

A FEMINIST CONTENT ANALYSIS OF *BAYAN YANI* HUMOUR MAGAZINE: A  
CASE ANALYSIS OF GÜLAY BATUR CARICATURES



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A FEMINIST CONTENT ANALYSIS OF *BAYAN YANI* HUMOUR MAGAZINE: A  
CASE ANALYSIS OF GÜLAY BATUR CARICATURES

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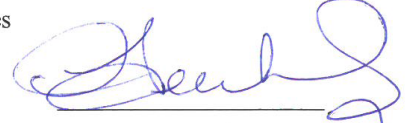
BY

NEVİN BANU TUTUCU

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
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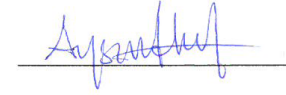
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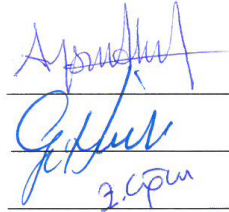
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## ABSTRACT

### A FEMINIST CONTENT ANALYSIS OF *BAYAN YANI* HUMOUR MAGAZİNE: A CASE ANALYSIS OF GÜLAY BATUR CARICATURES

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This thesis aims to analyse how a woman caricaturist draw women in a humour magazine and its differences from the conventional portrayal of women and issues related to women. Feminist content analysis of Gülay Batur caricatures in *Bayan Yanı* humour magazine shows significant differences in relation to issues taken up and the drawing style adopted by the artist.

Keywords: Humour, Caricature, Gülay Batur, *Bayan Yanı*, Feminist Content Analysis.

## ÖZET

### *BAYAN YANI* MİZAH DERGİSİNİN FEMİNİST İÇERİK ANALİZİ: GÜLAY BATUR KARİKATÜRLERİ

Tutucu; Nevin Banu

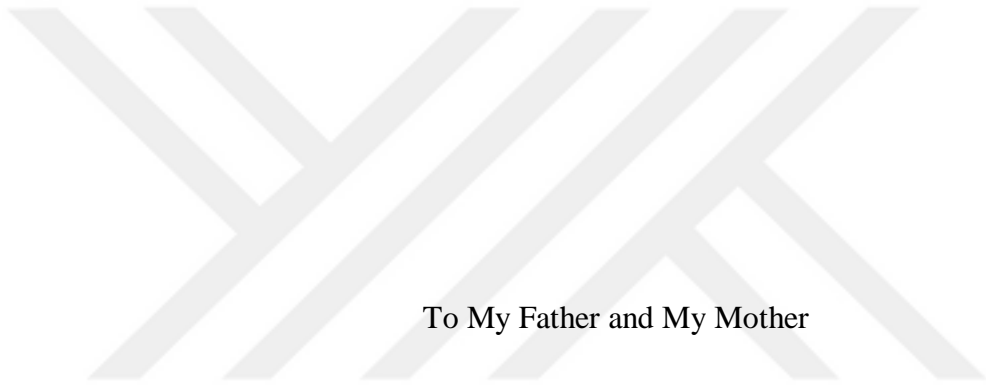
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Bu tezin hedefi bir kadın karikatüristin mizah dergisinde kadını nasıl çizdiğini ve kadınlarla ilgili konuların geleneksel anlatımından nasıl farklılıklar gösterdiğini analiz etmektir. Tez, *Bayan Yanı* dergisindeki Gülay Batur karikatürlerinin feminist içerik analizi yöntemiyle incelenmesine odaklanarak bir kadın karikatüristin çizim şekilleri ve ele aldığı konular bakımından farkını ortaya koymaya çalışacaktır.

Anahtar Kelimeler: Mizah, Karikatür, Gülay Batur, *Bayan Yanı*, Feminist İçerik Analizi



To My Father and My Mother

## ACKNOWLEDGEMENTS

I would like to state my thankfulness to Ass. Prof. Dr. Aysun Akan for her persistent support as a supervisor.

I am thankful to my parents, they were really with me and they made me feel this during my thesis period.

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## INTRODUCTION

The representation of women in media is a highly contested issue; women tend to be represented as a secondary compared to men and in a stereotypical manner. As Wood (1994, p.31) argues “all forms of media communicate images of the sexes, many of which perpetuate unrealistic, stereotypical and limiting perceptions”.

There seems to be three main tendencies in the media representation of women. First, women are underrepresented which falsely implies that men are the cultural standard and women are unimportant or invisible. This implies that men are more powerful than women. This situation is mostly seen in soap operas. In soap operas and tv series, men tended to be portrayed as handsome and wealthy, on the other hand women are poor and depicted as pure and in need of protection. Men are the rescuer. In this way, male dominance is emphasized, the female is made powerless. Second, both men and women are portrayed in stereotypical ways that reflect and sustain socially endorsed views of gender. Third, depictions of relationships between men and women emphasize traditional roles and normalize violence against women. (Wood, 1994, p.31). Janice Radway (1991, p.65), demonstrates how violence is normalized in her “Reading the Romance”.

