous episodes as she did on 12 November, and said, “Never ridicule anyone. And never talk big,” to a contestant who she saw as someone overconfident. Therefore she warned her that day and frequently in previous episodes. Cato and Carpentier (2010, p.274) highlight the importance of how gendered discourses in the mass media might have an effect on people:

Social cognitive theory focuses on the social nature of learning, providing a relevant conceptual framework with which to examine how the contemporary television representation of empowered women might be reflected in young adults’ own conceptualizations of empowerment. According to the theory, audiences are likely to model behavior seen in mass media—if

that behavior results in positive outcomes, as opposed to behavior that is unrewarded or elicits punishing effects.

4.5.3 Sexist Comments

Another category under the behavioral discourses is the sexist comments made by the jury members. Especially, on 17 October, the male jury member made lots of sexist comments regarding the characters of the contestants as can be seen in the following examples:

“I am beginning to understand you, everything is clearer. It is not easy to understand all these women and girls.”

“All these girls are coming at you. I wonder if you are only pretending to be a lady.”

“It is very hard to keep my sanity around all these women.”

There are also other kinds of comments that are in accordance with Turkish culture, which always teaches women to be patient and polite. We can see the examples for this category especially in the episode from 19 December:

“Other girls cannot understand you, but as a mother I can understand you, because they do not have children or a spouse. This road was the hardest for you. You are a good example because you never stop being a lady.”

“You are too aggressive. You are easily overcome with your emotions. Learn how to be patient.”

“You answered with respect even when faced with rude comments.”

“You are elegant, you are polite. You are also intelligent.”

According to these examples, it can be said that the discourse produced by this program uses harsh words in order to discipline the participants. They wish the participants to be docile and always follow the rules that are laid down by the jury. Since the program has a claim to select the most stylish woman, it constructs femininity. Moreover, its sexist discourses are in accordance with patriarchy.



CHAPTER 5

CONCLUSION

The aim of this study was to find out whether a reality television show can reconstruct femininity, and if it can, what discourses can be used to construct the ideal woman. My hypothesis was “As a reality television show devoted to find and/or construct the most stylish woman, Bu Tarz Benim tries to reconstruct femininity with a sexist discourse through disciplining the female body and under the scrutiny of the male gaze.” Using the research method of content analysis proved useful in seeing how the process of the reconstruction of femininity happens in Bu Tarz Benim.

Analyzing the comments and criticisms uttered by the members of the jury, it can be seen that the discourse of the show is targeted at women. The show teaches women how to be beautiful and stylish by giving

advice and examples shown in the program. In order to understand how they teach women how to be stylish, comments and criticisms of the jury members were analyzed. The jury members in the analysis chapter were defined as “a jury member” or “the members of the jury” and not by their specific names. The reason for this preference was that, even though they sometimes have different opinions, they generally agree on a comment made by one of them. Furthermore, the comments that were analyzed were generally agreed upon by the jury members in the program. However, there were some comments that created a contradiction between jury members. For example, in the final episode of the program, İvana Sert criticized a contestant because she was wearing too many accessories, and her dress was too complex, even though İvana Sert was wearing a completely feathered dress and had a hat with feathers on it. When she criticized the contestant, another jury member, Nur Yerlitaş told her that the costume İvana was wearing was also too much. The jury members sometimes also contradicted themselves. For example, Nur Yerlitaş criticized a contestant because she thought that contestant looked short and she should wear high heels while she told her that she is fat herself. In response to this challenge by the contestants the jury member said that there is a solution for being fat, but there is no solution for being short, and only high heels are a solution. Another contradiction was that İvana Sert always praised a masculine style, while Kemal Doğulu told a contestant to be feminine.

On the program, interventions were made through comments or criticisms by the jury members and sometimes by the contestants. These comments and criticisms of the jury resulted in disciplining the contestants by changing their styles of dressing and sometimes reshaping

their bodies. If the contestants were not able to change their body shapes they had to camouflage the parts of their bodies which had what others saw as defects.

Regarding behavior, the members of the jury intervened in what they saw as defiance and assertiveness while they encouraged some of the contestants to be assertive in their dressing styles. This resulted in creating a profile of a woman who, if she is not beautiful by the standards of society, should try harder in order to be good looking and stylish by either reshaping her body or changing her style of dressing, as shown in the program. And in this profile, we see that women should not be assertive in their behavior, should not talk too much and should not defy authority as is taught on the program. However, in contrast to these qualities, the jury members also encouraged women to be strong and patient even if they felt sad about something. Nevertheless, this advice was also meant to conceal feelings, and it could result in women acting insincerely; this was also something they scolded the contestants for.

Even though most of the comments were criticized as disciplining the female body and behavior, another aspect is that embracing one's own sex appeal and beauty, being strong and not showing emotions are interpreted as empowering for women by postfeminists. The masculine fashion style can also be interpreted as something empowering, because instead of what is considered a feminine style, the masculine style may provide mobility for women, and it is also considered as something that breaks the gender barriers.

Even though some of the serious issues of gender are slightly disappearing in our contemporary world as women begin to gain more

power by being more active in society, our mainstream media still has a long way to go in portraying women with better qualifications rather than just presenting their looks.

Consequently, the analysis of Bu Tarz Benim showed how women are coerced into being good looking in every aspect of their lives. Moreover, the interpretation of these analyses showed that as a reality television program, Bu Tarz Benim reconstructs femininity mainly through intervening in both women's bodies and their style of dressing and even sometimes in their behavior and personality. Moreover, this reconstructed femininity is always in compliance with the male gaze.



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APPENDICES

Transcription of Bu Tarz Benim on 15.09.2014

Nur Yerlitaş: Evet, ben sevgili arkadaşlarımı çok özledim. Şimdi buraya onları davet ediyorum.

Öykü: Herkese merhabalar. Yeni sezonda Show TV’de yepyeni bir programla karşınızdayız: Bu Tarz Benim. Zevkler ve renkler tartışılmaz denir ama işte biz bu söze inat burada giyim tercihlerine dair hemen her şeyi enine boyuna, hatta biraz da acımasızca eleştirip tartışacağız. Çünkü artık yarışmacılarımızın ne giydikleri değil aynı zamanda nereye ne giydikleri önemli bir sınav olacak onlar için. Efendim, 13 hafta boyunca Türkiye’nin en özel jürisinin karşısına bu tarz benim iddiasıyla çıkacak olan yarışmacılarımızı az sonra sizlere tanıtacağım. Ancak konu moda olunca bu uçsuz bucaksız konuya dair bir şeyler söyleyebilmek için bir bilene danışmak gerek. İşte, Türkiye’nin kendi alanlarında en önemli isimleri Bu Tarz Benim jürisini oluşturuyor. Hoş geldiniz efendim.

Nur Yerlitaş: Hoş bulduk efendim.

Öykü: Başlarında modanın yaratıcı ismi Türkiye'nin en güzel, en ünlü kadınlarının unutulmaz kostümlerine imzasını atan Nur Yerlitaş. Nurellam, hoş geldin.

Nur Y.: Hoş bulduk. Sen de hoş geldin. Hayırlı uğurlu olsun.

Öykü: Teşekkür ediyorum, hepimize. Efendim, tarz olmak deyince böyle karşısına ismini ve mümkünse endamlı fotoğrafını koyacağımız İvana Sert bizimle. Ve yine, ünlü isimlere yaptığı makyajlarla adından söz ettiren hayal ustası Kemal Doğulu bizlerle. Hoş geldin.