Stereotypical representation of women have been demonstrated by a large amount of publications (Mulvey, Berger). The most common stereotypes that could be distinguished in media representation are women as sex object, housewife, mother and so on, which normalize gender roles in society. In this way, people don't criticize the

existing roles not only for women but also for men. However, since this thesis is about the representation of women in media in general and caricatures in specifically, the particularities of such representation will be explored in a detailed manner. This is not to argue that men are not represented in a stereotypical way, they are, However, there seems to be an imbalance between the representation of women and men. Men are “portrayed as active, adventurous, powerful, sexually aggressive and largely uninvolved in human relationships while women are portrayed as sex objects, young, thin beautiful, passive, dependent, incompetent and dumb (Wood,1994.p.32).

Mainstream caricature is no different to other media in terms of the representation of women in a stereotypical way. As Hulley (2016, p.60) argues “the codes of humor restricted woman to three spaces-depending on her mode of discourse and the role her body signified in the dominant discourse-the kitchen, the drawing room, the saloon. Moreover, she is depicted as a “perfect wife and mother, protecting the morals of family”.

Female characters devote their primary energies to improving their appearances and taking care of homes and people. Because media pervade our lives, the ways they misrepresent genders may distort how we see ourselves and what we perceive as normal and desirable for men and women (Wood,1994.p.32)

However, the emergence of feminism in the 1960’s opened a new perspective for women’s rights. Feminism is the idea of advocating the recognition of women's rights in the same way as the men’s rights in early feminism (Moi,1989, p.116). Late feminism of the 1980s and 1990s, took up the women’s issue further, not only limiting itself to equal rights for men and women but also aiming to empower women in society. Feminism has gained a widespread acceptance both as social movement and as an academic research

field. In the academic field feminist scholars have produced a rich content related to women in specific social, political and cultural contexts. Media research and representation of women in the media has also been taken up by feminists as a field of research, in which feminists have taken a critical standpoint. In their focus on the media representation of women, they have not only revealed 'male bias' in media representation in general but also they have developed an alternative research. Feminist content analysis is an example of this alternative research, which will be dealt with in the third chapter. Feminist contribution to advocating women rights and equality is not limited to academic field, but also involves women as artists, professionals, or creators with a feminist perspective which have left their mark on the cultural products. The involvement of feminist women artists and professionals in creative processes not only revealed male bias in the representation of women but also demonstrated an alternative representation of women in the media. Caricature magazines are also influenced by this trend, since as more women entered this profession and became involved in the creative process, they began to question the conventional portrayal of women and adopted an alternative approach. This approach aimed at empowering women in society.

The case of Gülay Batur in *Bayan Yanı* is an example that demonstrates an alternative depiction of women. Women appear as subjects in these caricatures, unlike the conventional caricatures that rely on stereotypes.

The first chapter starts with a discussion about gender and the social construction of gender. The differences between social construction and biological sex are explained, and then Feminist views on gender are mentioned from the point of view of various feminist thinkers. The discussion is focused on how women are shown in the

media and is followed by the feminist critique of the media representation of women. Finally, the feminist approach to alternative media representation of gender is introduced. This approach provides us with various categories to represent women in an alternative way; these terms are male gaze vs female gaze, scopophilia and voyeurism.

The second chapter is on methodology. After a discussion of mainstream content analysis the chapter introduces feminist content analysis and the possibilities it offers to analyze media content. This chapter ends with the main hypothesis and research questions of this thesis.

The third chapter is dispositions in caricature. This chapter deals with caricature as media, followed by the historical development of caricature in Turkey. This chapter is also focused on the main tendencies in caricature in relation to the representation of women.

The fourth chapter starts with the 1970's caricature period in Turkey. This part is necessary for this thesis because the 1970's period left its mark on the future generations' understanding of caricature as an art and the subject matter of caricature as media. This historical context is also helpful in understanding the case analysis of this thesis, which focuses on Gülay Batur's caricatures and also Gülay Batur's understanding of caricature and her style is discussed in this chapter. Lastly the case analysis of Gülay Batur's caricatures on *Bayan Yanı* magazine are dealt with. The analysis starts with the title, main issue and resolution in the caricatures. This category documents the variety of issues addressed by Batur and they are interpreted from a feminist point of view. The second category focuses on the main character (s) and their characteristics. The third category is the setting, in this category it can be understood that where the women are located, in

public or private. The fourth category is concerned with expressions of emotions and how men and women address each other. In this category the meanings of the words are considered according to male and female attributes. This is because stereotypically women are usually depicted as emotional and men as rational, thus, the analysis of emotional expression by male and female characters in Batur's caricatures will reveal the degree to which her characters conform to stereotypes about women or resist such stereotyping. The fifth category consists of an Analysis of Images. In this category, which documents well the stereotypical depiction of women we will be able to investigate for whose gaze caricatures are drawn, who is looking at them and who is looked at and why this happens. The sixth category is drawings of women and men. This category gives us some clues about who makes scopophilia and who looks at women and men as erotic objects. The seventh category is about the emotional expressions on the faces of the caricatures, which relates to the repressive emotions on the faces of the caricatures.



## CHAPTER I

### 1.1 THEORETICAL FRAMEWORK

Gender is a highly contested concept. There are different perspectives on gender; thus in the following sections these perspectives will be summarized. In the first section I will explain the general arguments on the concept of gender. In the second section a particular perspective on gender, which argues that gender is socially constructed will be explored. I will then introduce the feminist view on gender in the third section, which will be followed by the mainstream media representation of gender and the critique of it in the fourth and fifth sections, respectively. Finally, in the sixth section the feminist approach to media representation of gender will be discussed.