Kemal D.: Öykücüğüm, öykü gibisin, maşallah.

Öykü: Teşekkür ederim. Sonumuz güzel olsun inşallah.

Kemal: İnşallah.

Nur y.: İnşallah.

Öykü: Ve tabii ki biz burada yalnız değiliz. Uğurlu Oda dedik ama Uğurlu Oda'dan aslında bu sefer uğurlu da olabilir uğursuz da olabilir. Nasıl olacağını az sonra öğreneceğiz. Onların, yarışmacılarımızın meleği, destekçisi, tabii ki, Uğurkan Erez. Hoş geldiniz efendim.

Uğurkan: Teşekkür ederiz efendim.

Öykü: Rengarenk, her zaman olduğu gibi çok şıksınız.

Uğurkan: Evet, biraz renkli olalım dedik gene.

Öykü: Çok tarzsınız.

Uğurkan: Teşekkür ederim. Bu tarz benim.

Öykü: Evet. Size, bilhassa yarışmacılara bir sürprizim var. Sürpriz mi desek bilmiyorum ama anlatacağımız izleyicilerimize de. Seni hazırlık sahnemize uğurluyoruz. Uğurlu Oda'ya uğurluyoruz. Az sonra seninleyiz.

Uğurkan: Evet, allaha ısmarladık diyorum. Tak tak tak (Uzaktan jüriye beşlik çakıyor)

Öykü: Haydi bakalım. Hepimize hayırlı olsun. Başlıyoruz efendim.

İvana: Kolay gelsin canım.

Öykü: 13 hafta boyunca yarışmacılarımızdan, 13 yarışmacımızdan sadece biri 100 bin TL'lik ödülün sahibi olacak, sevgili izleyiciler. Rekabet şüphesiz çok büyük. İşte, birbirinden güzel, birbirinden iddialı Bu Tarz Benim yarışmacıları karşınızda.

(Yarışmacılar müzik eşliğinde stüdyoya giriyor, yerlerine geçip dans ediyorlar)

İvana: En iyi parti bizim parti oldu. Hakkatem.

Kemal: Bravo valla.

Öykü: Muhteşem görünüyorsunuz. Ve sevgili jüri üyelerim. Seyircilerimiz, yorumlarınızla, fikirlerinizle çok fazla şey öğrendiler, nasıl giyinilir, neyle ne kombinlenir. Ama şimdi başka bir şey yapacağız. Konuyu biraz daha karmaşık hale getireceğiz. Neyi nereye giymeliyize bakacağız. Bu soruyu soracağız yarışmacılarımıza. Hazırsak eğer, onları tanımaya başlayalım mı?

İvana: Biz bomba gibiyiz.

Nur Y.: Başlayalım.

Öykü: İşte ilk yarışmacımızı davet ediyorum: Tuğçe Ergişi.

(Tuğçe Ergişi tanıtım videosu:

Tuğçe: “Merhaba. Tuğçe Ergişi. 25 yaşındayım. Renkli ve şık giyinmeyi seviyorum. Ve en çok gülüşüme güveniyorum.”)

Öykü: Tuğçe, hoş geldin.

Tuğçe: Hoş bulduk, merhaba.

Öykü: Heyecanlı mısın?

Tuğçe.: Çok heyecanlıyım çünkü ilk benimle başlanması beni çok heyecanlandırdı.

Öykü: Evet biraz zor aslında. Jürinin karşısına ilk sen çıkacaksın. Başına neler geleceğini bilmiyoruz. Şimdi, Bu Tarz Benim’de önemli olan bir şey var. Size bir konsept veriliyor aslında ve siz bu konseptle bağlı olarak hazırlanıyorsunuz ve geliyorsunuz. Bu arada çok birbirinden farklı kıyafetler var. Sen bu kıyafetle şimdi nereye gidiyorsun acaba?

Tuğçe: Ben yazlık bir yere gittiğimde eğlenceye gidebilirim. Yemekten sonra eğlenceye gidebilirim bu kıyafetimle.

Öykü: Peki. Bugün kendi seçtiğiniz bir konsept üzerinde hareket ettiniz.

Tuğçe: Evet, kendim seçtim.

Öykü: Yazlık bir yere gitmeyi tercih ediyorsun. Şimdi merak ediyorum. Sen hazırlandın. Gece dışarı çıkıyorsun. Kendini çok beğendin. Bakalım yarışmacı arkadaşların seninle aynı fikirdeler mi? Ezgi?

Ezgi: Merhaba öncelikle. Gerçekten çok hoş gözükiyorsun bakınca.

Tuğçe: Teşekkürler.

Ezgi: Ama detaya indiğimde mesela o ayakkabılarının parmakları ileri itmesi benim gerçekten rahatsız olduğum bir konu. Hani böyle ayakkabılarda bu çok karşılaşıyor. Biraz daha şurası dar ayakkabılar tercih edersen yani bu gerçekten güzel durur sende.

Öykü: Ayşegül Melissa?

Ayşegül M.: Ben de aynı şekilde ayakkabılardan rahatsız oldum. Parmakları öne itmiş direk göz oraya gidiyor. Daha sonra, yani, kombin gayet uyumlu bana göre.

Öykü: Uyumlu, olumlu yorumlar. Bakalım jüri ne diyecek? Hazırsan seni jürinin karşısına alıyorum.

Tuğçe: Hazırım.

Öykü: Bol şans.

Tuğçe: Teşekkür ederim.

Nur Y.: Merhaba.

Tuğçe: Merhaba.

Nur Y.: Gizem.

Tuğçe: Tuğçe. (Düzeltiliyor)

Nur Y.: Aa pardon Tuğçe.

Öykü: Tanıyacağız.

İvana: (Nur Yerlitaş'a) Çok var aşkım 13 kız tabii ki.

Nur Y.: Çok normal bugün ilk günümüz.

İvana: Kim aklında tutar zamanda. (Gülüyor)

Nur Y.: Yani, o mavi, mavi, mavi, mavi, beyaz. Beni çok rahatsız etti. Bu çok renkler. Çok kombinsin. Ben öyle çok sevmem çok kombinleri. Pabucuna gelince, ben o pabuçları daha çok böyle jean pantolonla hani hem boy yapar, pantolonun bir kere yere değmesi gerekiyor. Seni rüküş yapmış bu ayakkabı. Seni beğendim de, tarzını çok fazla beğenmedim.

İvana: Tulumu beğendim. Yakıştırdım. Ayakkabından o kadar şey, emin değilim. Herkes gibi. Biraz daha zarif ayakkabı belki seçebilirdin. Tekrar spor olsun çünkü yazlık bir yerde gidiyorsun. Çok ince topuklu ayakkabı olmaması gerekiyor. Ama ben bu yeşil takıntını da biraz fazla buldum. Her yeri yeşil olmamalı gerekiyor. Ya da kolyede seçeceksin ya da küpede seçeceksin. Fazla oldu benim için. Tenin fazla karanlık saçına göre. (Kemal'e) Onu sana bırakacağım canım.

Kemal: Oraya geleceğim ben şimdi.

İvana: O konuda uzman sensin. Ama bütün şeyinde tarzın olarak fena değil diyebilirim.

Tuğçe: Teşekkür ederim. Çok sağolun.

Kemal: Tuğçeciğim merhaba.

T.: Merhaba.

Kemal: Yazlık yerde açılışa mı gidiyorsun? Yemeğe mi gidiyorsun?