#### 1.1.1 Gender

Gender is not something we are born with, and not something we have, but something we do (West and Zimmerman 1987) – something we perform (Butler 1990). On the other hand sex, as defined by Susan Basow, is a biological term referring to people, animals, etc., being either female or male depending on their sex organs or genes. Sex also refers to the differences between individuals that make them male or female

(Gordon, 2000). It can be seen that the differences between sex and gender are highly important in order to differentiate between them. Whose dominance is descent in societies is very important because the social places of man and woman in society are shaped by this dominance and continue like this in all areas of society. Learning to be gendered (Eckert, McConnell-Ginet, 2003, p.7) is related to being a woman and man in society. All of us come into the world as a boy or a girl, we don't choose this, it's our biological sex; however gender defines the roles of man and woman with the help of society. 'Gender' has social, cultural and psychological rather than biological connotations. It is defined in terms of femininity and masculinity.

The proper terms for describing sex, for example, are 'male and female' while the corresponding terms for gender are 'masculine and feminine' (Gordon, 2000). 'Sex' as a concept defines gender but gender defines the social sex. Society imposes gender roles on males and females and in this way gender is shaped by the social process. These roles are related with social and cultural roles. There is no biological reason, for example, why women should mince and men should swagger, or why women should have red toenails and men should not. But while we think of sex as biological and gender as social, this distinction is not clear-cut. People tend to think of gender as the result of nurture – as social and hence fluid – while sex is the result of nature, simply given by biology (Eckert, McConnell-Ginet, 2003, p.2). How woman and man should behave in society is the main question, but the answer to this question may vary from society to society because communities have their own perception of gender. Gender is not overly concerned with biological discrimination, it deals with how woman and man is seen by society and how they behave. One's gender can be determined in many ways, e.g.,

behavior. In most societies, for example, humility, submissiveness, etc., are considered feminine behavior and women are expected to behave that way. Men, on the other hand, are expected to be dominant, aggressive, etc. (Gordon, 2000). The behaviors are socially constructed by the rules. Not surprisingly, social norms for heterosexual coupling and care of any resulting children are closely intertwined with gender (Eckert, McConnell-Ginet, 2003, p.2) but it can be questioned that which rules they are can be questioned, by means of Foucault's, Gramsci's and Althusser's power point of view.

### 1.1.2 Social construction vs biological sex

Our sex is taught after we are born. When we are born, we don't have any idea about our sex, it is known that we are a boy or a girl, this is our biological sex but after birth we are taught who we are by society. The obligations are given according to gender, this situation is provided by social construction. Gender is socially constructed. This social construction is made by possible power. Power relations decided who we should be. If we are a man, we should behave in a dominant manner, on the other hand if we are a woman, we should behave submissively. All these situations are determined by power. Foucault looks at the power from a different point of view. According to him, power hasn't any relation between the slave and the owner. In Foucault's *Discipline and Punish*, power is conceived of as a technique which achieves its strategic effects through its disciplinary character (Foucault, 1978). In this way the "human body" becomes very important and necessary to form character. "Bio-power" is a term found by the French

scholar, Michel Foucault. Foucault defines the biological entity of the individual as a new domain of power. Bio-power is oriented to the subjugation of bodies and control of populations in general. Bio-power is related with the conquest of bodies and control of the population. According to bio-power, the individual is a subject for the state and cannot go beyond the state's desired patterns. According to Foucault, because of the mode of production in modern societies, the body is transformed into the labor force and used as production labor and this situation can be created only with the surrounding of the body. The area of bio-power on which Foucault concentrates is that of sexuality. The Body is seen as a power because the body can be used, it is a kind of weapon. Before people are aware that they are male or female, they are tabula rasa. The term 'tabula rasa' appears in Locke's Essay on the Law of Nature. Its usage here further supports the idea that Locke did not intend to suggest that the mind begins without form or structure by the metaphor. Locke states that his aim is 'to inquire whether the souls of the newly-born are just rasas tabulas, afterwards to be filled in by observation and reasoning, or whether they have the laws of nature as signs of their duty inscribed on them at birth (Duschinsky, 2012, p.515) People have empty minds but their body and their minds are socially constructed by power and knowledge. The existence of power and knowledge serve to keep society together and provide the social construction of the body. In monarchies, power and knowledge is given to the people unwillingly but in modern societies this situation is made willingly. There is a difference about the process of power/knowledge between the monarchies and modern societies according to Foucault. Whereas monarchies and totalitarian political systems function through the overt exercise and display of punishment for the violation of laws, such as public execution, in modern societies power relations are structured to produce citizens who will actively participate