Tuğçe: Evet, yemeğe gidiyorum.

Kemal: Gündüz de güneşte uyuya kaldın galiba bu kadar yandıđına göre.

Tuğçe: Çok seviyorum bronzlaşmayı. (Gülüyor)

Kemal: Saçınla tenin aynı renk ama yani. Yok etmiş seni. Beyazla biraz belki kontrast yaratmak istemişsin, bu sefer de çok kontrast olmuş. Bütün aksesuarların aynı renk olmasını ben de sevmedim kızların söylediđi gibi. Keşke bir çit daha farklı aksesuarlar seçseydin. Altın olabilirdi. Altın rengi.

Öykü: İlk yarışmacımız Tuğçe jürinin yorumlarını aldı. Şimdi Bu Tarz Benim jürisi kararlarını verecekler. Kararları çok önemli. 13 hafta, 13 yarışmacı, 100 bin liralık büyük ödül. Şimdi, her bir jüri üyesinden 'tarzsın sen' oyunu almaya çalışacak. Eğer bunu başarabilirse bir yıldıza sahip olacak. Bu yıldızlarla ne yapacak? Hafta sonu eleme gecesinde en çok yıldızı toplayan 3 yarışmacı diğer yarışmacı arkadaşları tarafından elenmek üzere önerilemeyecek. Yani, bir anlamda koruma altında olacak. Dolayısıyla, yıldızlar Bu Tarz Benim'de çok önemli. Bakalım Tuğçe'nin yıldızı parlayacak mı? Hemen jüri üyelerimize dönüyorum. Ve Tuğçeyle ilgili kararlarını soruyorum. Nurellam?

Nur Y.: (İki baş parmađını kaldırıyor) Tarzsın.

Tuğçe: Teşekkür ederim.

Öykü: Nurella'dan tarzsın oyunu kanaatini aldık. Peki İvana ile devam edelim. Bakalım Tuğçe ile ilgili İvana'nın kararı ne olacak?

İvana: (İki baş parmađını kaldırıyor) Tarzsın.

Tuğçe: Teşekkür ederim.

Nur Y.: Ay, çok heyecanlandı.

Öykü: Tuğçe'nin ikinci tarzın oldu. Yıldızı yakaladın sayılabilir. Kemal?

Kemal: Tuğçe (Sağ baş parmağını bir aşağı bir yukarı sallayarak) yani ibre çok değişken. Ama bugün tatlı tarafımdan uyandım. (Baş parmağını yukarı yönelterek) Tarzsın.

Tuğçe: (Sevinerek) Çok teşekkür ederim.

Öykü: 3 tarzın oyuyla Tuğçe yıldızını kaparak yerine geçiyor. Ve bir değerli yarışmacımızı davet ediyorum: Sara Ayşem Koçoğlu.

(Sara Ayşem Koçoğlu'nun tanıtım videosu:

Sara: "Merhaba, ben Sara Ayşem Koçoğlu. 19 yaşındayım. İstanbul'da yaşıyorum. Öğrenciyim. Tarzımı beğenenler de var, beğenmeyenler de. Ama sonucunda yarışmayı ben kazanacağım.")

Öykü: Hoş geldin Sara.

Sara: Hoş bulduk.

Öykü: Heyecanlısın.

Sara: Tabii ki. (Gülüyor)

Öykü: Sormuyorum artık. Koşarak yürüdün neredeyse.

Sara: Artık şey burada olmanın verdiği heyecanla ne yaptığımı bilmiyorum şu an.

Öykü: Peki, sakın ol.

Sara: Tamam.

Öykü: Şimdi biraz seninle ilgili bilgiler vermek istiyorum. 20 yaşındasın. Üniversite öğrencisisin.

Sara: Evet.

Öykü: Model olmayı hayal ediyorsun.

Sara: Evet. En büyük hayalim o küçüklükten beri.

Öykü: Hiç bir girişimin oldu mu?

Sara: Daha önce birkaç defileye katıldım. Ama tabii çok profesyonel değil.

Öykü: Peki. Ruh hâline göre giyiniyorsun.

Sara: Evet. Kendimi nasıl hissediyorsam ona göre giyiniyorum.

Öykü: Ama biliyorsun burada bir konsept seçmek zorundasın.

Sara: Evet.

Öykü: Neyse ki bugünlük özgürsünüz.

Sara: Bugünlük free.

Öykü: Nereye gidiyorsun Sara?

Sara: Arkadaşımın nikâhına gidiyorum bu kıyafetimle.

Öykü: Peki. Hemen arkadaşlarına soracağım tabii ki. Buse?

Buse: Bana göre ben bol ceket çok giyemiyorum. Ceket birkaç tık daha dar olabilirdi.

Sara: Ben de aynı fikirdeyim.

Buse: Kolların çok uzun geldi bana. Biraz daha kıvrabilirdin. Hatta içlerinde hafif bir siyahlık olsa biraz daha hoş dururdu.

Sara: O benim elimde olan bir şey değil ama içindeki siyahlık.

Buse: Tabii beyaz da olsa olur. Çok kötü durmaz diye düşünüyorum. Pantolonunu çok sevdim.

Sara: Teşekkürler.

Buse: Süet ayakkabıyla süet çantayı birlikte yapmışsın o da hoşuma gitti.

Sara: Teşekkür ederim.

Buse: Genel olarak güzel, sadece ceketle biraz sıkıntı var.

Sara: Teşekkürler.

Öykü: Bir yorum daha alacağım. Ayşegül Melissa?

Ayşegül M.: Ben pantolonu o ceketle biraz basit buldum. Ve yürürken ayakkabısı görünüyor. Daha ince bir ayakkabı giyebilirdi. Yani pantolonun altından en azından görünmeyecek bir ayakkabı giyebilirdi.

Sara: Nasıl bir ayakkabı olabilirdi ince derken?

Ayşegül M.: Yani o kalın topuk bir ayakkabı. Daha ince topuklu bir ayakkabı giyebilirdin. En azından pantolonun altından görünmemesi

gerektiğini düşünüyorum. Ve dediğim gibi, ceketle pantolonun kumaşı pek uyumlu değil.

Sara: Zaten her şey birbirine uymak zorunda değil.

Nur Y.: Lafa girmek istiyorum ama pardon.

Öykü: Bir görelim mi şu topuğu?

Nur Y.: (Ayşegül'e) Basit demesek daha iyi olur değil mi? Yani basit demesek daha iyi olur.

Ayşegül M.: Basit dediğim...

Nur Y.: (Lafını bölerek) Ama siz basit dersiniz eğer ben onun daha üstünde bir şey söylerim sizlere o zaman.

Öykü: Peki. (Sara'ya) Hazırsın?

Sara: Hazırım.

Öykü: O zaman seni jürinin karşısına alıyorum. Bol şans.

İvana: Sara.

Sara: Merhaba.

İvana: Merhaba. Ne güzel niyette bizim yarışma katıldın.

Sara: Anlamadım.

İvana: Çok güzel niyette bizim yarışma katıldın. Yani 100 bin TL ödül kazansa ailene...

Sara: Aa evet, anneme ev almak istiyorum.

İvana: Unuttun mu?

Sara: Ya şey eee... Heyecandan oluyor biraz.

İvana: Anladım. Yani çok güzel bir niyet inşallah. Tarzın maskülen tarz değil mi?

Sara: Evet.