in self-regulating behavior. Hence the functioning of power in modern societies is less visible (Sturken, Cartwright, 2009, p.96). Gramsci looks at the notion of power through three important concepts which are Hegemony, Intellectuals and the State. Hegemony is a situation in which “One group (hegemonic group) is more dominant than the other groups (subaltern classes) in the society”. For Gramsci, hegemony consists of force and consent. However, hegemony isn’t a power which is obtained and used by using force and power. It is the power which is applied to groups with their consent. The dominant group (or class), shall obtain this power with the other groups consent (Gramsci,1971). In hegemony, the key concept is consent. Gramsci emphasized how this consent is always reproduced again and again. Gramsci explains this consent with some devices. These devices are family, religion, culture and education according to him. Althusser’s (Althusser, 2014) the ideological state apparatus can be used to define this situation more clearly. According to this concept; by using this apparatus, the state desires that the public must get used to this form of existence and accept all the ideologies which came from the state. When the state made this process, it needed the teacher and intellectuals because these teachers and intellectuals are in the core of the system and previously they accepted the ideologies which came from the power and they started to put in force these ideologies in their own environment. With these devices, the ideology which belongs to the dominant group is accepted by the other groups. At a certain time a certain ideology becomes a natural discourse by means of these devices. Knowledge is learned with the help of the power. This power is named “modern power” by the Foucault. For Foucault, modern power is not something that negates and represses so much as it is a force that produces-it produces knowledge, and it produces particular kinds of citizens and subjects (Sturken, Cartwright, 2009, p.97)

Society experiences a life which is learned, nobody determine its own rules, power and knowledge specify everything but the people assume that they are making a decision, they are establishing regulations or they are limited the realm of their freedom, but Foucault opposes this situation and defines modern power as all the regulation of life with help of knowledge. He mentioned that power is taught by knowledge like gender is constructed by society. As understood from the Foucault, Gramsci and Althusser, being a human in the society is learned, people do not know anything when they are born. In the same way the social construction of sex is made. After birth, parents, who are raised by this power and knowledge, raise their new born children according to this system too. The child doesn't learn his or her gender by living, it is taught to him or her by society. Being a female or male is learned by society first by parents, then in the school, then on the street. If you feel like a woman although you are man or if you feel like a man although you are a woman, you will not have any chance to live Because of the dominant group in society you live what you are taught, you think that the normal situation is like this. In other way you become an anomalous person. First life is constructed by power and knowledge and then the body is socially constructed by society.

As a consequence of this situation, some anomalous thoughts arose, too because although the majority of the society accept this power and knowledge relationship, there are lots of people who do not obey this situation. Feminists are one of them. In the 18th century, Feminism started in Western Europe with some of the women. Feminism is the idea of advocating the recognition of women's rights in the same way as men's rights.

### 1.1.3 Feminist Views on Gender

Gender is mostly an issue with Feminism because it is constructed by society and gender discrimination is usually made against the woman rather than the man. Ann Oakley suggested that gender is not a direct product of biological sex. She defined sex as the anatomical and physiological characteristics which signify maleness and femaleness and gender as socially constructed masculinity and femininity (Oakley, 1972). Although the boy and the girl are born with their biological sexes, their genders are socially constructed by society. Being a woman in society is very difficult because the society is governed by the patriarchal system. Feminists mainly use the term 'patriarchy' to describe the power relationship between men and women. Thus, patriarchy is more than just a term; feminists use it like a concept, and like all other concepts it is a tool to help us understand women's realities (Sultana, 2011, p.2). Power relations are conducted according to this patriarchal order. The word 'patriarchy' literally means the rule of the father or the 'patriarch', and originally it was used to describe a specific type of 'male-dominated family' – the large household of the patriarch which included women, junior men, children, slaves and domestic servants all under the rule of this dominant male. Now it is used more generally "to refer to male domination, to the power relationships by which men dominate women, and to characterize a system whereby women are kept subordinate in a number of ways" (Bhasin 2006:3). The woman is always seen as an object, especially a sex object by society. Women were not aware of their maternity and pregnancy before society reminds them of their maternity. After this awareness women started to live their life according to society's expectations. If

there is something right in De Beauvoir's claim that one is not born, but rather becomes a woman, it follows that woman itself is a term in process, a becoming, a constructing that cannot rightfully be said to originate or to end. As an ongoing discursive practice, it is open to intervention and resignification. Even when gender seems to congeal into the most reified forms, the 'congealing' is itself an insistent and insidious practice, sustained and regulated by various social means. It is, for De Beauvoir, never possible finally to become a woman, as if there were a telos that governs the process of acculturation and construction (Salih, 2002, p.45). To become a woman is an endless process. It is patriarchal ideology which makes us feminine and masculine, which assigns different roles, rights and responsibilities to women and men (Sultana, 2010 and 2011, p.15). Society always has expectations from a woman. Firstly, she should be a well-behaved girl, she should be very careful about her private life in terms of morality. She should give birth to a child after marriage and then number of these children should be increased. Obligations are specified by the system. 'One is not born, but rather becomes, a woman. No biological, psychological, or economic fate determines the figure that the human female presents in society; it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine' (De Beauvoir, 1949, p.281). On the other hand, the man are always shown as dominant, he shouldn't cry, he should be brave and his woman should be under his domination. In the famous words "Women are not born, they are made." The same is true of men. The making of a man or a woman is a never-ending process that begins before birth – from the moment someone begins to wonder if the pending child will be a boy or a girl (Eckert-McConnell-Ginet, 2003, p.7).