İvana: Peki sen bu tarzında senin tarz mı yoksa şu anda bugün için böyle kendin istedin?

Sara: Kendimi bugün için böyle eee... Ya, pardon, şey... (Elini alnına götürüp gülüyor)

İvana: Canım ne oldu sana?

Kemal: Sakin ol.

Sara: Çok fena oldum. Kendimi bugün böyle (durup arkasına dönüp gülüyor) bugün böyle giyinmek istediğim için böyle oldu.

Nur Y.: Anlaşıldı.

İvana: İyi de kimin Türkçe bugün burda benim mi senin mi? Ben anlamadım.

(Herkes gülüyor)

Öykü: Cümle kurmaya çalışıyor.

İvana: Pantolonunu ben de beğendim.

Sara: Teşekkürler.

İvana: Güzel bir pantolon seçtin. Ayakkabı konusunda göremiyorum zaten çok fazla konuşmak istemiyorum. Ceketini beğenmedim. Ceketini biraz daha belinde biraz daha oturması gerekiyor. Ya da böyle bir ceket seçmek istiyorsan daha salaş daha cool daha boyfriend ceketler bu tarz maskülen biraz daha şey vermek için destek vermek için.

Öykü: Kemal?

Kemal: Sara 20 yaşındasın.

Sara: Evet.

Kemal: Saçların filan renk olarak ben çok beğendim saçının rengini.

Sara: Teşekkür ederim.

Kemal: Kıyafetin de güzel ama biraz silüetini bozmuş. Bence daha İvana'nın dediği gibi dar bir ceket tercih edebilirdin. Ben olsam belki içine gömlek giydirdirdim sana. Onun dışında iyisin, yaşını yansıtıyorsun.

Sara: Teşekkürler.

Nur Y.: Sara.

Sara: Evet.

Nur Y.: Artık arkadaşlarım hemen hemen benim söyleyeceklerimin hepsini söylediler. Beni de rahatsız eden o ceketin oldu. Bu ceket çok klasik yani. Biraz hafif bir şef garson falan böyle bir havası da var. Hatta yani söylemeyeyim üff... Sünnet çocuklarının ceketini gibi yani hiç anlam veremedim. Elindeki siyah yüzüğü beğendim.

Sara: Teşekkürler.

Nur Y.: Sende bir ışık görüyorum.

Öykü: O zaman hemen dilinin ucundayken kararlarımızı açıklayalım mı?

İvana: (Baş parmağını gösterip yüksek sesle) Tarzsın!

Sara: Teşekkürler.

Öykü: Kemal. Kararını alabilir miyiz?

Kemal: (Parmaklarını hareket ettirip baş parmağını kaldırarak) Tarzsın.

Sara: Teşekkürler.

Öykü: İkinci tarzsın. Ve son olarak Nurella?

Nur Y.: (İki baş parmağını kaldırarak) Tarzsın.

Sara: Teşekkür ederim.

Öykü: Tebrik ediyorum Saracığım. Koş kaç kaç hemen.

(Sara'nın heyecanlı hareketlerine hepsi gülüyor)

İvana: Düşme orada.

Kemal: Bayılacak birazdan.

Nur Y.: (Kollarını açarak) Düş, bayıl!

Öykü: (Gülerek) Geçebilirsin yerine. Tabii ki yıldızınla birlikte. Tebrik ediyorum. Üçüncü yarışmacımızı davet ediyorum. Esra Özüver.

(Esra Özüver için tanıtım videosu:

Esra: “Merhaba. Esra Özüver. 37 yaşındayım. Bu Tarz Benim yarışmasına katıldım çünkü tarzıma güveniyorum.”)

Öykü: Çok havalı geldin Esracığım.

Esra: Teşekkür ederim.

Öykü: Heyecanlısın.

Esra: Hem de nasıl! (Heyecanla gülerek) Çok acayip bir yer burası!

Öykü: Yaa, orada oturduğun gibi değil, değil mi?

Esra: Hiç değil, hiç değil. Bir de ilk program, herhalde ondan. Sanki böyle 10dan geriye sayılıyormuş gibi hissediyoruz orada. Çok acayip bir şey.

Öykü: Peki. Seni birazcık tanıtalım. Esra 37 yaşında. İstanbul doğumlu. Meslektaş sayılırız. Oyunculuk ve sunuculuk yapmış.

Esra: Evet.

Öykü: İşsiz bir süredir.

Esra: Evet. (Gülüyorlar)

Öykü: Peki. Bir köpeğin var. Hayvanları çok seviyorsun. Aşk hayatında bazı problemler var.

Esra: (Gülüyor) Ay bunları nereden ben yazdım ama burada okuyacağınızı bilmiyordum.

Öykü: (Gülüyor) Yaa... Öyle işte. Öyle.

İvana: Burada her şey okunuyor zaten. Her şey.

Esra: Ya ben o gün benimle ilgili bilgiler istiyorlar falan dedim. Kafama göre bir şeyler karaladım. Hiç aklıma gelmiyordu yahu.

Öykü: Esracım nereye gidiyorsun bu kıyafetle?

Esra: Şimdi ben kız arkadaşlarımla akşam yemeğe gidiyorum.

Öykü: Akşam yemeğe gidiyorsun. Peki.

Nur Y.: Ayol sen nerelerdeydin bu yıllara kadar. 37 yaşındasın. Çok geç kalmışsın buralara gelmek için. Yani daha önce beklerdik biz seni. Sen aşkı bana göre çok şiddetli yaşıyorsun.

Esra: Ay, evet. Bu sefer komaya girdim.

Nur Y.: Yani hatta bir aşk şarkısı yollayalım. (Esra ile aynı anda) Kaç kadeh kırıldı sarhoş gönlümde! (Şaşırıp gülüyorlar) İnanamıyorum!

İvana: Kardeşini buldun Nurella!

Nur Y.: Aaa! Hadi yollayın!

Esra: Şimdi neye üzülüyorum biliyor musun? En son ayrıldığım erkek arkadaşım şimdi bunu izleyecek ve çok sevinecek adam.

Öykü: Neden?

Esra: Ona çok üzülüyorum şu an.

Nur Y.: Kaç kadeh kırıldı...

Öykü: Biliyor mu peki?

Esra: Bilmiyor. (Gülerek ve kollarını iki yana açarak) Öğrendi şu an. (Şarkı başlıyor ve Öykü ile Esra ve Nur Y. kollarını havaya kaldırarak şarkıya eşlik ediyorlar)

Nur Y.: (Şarkı bittikten sonra) Allahh!!!

Kemal: (Nur'a dönerek önündeki kadehi kastederek) Kır sana o kadehi.

İvana: Aşk şarkı için çok güzel bir çiçek kazandın. Ama bakalım burada ne yapacaksın.

Esra: Bakalım ne yapacağım.

Öykü: Önce bir soralım yarışmacı arkadaşlara. Gel yanıma böyle. Hemen bir yorum alalım. Ayşenur?

Ayşenur: Yaşına göre çok çok güzel. Kendine çok bakıyor. Onu beğeniyorum zaten söylemiştim. Onun dışında, takıda ve makyaj eksikliği var. Gözleri pek belli olmuyor. Gözlerini daha çok öne çıkartmasını beklerdim.

Öykü: Gizem?

Gizem: Ben elbisenle ayakkabımı ayrı ayrı daha güzel buluyorum açıkçası. Bana ikisi de çok hareketli geldi. Sanki birazcık da boş gibi geldi ama ikisi de çok hareketli. Bilmiyorum. Ben ayrı ayrı beğendim ama seni beğeniyorum.

Öykü: Peki. (Esra'ya) Hazır mısın?

Esra: Hazırım.

Öykü: (Şakayla) Her şeye hazır mısın?

Esra: Her Őeye hazırım artık.

Öykü: O zaman yüređini de al jürinin karşısına git.

Esra: Gidiyorum.

Kemal: Esra, hoş geldin.

Esra: Hoş bulduk.

Kemal: Çok güzelsin. Saçın, makyajın, cildin, bayıldım.

Esra: Teşekkürler.

Kemal: 37 yaşında bir kadınsın, 38 oluyormuşsun.

Esra: Aralıkta 38.

Kemal: (Kahkaha atıyor) Ama gelgelelim sanki 17 yaşında bir kızın lise mezuniyetine katılacak gibi giyinmişsin. Elbisenin deseni, boyu, ayakkabıların. Bence senin yaşına uygun olmayan bir kıyafet bu. Kumaşı da öyle. Straplezi çok aşağıda elbisen çok kısa. Biraz daha derli toplu bir Őey giysen daha tarz durabilirdin. Hiç aksesuar kullanmamışsın.

Esra: Takı çok sevmiyorum ama bazen de çok çok takı takmayı seviyorum kıyafetine göre. Bugün için de ilk gün olduđu için böyle biraz şımaralım dedim. (Ellerini beline koyarak sallıyor)

Kemal: Ben beğenmedim Esra.

Esra: Ama haklısın.

Nur Y.: Senin üzerine konuşacağım o kadar çok şey var ki. Artı, eksi... İlk başta o elbiseyi mutlaka böyle ailenizde küçük bir kız çocuğu falan varsa ona hediye et o kaplarını çıkarıp.

Esra: (Kahkaha atıyor) Evde giyerim.

Nur Y.: Bir kere vücuduna göre giyinmemişsin. Göğüs kafeslerin çok aşağıda. Yani o kaplar karnına gelmiş. (Esra huzursuzca ellerini yüzüne götürüyor) Cevap verme bana.

Esra: Tamam.

Nur Y.: Ben konuşayım ondan sonra. Maşallah yani ooo... (Eliyle çok konuşuyorsun anlamına gelen hareketi yapıyor) Bu kıyafetini, bu tarzını hiç beğenmedim. Hem bacağına hem buralarını sergilemek çok anlamsız biraz hatta komik buluyorum. Benim diyeceklerim bu kadar.

Esra: Teşekkür ederim.

Öykü: İvana?

İvana: Evet. Tarz yaratmak ve de bir tarz yapmak kolay değil. Onun için bu yarışmayı biz yaptık.

Esra: Evet.

İvana: Şimdi ben sana ne tarz... Şimdi senin tarzın ne? Şu anda sen bana cevap veremiyorsun. Sadece nereye gidiyorsun biliyorsun. Çok güzelsin, makyaj... Saçlar benim için belki biraz daha katlı olabilir. Daha havalı durmak için. Ama bir tarz görüyorum. Ama o tarzını öğren. O tarzından sonuna kadar ver.

Esra: İnşallah.

Nur Y.: (İvana'ya) Ay hadi yeter üf söyle.

İvana: Biraz eğitim verdik.

Öykü: Karar mı veriyoruz? Hazır mıyız?

Nur Y.: Hazırız.

Öykü: Peki, Esra için Bu Tarz Benim jürisi kararlarını açıklayacak. Kemal'le başlıyoruz.

Kemal: Kararım belli, çok uzatmayacağım. (Tarz değil işareti) Tarz değilsin.

Öykü: Kemal Doğulu, tarz değilsin, dedi. Sıra Nurella'da.

Nur Y.: (İki baş parmağını kaldırarak) Tarzsın.

Öykü: Tarzsın. Şimdi önemli bir karar geliyor. Yıldız alabilecek mi, alamayacak mı?

İvana: Bu işe sadece güzel olmak yetmiyor. Ama ben sana şans veriyorum. (İki baş parmağını kaldırarak) Tarzsın.

Öykü: Yıldızını aldın gözün aydın. Seni yerine yolluyoruz Esracığım.

Esra: Teşekkür ederim, sağ olun.

Öykü: Ve bir sonraki yarışmacımız Gizem Kayaalp.

(Gizem Kayaalp tanıtım videosu:

Gizem K: Merhaba ben Gizem Kayaalp. 21 yaşımdayım ve yarışmaya İstanbul'dan katılıyorum. Radyo ve Televizyon mezunuyum ve kendime çok güveniyorum. Bekleyin kızlar ben geliyorum.)

Öykü: Adeta vahşi bir kedi gibi gezdin podyumda. Amacın da bu muydu? (Gülüyorlar)

İvana: Nuri, leoparımız gelmiş. Hoş geldin.

Nur Y.: Hoş geldin leopar.

Öykü: Nereye gidiyorsun Gizem?

Gizem: Erkek arkadaşım ile akşam yemeğine gidiyorum. O yüzden böyle bir vahşi olayım dedim.

Öykü: Peki. Hemen yarışmacı arkadaşlarına sormak istiyorum. Nurcan?

Nurcan: Etekle tenin çok uyumuş birbirine renk olarak. Saçın da çok güzel görünüyor. Bir tek o üstü beğenmedim. Peki şimdi Gizem ile ilgili bilgileri de vereceğim. Zaten kadınsı giyinmeyi seviyor. Biraz böyle frapan, vamp olmayı seviyorsun.

Gizem: Evet.

Öykü: Nur'dan bir yorum alalım.

Nur: Öncelikle buradan görünümün gerçekten çok güzel görünüyor. Ama dediğim gibi benim de tarzım değil aslında leopar desen kullanmak. Ama o senin tarzın olduğu için genel görünümün benim açımdan güzel. Eğer bu şekilde değerlendireceksem seni, eyeliner'ı net ve şeffaf bir dudak parlaticısı kullanırdım. Ve küçük küpeler kullanırdım hani.

Gizem: Var.

Nur: Göremiyorum küpelerini.

Gizem: Burada (Küpelerini gösteriyor)

Nur: Evet, olabilir. Ve incecik bir bileklik takardım heralde. Ve o çantayı da tercih etmezdim.

Öykü: Peki. Hazırsan seni jürinin karışısına alacağız. Nurella, Gizem'i sana yolluyorum.

Nur Y.: İlk başta beni o elindeki çanta çok rahatsız etti. (Gizem çantasını arkasına saklıyor) Erkek arkadaşınla yemeğe gidiyorsun, yani bir restorana gidiyorsun, bir balıkçıya gidiyorsun. O kıyafetle o çantan bir kere... Onu bir kenara koy. Kenara koyar mısın? Leopara gelince... Bu konu tabii beni çok ilgilendirir. Bir kere zaten güzel bir leopar değil o kedicik deseni gibi. Bence bu eteğin koyu renk olsaydı leoparın üstü olsaydı daha küçük de. Bir de o saçlarını... Bizim İvana çok yapar şöyle tepeden, arkadan. Sanki öyle bir saç sende daha iyi dururdu.

İvana: At kuyruğu.

Gizem: Yapamadım. Çünkü kulaklarım biraz böyle kepçe. (Gülüyor)

Nur Y.: Ay ne alakası var ya.