On the other hand some of thinkers look at the gender from the perspective of “looking”. One of them is John Berger. John Berger thinks that “men act women appear”, but why are women blamed when they dress in a revealing or why are women accused of being immoral by society? The answer is related with gender. De Beauvoir explain this situation according to the degree of closeness between women and the men. When women’s rights as daughter, wife, or sister are no longer limited, it is her equality with man, as a sex that is denied her; “the imbecility, the weakness of the sex” is alleged, in domineering fashion (De Beauvoir, 1989, p.95). With society, the man also load bears responsibilities to the woman. An unknown woman can do everything which is pleasing to men and she has lots of rights but this situation is only valid if she is a stranger, it does not apply to his mother, sister or wife. To fall in love, make love and nakedness are the things which suitable for the other woman not the man’s wife, sister, mother or aunt. Love has a smaller place in woman’s life than has often been supposed. Husband, children, home, amusements, social duties, vanity, sexuality, career, are much more important (De Beauvoir, 1989, p.644).

As men and women are separated, men are also divided into homosexual or heterosexual by the society. Society accept heterosexuality as a sex and puts responsibilities onto the heterosexual. Social construction is made through heterosexuality as a man or a woman. The two sexes are necessary to each other, but this necessity has never brought about a condition of reciprocity between them; women, as we have seen, have never constituted a caste making exchanges and contracts with the male caste upon a footing of equality. A man is socially an independent and complete individual (De Beauvoir, 1989, p.426).

It is understood that gender is socially constructed by power/knowledge, ideological state apparatus and hegemony. From the beginning of history, the body is seen as a very strong power. When femininity and masculinity are taught as a body, to govern society became very easy because the main point is to obtain the body. If you obtain the body, you can do anything you want with that person, in other words you can use him or her without any complications. Foucault explains this situation through bio-power. According to bio power the biological entity of the individual exists as a new domain of power. Here, Althusser's ideological apparatus steps in because gender is constructed by the ideological apparatus, the media is one of them. The media has a big role for constructing gender because the media specifies the agenda; it makes a decision about how people should look at the events, discrimination about men and women fall within this issue too. Stereotypes of women and men are mostly shaped by media devices; soap operas, advertisements, romantic cinema films always show woman in a more submissive manner than men. The media do this by supporting the male domination. Like learning gender identity from the society, with the help of the media, men and women are taught the stereotypes which are appropriate for them.

#### 1.1.4 Media Representation of Gender

The media representation of the gender clearly takes sides with the man rather than the women. Films, television programs, advertisements, soap operas support male domination. For example, stereotypes of women are always the same; housewife, or

mother. However, when it comes to the man, this situation is changed. The boss, father of the family, business man are the main roles which are given to men.

The media are very important for shaping the social and cultural aspects of society especially mass communication devices. If they are used in a positive manner, they are very useful for breaking down social prejudices especially prejudices which are mostly related with the woman and man because inequality between women and men is still a very important distinction in society. However since the existence of recorded history, mainstream media has always given cliché roles to females like mother, housewife, secretary or these kinds of mid-level positions. Of course these are important positions within their context but these circumstances reinforce the traditional woman figure. The media have created two images of women: good women and bad ones. These polar opposites are often juxtaposed against each other to dramatize differences in the consequences that befall good and bad women. Good women are pretty, deferential, and focused on home, family and caring for others. Subordinate to men, they are usually cast as victims, angels, martyrs, and loyal wives and helpmates (Wood, 1994, p.33). The media always remind us that we are living in a patriarchal society and therefore woman generally shown in associated with the home and in this way the woman identity is established just with her husband and her children. Television programming for all ages disproportionately depicts men as serious, confident, competent, powerful, and in high-status positions (Wood, 1994, p.32)

Advertisements are one of the marketing strategies for the products. At first glance, commercials appear to be doing a presentation of the product but in fact the main point is related with their form of representation and their effect on the audience. One of

the outstanding feature of Detergent commercials is the Female characters. The detergent is commoditized through the female character. The advertisers make an identification between the detergent and the female. In this manner, detergents can be considered as a female product from the outside. By commoditizing woman with the detergent, a message related with common stereotyping is given subconsciously. The female is represented in specific roles. Thus the Female characters are represented in a submissive manner. Routinely, the figure of mother and housewife is used in the foreground as ambience in these commercials.

In *Some Aspects of the Portrayal of Women in Modern Turkish Literature*, Janet Browning mentioned some novels which explained women's problems in Turkey. She gave three examples about Turkish literature, but two of them are vital in order to see the differences between two women according to their social and cultural circumstances. Janice Radway who is the writer of the "Reading the Romance" "Hero and heroine are shown to despise each other overtly, even though they are "in love" primarily because each is jealous or suspicious of the others motives and consequently fails to trust the other" (1991, p.65).

*Kurban* (1967) by Gngr Dilmen (Kalyoncu) is related with this thought of Radway. The main female protagonist of the film is Zehra. She is married, she was happy, her husband, Mahmut was also a very good man, but suddenly Zehra became ill and her husband left her and wanted to marry another younger woman called Glsm. He also paid her bride price. The problems started here. Both two of the women are in a submissive situation here, because one of them is sold and another one abandoned is by her husband because of her illness even though she has children. Zehra tries to persuade

him to return home but he says “As if I would be the first man to bring home a second wife”. Here, the inconsistency of society can be seen very clearly. Male characters are idealized as stronger and they always possess the power. Although lots of rights have been given to women, the rights which have been given to men by birth prevent change in the customary order of society. Zehra’s behavior is very important in the novel because she tried to interfere with Mahmut’s new wife despite her social inability because she has lacked education and she didn’t have a sound economic position but in the end she chose to die. She chose to die because she is desperate and she tried to underline her desperation by dying.

In another novel, the name of which *Ölmeye Yatmak* (1973) by Adalet Ağaoğlu the situation is very different but the desperation of the women is the same. The protagonist of the novel is Aysel. Aysel has a very good education and also she is married but she has some problems about her freedom. Her husband is also a very good man but he isn’t good enough for her. She cheated on him with another young boy and she became pregnant. The novel discusses the social fluctuations axes between the 1938 and 1968. Those years can be explained through Westernization. The people who lived in these years started to be influenced by westernization and social life started to change but almost everybody was caught between traditional habits and western life. Aysel is one of them. She was a teacher in the university and she has a good salary. She has everything she needs but in some part of her she has some empty space. She tried to fill this space with another man but she wasn’t be successful. Both of these this two women are confused because they thought history had given them no rights like men. Zehra didn’t manage to live because she had no income and had no place to live except her husband’s

home. Because of this she chose not to live in this circumstances. On the other hand Aysel had a reasonable life but she couldn't cope with them because she couldn't get used to this situation.

On the other hand, Turhan Selçuk's Abdülcanbaz caricature is a very good example for caricature representation of gender, especially the caricature series of Abdülcabaz are very important to see the representation differences between man and woman.

As a man caricature character Abdülcanbaz is a very honest, honorable, handsome and informed man. And especially the most important characteristic of him is his power, he has got an unlimited power. His type of drawing also plays a significant role for his powerful stance. His stance is always upright and he never curves under any difficulties or someone. He is married but at the same time he is womanizer. He doesn't refuse any offer which come from the women about love. His presence supports the patriarchy every time.

The woman representation of woman on Abdülcanbaz is more different than man. Abdülcanbaz's wife and daughter are represented in a very beautiful manner. They are beautiful, cultured and clever. They have this kind characteristics because they are close relatives of Abdülcanbaz. On the other hand, the other women characters are like wanton. They haven't any close relativeness with Abdülcanbaz. They are just women characters on Abdülcanbaz caricatures. They enjoy the day, their mottos are like eat, drink and be merry. The most important physical characteristic of them their beauty. And also they are very sexy. Their body curves are always emphasized and sometimes they drawn naked.

It can be understood that women and men representations are very different from each other in media. Especially the most important point is related with who made these representations, man or woman. If men do, man are one move ahead of women like Güngör Dilmen's novel and Turhan Selçuk's Abdülcanbaz but if women do, this situation changes like Adalet Ağaoğlu's novel. The men give portrayal of oppressed women in society but women tries to query this oppressed women rather than give it.

### 1.1.5 Feminist Critique of Media Representation of Woman

Undoubtedly feminism opens a different point of view for the media. With the help of feminist media criticism, the media can be read through the female point of view and in this way male domination is revealed by feminist media researches. Feminist media criticism and practice began as a challenge to the culture industries misrepresentations of women. Gender role stereotyping in television and film normalized the dominant cultural values and customs that legitimize male domination of women (Emerson, Watkins, 2000).

The economy, electoral politics, crime typically involved male authority figures (Zeidenberg, 1990). According to media researchers the women are always in subordinate roles, for example, housewives, secretaries or mother and also they are always located in public places, neither holdings nor offices. Furthermore also advertisements and serials and programs on television show women always as consumers not producers. The limited employment of women in decision-making roles is a key

element in understanding how gender inequality is woven into the media industry (Emerson, Watkins, 2000). If we look at this situation from the media point of view the proportion of men working is higher than women. The lack of women in the media is paralleled by the scarcity of women in charge of media. Only about 5% of television writers, executives, and producers are women (Lichter, Lichter, Sr Rothman, 1986). According to Feminist media researchers most of the television channels prefer male workers because the introduction of technological developments about the media devices caused the transformation of the industries toward male domination. Ironically, while two thirds of journalism graduates are women, they make up less than 2% of those in corporate management of newspapers and only about 5% of newspaper publishers ("Women in Media," 1988).

The gender hierarchies are also very important in the home, according to feminist researchers. In the home if the male family member domination is higher than the female family members, males have the right to choose television programs. Football games and cop shows are top programs for men. For this reason the female family members don't have any right to choose television programs. In this way, gender inequality in the family serves to restrict the spaces available for women to use the media (Ang, 1996) but on the other hand this limitation doesn't mean that women don't use media, they do use media when they are not restricted by men. In fact, researchers found that women use media in their everyday lives to develop a personal field.

Feminists also criticize the feminist liberal tradition. Feminists from the liberal tradition distinguished between black and white women. They prefer white women and they mostly ignore black women's problems in society. As critics within the feminist



movement argue, because the liberal tradition is defined mostly by white, middle class women, it often fails to acknowledge the race and class differences between women (Emerson, Watkins, 2000).

#### 1.1.6 Feminist Approach to Alternative Media Representation of Gender

Feminist thinkers thought that woman are represented in a submissive manner on the media. The majority of feminist thinkers believe that women live in a male dominated society. The power of the media also belongs to men. The bosses of the media sectors are mostly men as well as the cameramen, producers, scenarists, director of cinematographers and advertisers. This situation also affects the perspective on women on the media. Women are reflected on the screen from the men point of view. Men push the female character into the background to underline male domination. In this way patriarchy takes hold in society and also the relationships between the family members. Male domination starts with the family and holds on in every field of social life; in business, on the street, in school, in public places, etc. Also feminists made a distinction between each other and they gave priority to white women first, rather than black women.