Gizem: Gerçekten çok kötü duruyor. İlk önce onu düşündüm zaten ama yapamadım.

Nur Y.: Aç bakayım o kepçe kulaklarını.

Gizem: (Saçlarını arkaya doğru alıyor) Burada 70 milyonun önünde...
(Gülüyor)

Kemal: O kadar da kepçe değilmiş.

Nur Y.: Ay, sen 70 milyonun önünde göbeğini açmışsın da kulağını mı açmıyorsun. (Gülüyorlar) Her neyse... Etek boyunu falan çok beğendim, pabucunu. Eksiksin, yani eksik buldum. Saçının rengini de beğenmedim. Ay, bilmiyorum. Yani bu leoparla bu desenle o üstündeki siyah sert, ben beğenmedim. Yaşından oldukça bir büyük görünüyorsun. Biraz özentisi buldum seni. Benim söyleyeceklerim bu kadar.

İvana: 20 yaşında hakikaten sana büyük göstermiş. Kalem etek ve... Ama kalem etek de değil. Bence de daha saç mı, makyaj mı... Senin basen biraz fazla, geniş göstermiş bu etek. Sadece proporsiyon olarak omuzları düşürmüş, kolların kesim düşük kollar olduğu için düşürmüş. Biraz proporsiyon olarak bozulmuş. Ama kombin olarak güzel.

Gizem: Teşekkür ederim.

Öykü: Kemal?

Kemal: Yaşlı görünüyorsun.

Gizem: Ben bazen böyle...

Kemal: 35 yaşında görünüyorsun. Aynaya baktığında sen bunu görmüyor musun?

Gizem: Görüyorum, ben...

Kemal: Eee? O zaman, 20 yaşında genç kızsın, niye bunu tercih ediyorsun? Saçını kahverengiye boya, illa siyah, koyudan kastımız siyah değil.

Gizem: Hayır, kahverengi de yaptım zaten.

Kemal: Çantan gerçekten çok kötü. Leoparın desenini hiç beğenmedim. Tepeden tırnağa... Yani, bunu kendin mi yaptın bu tarzı?

Gizem: Evet, ben yaptım.

Kemal: Yanlış yoldasın.

İvana: Ama tabii ki. Şimdi leopar olunca herkes coşuyor. Parlak çanta alayım, kırmızı alayım... Yani böyle bir şey yok. Yani leopar zaten kendine göre karışık bir desen. Yoğun bir desen ve gösterişli bir desen.

Gizem: İşte o yüzden...

Nur Y.: Evet, Gizem'e verin çantayı.

İvana: Onun için aksesuarlar biraz sakın olmalı.

Nur Y.: Şöyle bir yürü. Şöyle bir yürüsün bakalım. (Gizem podyumda yürümeye başlıyor) Şöyle kendinden emin. (Gizem tekrar yerine geçiyor yürüdüktan sonra) Yani böyle bu tip belki bunun biraz daha küçüğü olabilir.

İvana: Daha küçük bir şey olmalı.

Öykü: Peki, erkek arkadaşıyla yemeğe gidiyor. Doğru mu sizce tercihi?

Nur Y.: Yani bu çantalarla da gidiliyor yani.

Öykü: Ne der, görünce adam ne der mesela?

Nur Y.: Üstündeki abiye değil ki kıyafeti. Yani, neticeye gelelim.

Öykü: O zaman kararları açıklıyoruz Gizem için.

Nur Y.: Her şeye rağmen. (Eliyle tarz işareti yapıyor)

Gizem: Çok teşekkür ederim.

İvana: Çantadan dolayı. Sadece ve sadece çantadan dolayı. (Tarz değil işareti) Tarz değilsin.

Gizem: Teşekkür ederim.

Kemal: Çok pozitif yorumlar yapmadım senle ilgili. Saç rengini değiştir. (Tarzsın işareti) Tarzsın.

Gizem: Teşekkür ederim.

Öykü: Gizem de yıldızını alıyor. Tebrik ediyoruz.

Nur Y.: Hııı. (Gülüyorlar)

Kemal: Ama bu saç rengiyle görmek istemiyorum seni bu programda.

Gizem: Tamam.

Öykü: Peki yıldızını aldın yerine geçebilirsin.

Gizem: Teşekkürler.

Öykü: 13 yarışmacımızı yavaş yavaş tanıyoruz. Tabii ki onlar buraya gelinceye kadar bu podyumda yürüyebilmek için zorlu elemelerden geçtiler. Ancak işin bundan sonrası belki daha da zorlaşacak. Çünkü

Uğurkan hafta içi her gün elenen yarışmacıların yerine gelmesi muhtemel olan yarışmacılar, potansiyel yarışmacı adayları çıkaracak onların karşısına. Uğurkan şu an Uğurlu Oda'da ve elenen yarışmacılarımızın yerine gelmek üzere potansiyel yarışmacı adayları hazırlıyor bize. Az sonra ilk yarışmacımızı alacağız. Ece burada bizlerle olacak. Uğurkan, her şey yolunda mı Uğurlu Oda'da?

Uğurkan: Evet, burada heyecan çok yüksek. Gerçekten çok heyecanlılar. Biraz sonra jürinin karşısına çıkacaklar. Öykü, sizde nasıl?

Öykü: Muhteşem. Biz de burada çok heyecanlıyız. Çok keyifli gidiyor. Yarışmacı adaylarımızı tanıyoruz. Buraya bize yarışmacılar göndereceksin. Merak ediyoruz. İlk Ece'yi yollayacaksın. Heyecanla stüdyoda bekliyoruz.

Uğurkan: Evet. Ekran başında bizi izleyen sevgili seyircilerimiz ve 4 güzel hanım. Hemen ilk yarışmacımı, günün ilk yarışmacısını çağırıyorum. Nerede Ece Uğur, değil mi? Uğur, Uğurkan Uğur.

Ece: Evet.

Uğurkan: Enteresan. Nasılsın?

Ece: Teşekkür ederim, siz nasılsınız?

Uğurkan: İyiyim valla, teşekkür ediyorum. Şöyle ortaya gidelim. Bizi Serdar daha rahat görsün Eren'le. En çok beyazdan hoşlanırmışsın ama hiç beyaz görmüyorum üstünde.

Ece: Evet, bugün böyle oldu.

Uğurkan: Allah allah. Konseptimiz efendim, tamamız neydi? Kardeş düğününe giderken nasıl giyinirsin ya da bir gece kulübüne giderken nasıl giyinirsin?

Ece: Gece kulübünü tercih ettim.

Uğurkan: Şöyle bir baktığım zaman, tabii, ben fazla yorum yapmayacağım sana. İçeriye bırakacağım da. Şöyle bir baktığım zaman çok zarif görünüyorsun.

Ece: Teşekkür ederim.

Uğurkan: İçini aç, çok merak ediyorum içini.

Ece: Açayım mı?

Uğurkan: Aç. Şimdi nasıl yürüyoruz Ececiğim, yürü bakalım. Karşıya kadar yürüyorsun tekrar geri dönüyorsun.

Ece: Peki tamam.

Uğurkan: Nur, leopar geliyor. Haydi bakalım! Gidiyorsun içeriye!

Öykü: Ece Uğur Emirhan geliyor. (Ece stüdyoya giriyor ve podyumda yürüyor) Ece, hoş geldin.

Ece: Hoş buldum.

Öykü: Heyecanlı mısın?

Ece: Çok heyecanlıyım.

Öykü: Nasıl hazırlandın?

Ece: Çok kısa bir sürede hazırlandım açıkçası. O yüzden kıyafetlerimi de internetten sipariş ettim.

Öykü: İnternette sipariş ettin?

Ece: Evet, o derece hızlı hazırlandım. Bir hafta çünkü zamanım vardı. Onun haricinde bir şey söyleyebilir miyim ben bir sorunuz yoksa?

Öykü: Peki, nereye gideceğini soracağım ama senin nereye gittiğin diğer yarışmacı arkadaşlarımız için de o kadar önemli ki. Neden? Şimdi iki tane tercihin vardı. Ya kardeşinin düğününe gidecektin ya da çok şık bir parti. İstanbul'da bir gece kulübü. Ya düğüne gidiyorsun ya kulübe gidiyorsun. Yani size verilen bu konseptler hastasonunda jüri tarafından size verilecek konseptler. Aslında biz şu anda neyi öğreniyoruz? İlk eleme gecesinde sizler de hazırlanırken ya kardeşinizin düğününe hazırlanacaksınız ya da İstanbul'da şık bir gece kulübüne gideceksiniz. Bu yüzden hem jürinin yorumları hem de tarz, tercihler sizler için çok önemli. Çünkü onlar da sizin gibi yarışmacı olmak istiyorlar. Bunu lütfen unutmayın. Ece şimdi sen düğüne mi gidiyorsun kulübe mi gidiyorsun?

Ece: Kulübe gidiyorum.

Öykü: Yalnız mı gidiyorsun, erkek arkadaşınla mı gidiyorsun?

Ece: Kız arkadaşlarımla gidiyorum.

Öykü: Peki hazırsan seni jürinin karşısına alıyorum.

İvana: Evet. Senin kombin çok yanlış. Ayakkabın, çantanın, küçük pencereci o blüz olmaması gerekiyordu. Böyle bir şık ceket hakaten çok sevdim, çok beğendim. Ben başka bir renge çok fazla girmezdim. Ama

tekrar istiyorsan, kemik renk, krem rengi bir blüz, altına salaş bir şey, çok yapış yapış olmasın. Daha düz, daha cool, daha tarz yakalamak için böyle ayakkabı asla olmaması gerekiyor.

Ece: Benim tarzımı yansıtan bir ceket. Sadece o şekilde bakmanızı ben istiyorum açıkçası şu anda.

İvana: Blüz de çok yanlış, açık göbek, pencere çok fazla fazla. Zaten leopar kendi kendine gösterişli bir kumaş deseni. Gerek yok.

Ece: Evet, haklısınız.

İvana: Şimdi, Ece sen gece kulübüne gidiyorsun.

Ece: Evet.

İvana: Gece kulübü için dedim takım da güzel ama blüzler ve ayakkabı fazla, çok fazla buldum.

Ece: Evet.

İvana: Kızlar lütfen örnek olarak, eğer böyle gösterişli bir şey giyecekseniz daha sakın aksesuarlar kullanmanız gerekiyor.

Öykü: Kemal?

Kemal: Ece, gözlerim bozuldu. Çok karışık. Yani, tamam, leopar severim, ben de severim. Ama hem ceketin hem şortun, ayakkabın aynı renklerde. İnternette denemeden aldığın da belli oluyor bu arada.

Ece: Evet, çok fazla aceleye geldi.

Kemal: Sanki böyle Serengeti çölünde bir gece kulübüne çıkacakmışın gibi.

Ece: Peki böyle önü kapalı görerseniz?

İvana: Daha iyi, kapat düğme kapat, süper.

Kemal: Mesela böyle daha iyi oldu çünkü diğerlerinin hepsini yok etti.

Ece: Önü açık benim de çok içime sinmedi ama önü kapalı çok tadilat olmadı cekette. Çok kusur olduğu için.

İvana: Ceket güzel yani vatkalar falan. Ceketin kolunu biraz kıvrır, yukarıya ittir. Biraz salaş olsun bu. Çünkü vatka var.

Ece: Evet.

Kemal: (İvana'ya) Bitti mi hayatım? (Gülüyor) Doymadı konuşmaya... Doymadı, doymadı. Benim yorumum arasına girdi. Daha leoparın kraliçesinin yorumu gelmeden İvana maşallah coştı. Neyse saçını beğendim.

Nur Y.: Ay, İvana şey. İvana kütüriye (?) oldu.

Kemal: Hâlâ konuşamıyorum.

Nur Y.: Ama yani...

Kemal: Tamam bekle, son pasımı atacağım sana. İki saniye ver bana. (Ece'ye dönerek) Saçını beğendim, makyajını beğendim. Gece kulübüne gitmek için çantan da eh, olabilir. Elinde taşıyacağına omzuna asarsın. Ama ayakkabılarını beğenmedim. Kıyafetini de beğenmedim.

Öykü: Peki.

Kemal: Tamam, buyurun, Sayın Nur Yerlitaş. Söz sizin.

Nur Y.: Tabii ki... Sayın, evet. Tabii.

Kemal: Sayıyoruz tabii ki.

Nur Y.: (Ece'ye) Merhaba leopar merhaba. Şu önünü açar mısın canım, düğmelerini? Hangi akla hizmet o, hem o şortu, şort desen şort değil. Yani bir tuhaf bir şeye benziyor. Yani o ikisi bir arada ne alaka bir onu çözemedim, bir. İçindeki o beyaz top nedir? Yani, arasında beyaz var diye oraya beyaz koydun değil mi?

Ece: Aslında çok da öyle değil ama...

Nur Y.: Ya, siz böyle işte takımcılar. Yanlış, yani. Guston yok, kusura bakma. Yani yanlış. İsterse bu leopar dünyanın en iyi markasından getirt veya işportadan al, hiç sorun değil. Benim için sorun değil. Ama sen bunu yanlış de... Leopar çok iddialı bir şeydir.

Ece: Evet.

Nur Y.: Çok yırtıcı, çok baskın bir desen. Ben bunu hep söylerim yıllardır.

Ece: Evet.

Nur Y.: Ben seni çok sıradan buldum yani özenmemişsin.

Ece: O zaman bana bir kez daha şans vermenizi istiyorum ben yine de ama.

Öykü: Ece tabii ki yarışmaya dahil olmak istiyor önümüzdeki haftalarda. Bir şans daha ver diyorsun ama başka bir şansın olmayabilir. Az sonra jüri kararını verecek seninle ilgili.

Nur Y.: Yani, aslında bakıyorum düzgün. Saçının tipi falan yani düzgün.

İvana: Makyaj da güzel.

Nur Y.: Yani benim bütün derdim bu leoparı, yani bu tarzı, bu şeyi ben sevmedim.

Öykü: Jüri üyelerimize dönüyorum. İvanayla kararları almaya başlıyoruz.

İvana: Tarz değilsin.

Öykü: Nurella'nın da kararını alalım.

Nur Y.: (İki parmağını tarz anlamında kaldırıyor) Öyle.

Öykü: Kemal?

Kemal: (Tarz değil anlamında işaret ediyor) Değilsin.

Ece: Teşekkür ederim. Sizi gördüğüme çok sevindim. (Ağlamaya başlıyor)

Nur Y.: Ay, ne oldu? Ağlıyor musun? (Duygusal müzik çalmaya başlıyor)

Öykü: Ama yetmiyor Nurella. Bir tane tarzın oldu, iki tane tarzın olsaydı yarışmaya girme ihtimali vardı.