Feminists tried to underline male domination therefore they mentioned alternative terms related with the media representation of gender. Their terms are alternative because they looked at the subject from the woman's point of view according to the man's eye. They looked at the woman on their side but from the man's point of view. In this way woman stated how they looked at themselves from the man, how

woman is seen by man.) In the following section, the alternative terms about women's representation on the media are defined more clearly.

- First Lacan used the “gaze” as a term. Lacan considered practices of looking to be important process in the formation of subject. One of the terms he used to describe looking relations is the gaze (Sturken, Cartwright, 2009, p.76). In literature, the gaze is divided into groups according to the owner's eye as the following (Chandler:1998) :
- the spectator's gaze: the gaze of the viewer at an image of a person (or animal, or object) in the text
- the intra-diegetic gaze: a gaze of one depicted person at another (or at an animal or an object) within the world of the text (typically depicted in filmic and televisual media by a subjective ‘point-of-view shot’);
- the direct [or extra-diegetic] address to the viewer: the gaze of a person (or quasi human being) depicted in the text looking ‘out of the frame’ as if at the viewer, with associated gestures and postures (in some genres, direct address is studiously avoided);
- the look of the camera - the way that the camera itself appears to look at the people (or animals or objects) depicted; less metaphorically, the gaze of the filmmaker or photographer. (Chandler:1998)

As mentioned above, “gaze” is a very important term for explaining the meaning of the view. All we saw in commercials, film, television programs, soap operas and etc. are represented according to gaze.

In feminist textual analysis the gaze defines that the watcher is higher than the watched according to physiological circumstances because the watched is viewed by the watcher and in these circumstances the watched behaves as if being watched not as they wish.

The “male gaze” was originally brought up by Laura Mulvey in her essay “Visual and Narrative Pleasure”, and her meaning of the term relates to woman as a spectacle in film (Miller, 2011, p.1) Mulvey thinks that in cinema the woman is watched and the watcher who watches the woman is a man. The woman acts like the man is watching her. The woman in these circumstances is passive on the other hand the man is active. The male gaze focuses on emphasizing curves, referring to women as subjects and the display of women is how men think they should be perceived. In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/male (Mulvey, 1999, p.19). Laura Mulvey argued that the controlling gaze in cinema is always male. Spectators are encouraged to identify with the look of the male hero and make the heroine a passive object of erotic spectacle (Chaudri, 2006, p.31). She is also aware of the patriarchal system in which we live it. What the male gaze does is reduce the woman to an object for the man (Cook, 2015). Laura Mulvey begins her essay by looking at women symbolically as the bleeding wound of castration, and unconsciously raising her child in this image, therefore continuing patriarchy (Miller, 2011, p.1). Mulvey formed her discourse about the gaze according to the patriarchal system because of that she just referred to heterosexual man instead of homosexual. Mulvey doesn't regard homosexuals, and transgendered people in her theory concerning the “male gaze”, but her feministic views have opened readers eyes to the truth about

patriarchal order existing in our culture (Miller, 2011, p.1). Laura Mulvey uses some terms to identify the male gaze more openly such as; Scopophilia, watching passively someone who doesn't know that they are being watched. Patriarchy, a passive audience will be influenced by this society and immortalize it. And voyeurism, women are exposed for to male gaze to ensure pleasure in a sexual way. On the other hand, the opposite of male gaze is female gaze. The femininity is repressed and the character attracts more masculine features. Masculinity is the norm, determining the feminine gaze (Jacabbson, 1999, p.18, 19). In female gaze, the masculine sides of the woman rather than the submissive try to be stressed. But the male gaze focuses on emphasizing curves, referring to women as subjects and the display of women is how men think they should be perceived. In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/male (Mulvey, 1999, p.19). The female gaze makes the woman active and watcher on the other hand what the male gaze does is reduce the woman down to an object for the man (Cook, 2015)

John Berger (1972, 64) argued that "what we think and what we believe affect our view of objects" in his discussion of the gaze in his book *Ways of Seeing*. The gaze is a relationship between watched and watcher in visual cultural researches. In feminist research, gaze is developed to probe the power relationship between women and men, gaze tries to understand how men look at women and how women look at themselves. To look at someone and to see how anyone looks at someone, tell us lots of things about the watcher and watched. Moreover, this situation tells us about the natural relationship between the watcher and watched in other words the power relationship with each other can be seen very clearly. Writing in 1972, Berger insisted that women were still 'depicted

in a different way to men - because the "ideal" spectator is always assumed to be male and the image of the woman is designed to flatter him' and that "men act women appear" (ibid. 64). John Berger observed that 'according to usage and conventions which are at last being questioned but have by no means been overcome - men act and women appear. Men look at women. Women watch themselves being looked at' (ibid. p.45, 47). Berger argues that in European art from the Renaissance onwards women were depicted as being 'aware of being seen by a [male] spectator' (ibid.p.49). Men are active and follow women, women know this and behave according to this situation. Women know that they are followed according to Berger. It is known that men like to watch a sexy woman or a naked body of a woman. Chaudhori (2006, p.44) mentioned Mulvey's suggestion that narrative cinema produces the "male" as an agent of the look and the female as the object spectacle through mechanisms of voyeurism and fetishism. In this way the woman are socially constructed as a sex object by the men. Berger tried to define this situation through the "mirror". The mirror is often used as a symbol of the vanity of woman. The moralizing, however, is mostly hypocritical. You painted a naked woman because you enjoyed looking at her, you put a mirror in her hand and you called the painting *Vanity* thus morally condemning the woman whose nakedness you had depicted for your own pleasure. The real function of the mirror was otherwise. It was to make the woman connive in treating herself as, first and foremost, a sight (Berger, 1972, p.51).