Nur Y.: Aa, gitti mi bu kız?

Öykü: Yıldızı alamadı.

Nur Y.: Ay, tüh be...

Kemal: Vay be Ece...

İvana: Öyle işte...

Nur Y.: Ah be...

İvana: Belki başka zaman.

Kemal: Yine denersin.

İvana: Çok teşekkür ediyoruz.

Ece: Ben teşekkür ederim.

Öykü: Teşekkür ediyoruz Ece, seni uğurluyoruz.

Kemal: İyi bak kendine.

İvana: Bizi bol bol izle.

(Duygusal müzik çalmaya devam ediyor)

Ece: (Ana stüdyonun dışında bir yerde kameraya) Ben inanmıyorum ya, kötü olabilirim, evet, rüküş olabilirim ama tamamen şov amaçlı olduğuna inanıyorum şu anda. Ve aslında bir an rezil mi oldum falan dedim ama şu anda kafamı daha yeni topluyorum ve doğal davrandığımı düşünüyorum aslında. Çünkü bence iyi bile dayandım. (Ağlamaya başlıyor ve gülüyor) Çok sinirim bozuldu.

Öykü: Sevgili yarışmacılar, gördüğünüz gibi bir leopara dikkat. Bugün neler öğrendik? Leopara dikkat. İkincisi, gece kulübüne gidiyorsanız ya da kardeşinizin düğününe gidiyorsanız iki konseptiniz var. Jüri size bu konseptleri verdi. Hafta sonu eleme gecesinde siz de bunlardan birini tercih edeceksiniz. Nasıl hazırlanacağınıza lütfen özen gösterin.

Nur Y.: Valla gözünüzün yaşına bakmam.

Öykü: Gözünüzün yaşına bakmam, dedi Nurella. Çünkü başka bir alternatifiniz yok. Ya burada yıldızları toplayacaksınız, biriktireceksiniz bütün hafta boyunca, rahatlayacaksınız. En fazla yıldızı toplayan üç yarışmacıdan biri olursanız koruma altındasınız. Ama eğer jürinin karşısında, hatalarınızı affetmeyen jüri, kendileri dile getiriyorlar, hatalarınızla öne çıkarsanız yarışmacı arkadaşlarınız tarafından elenmek üzere önerilebilirsiniz. Ve daha ilk haftadan içinizden biri zaten gidecek. Onun kim olacağını bu hafta sonu göreceğiz. Rekabet işte böyle bir şey. Şu andan itibaren artık neyin ne olduğunu ve birbirinizle yarıştığınızın farkına vardığınızı tahmin ediyorum. Ve sıradaki yarışmacımız Ezgi Baylar.

(Ezgi Baylar tanıtım videosu:

Ezgi: Merhaba, ben Ezgi Baylar. 31 yaşındayım. Üç yıllık evliyim. 1,5 yaşında bir kızım var. Evli, mutlu, çocuklu olmak tarz sahibi olmaya engel değil. Bunu, bu yarışmada göstermeye geldim.)

Öykü: Ezgiciğim hoş geldin.

Ezgi: Hoş bulduk.

Öykü: Ezgi'yi hemen tanıtmak istiyorum. 31 yaşında, dört yıllık evli. 1,5 yaşında bir kızı var. Bağdat Caddesi'nde yaşıyor ve çocuğunu bakıcıya emanet etmek istemiyor. Bunun için işten ayrılmışsın. Ve stil sahibi. Evli, mutlu, çocuklu bir kadının da tarz sahibi olabileceğini göstermek istiyor. İddialıyım demek istiyorsun aslında.

Ezgi: Yani, kendi çapımda bir iddiam var, evet.

Öykü: İddialısın, peki. Nereye gidiyorsun Ezgi?

Ezgi: Ben böyle akşam yemeğine gidiyorum eşimle. Yıl dönümü kutlaması olabilir.

Öykü: Özel bir gün.

Ezgi: Evet, özel bir gün.

Öykü: Evet, hemen dönelim bakalım. Arkadaşların ne diyecek? (Ezgi kendi etrafında dönüyor) Sırtını da göstermek istedin, peki.

Ezgi: Arkadaşlarıma da göstereyim.

Öykü: Söz almak isteyen? Esra?

Esra: Çok zarif bir hanım. Normalinde de öyle konuşması, üslubu falan. Giyimi de öyle ama ben tenini ve saçının renginin onu sildiğini düşünüyorum. Elbisesi, tarzı çok güzel. Çok fazla uyumlu bir de. Hayatındaki her şeyi de onun uyumludur sanki böyle, çekmeceleri düzenlidir. Kocasını var, çocuğu bir şey...

Ezgi: (Gülüyor) Tam tersi. Eşim bağlanırsa yandım.

Nur Y.: Sen keşke burada jüride otursaydın da biz de orada otursaydık. Yani ben inanmıyorum sizdeki bu... O kadar rahatsız ki bu... Cüretkârsın yani.

İvana: (Nur'a) Yarışıyorlar aşkım. 100 bin TL!

Nur Y.: Size söz hakkı veriliyorsa bu kadar iddialı konuşmayın ama. Yani... Sen biraz şeysin böyle, bir sivrilmek istiyorsun. Yanlış. Sana bütün notlarım kırık olur. Bir magazin parçası, figürü olmak istiyorsun anladığım kadarıyla ki yanılmam yani. Evet, buyurun.

Öykü: Esracığım devam edecek misin? Her şeye rağmen?

Esra: I ıh.

Öykü: Peki. Buse'ye söz verelim.

Kemal: Bence sus. (Gülüyor)

Buse: Ben saçlarını ve çantasını beğenmedim. Saçları bana biraz özensiz geldi. Çantası da biraz daha şık olabilirdi. Çünkü elbisesi çok şık, ona çok yakışmış. Aynı zamanda ayakkabılarıyla da çok uyumlu olmuş. Sadece saçları ve çantası.

İvana: Bir şey söyleyeyim. Saç özensiz dedin.

Buse: Evet.

İvana: Biraz abartılı, fazla.

Buse: Biraz abartılı olmuş.

İvana: Özensiz olmaz. Çünkü baya yapılmış yani.

Kemal: Bir dakika bir dakika dur. (Yerinden kalkıyor Ezgi'nin yanına gidiyor)

Ezgi: İniyor mu? İndi mi?

Özgü: Aa, müdahale var. Olay yeri müdahale geldi. (Gülüyor)

Kemal: Aç şu saçlarını bakayım. Fazla kabarık bence.

Ezgi: (Gülüyor) Açılmayacak bence. Çok krepe var.

Kemal: (Ezgi'nin saçlarını tarıyor) Akşam yemeğine gitmek için bu kadar kabarık saçta hiç gerek yok. Elbisen bu kadar sade.

Nur Y.: Ay ne şanslısın. Sen ne şanslısın.

Ezgi: Ayy, kırıldı saçlarım. (Gülüyor)

Kemal: Biraz tarayalım. Dalgası güzel.

İvana: Kemalciğim eline sağlık.

Kemal: Bakayım. Evet, bak. Daha genç. Daha fresh.

İvana: Daha genç. Aynen öyle.

Nur Y.: Hani Barbie bebeklerin böyle saçları olur ya. Biraz önce öyleydi.

Kemal: Şimdi daha güzel oldu saçların.

Ezgi: Biraz abartmışım krepeyi.

Kemal: Biraz. Kendinden geçmişsin.