Typically, studying cultural products through the lens of feminist theory expose a pervasive patriarchal and even misogynist culture. On the other hand some cultural artifacts oppose the dominant culture. Popular culture created or chosen by women may

express male domination. Feminist scholars are likely to interpret these in terms of the resilience of “women’s culture” (Reinharz, 1992, p.147).



## CHAPTER II

### 2.1 Methodology

This study is grounded in a feminist content analysis of 23 caricatures by Gülay Batur in *Bayan Yarı* Magazine between the years 2011 and 2016. The total work of Gülay Batur amounts to 23, which are all taken for the analysis; the variety of issues chosen by Batur will give us a better understanding of her interest in the world of women. We, then, would be able to analyze the artist's style and the evolution of her style and topics of interests, if any. The reason for selecting Gülay Batur's caricatures instead of other women caricaturists, who also draw in *Bayan Yarı*, is that apart from the Batur, the other caricaturists usually draw stories of a set of characters. Batur, however, chooses different characters who give us a wider picture of women from different social, cultural backgrounds, hence various issues related to life of women. Through the findings from this analysis we will be show the peculiarities of Gülay Batur's caricatures and explain how they portray women and their position in society.

The analysis starts with a detailed explanation of title/main issue/resolution of each caricature, therefore the first category is title/main issue/resolution. The titles of the caricatures are analyzed as the first indication of the subject matter of the caricatures. It shows the focus of the artist on issues related to woman or society in general, of course in a humorous way. The meanings of the titles are also analyzed. This category also includes the main issue or subject of the caricature and resolution that is proposed. This

category will help us to analyze the choice of the artist who sees problems of women's experiences in real life and issues that are considered to be of significant importance in the lives of women.

The second category is the main character(s) and their characteristics; which focuses on the features of the main protagonists.

The third category is the setting, which refers to where the women characters are located, in public or private spheres, which indicates whether women are considered to be an inseparable part of the domestic sphere or they exist with men equally in public sphere. This section provides us with the means to see the place of the women in society.

The fourth category is expressions of emotions and how men and women address each other. Rather than the looking at the number of words, the meanings of the words are examined in this category, according to male and female. Since stereotypically women are usually depicted as emotional and men as rational, thus, the analysis of emotional expression by male and female characters in Batur's caricatures will reveal the degree to which her characters conform to stereotypes about women or resist such stereotyping. This part also investigates the initiatives in conversation or action taken by the characters in the caricatures. This analysis will reveal whether Batur's female characters are submissive or active vis-à-vis male characters. Lastly, in this section internal conversation and the subject of internal conversations are analyzed. In general, internal conversations is associated with women, who repress their ideas, thoughts and feelings and tend to engage in internal conversation and avoid expressing themselves outwardly. Gender difference is noteworthy here, because it shows who repress their thoughts and feelings.



The fifth category consists of Analysis of Images. Performing a feminist content analysis on visuals provides us with the opportunity to see the differences more clearly between the images of female and male characters created by a female artist. In the light of previous research, we will be able to investigate which document best represents the stereotypical depiction of women for whose gaze caricatures are drawn, who is looking at who and who is looked at and why.

The sixth category is about drawings of women and men. This category will also give us some clues about who makes scopophilia and who looks at women and men as erotic objects. Mulvey argues that fetishistic scopophilia builds up the physical beauty of the object, transforming it into something satisfying in itself (Mulvey, 1975, p.63). These categories will enable us to examine ‘the ways of seeing’ of women and men and how men or women are seen by the opposite sex, which are related to sexual pleasure. In the last category, emotional expressions on the faces of the characters are taken to be signs of the repressed emotions of the characters.

The seventh category is about the emotional expressions on the faces of the caricatures. It shows us the repressive emotions of the characters in the caricatures.

It is clear that quantitative content analysis merely shows the information about the text or the manifest content of the text. Thus it is a method that describes the characteristics of the text content. Thus, it enables us to document the main trends and tendencies in media texts in relation to issues researched. However, it ‘fails to capture the meaning or significance’ (Prasad 2008, p.8) of the expressions or themes which appear in the text under study. For this reason, content analysis of the main tendencies in relation to the portrayal of women in Gülay Batur caricatures is complemented with a

qualitative analysis using feminist content analysis. A feminist content analysis is used for the interpretation of the findings related to subjects, characters, main issues and resolutions revealed by quantitative content analysis. Furthermore, feminist content analysis is used for the analysis of language and visuals, which enables us to:

...deconstruct and reconstruct the texts from feminist viewpoints, examining what it says, what does it say and what it might have said. This analysis highlights suppressed gender conflicts implicit in this story and shows how apparently well-intentioned organizational practices can reify rather than alleviate, gender inequalities (Reinharz, 1992, p.147).

According to Hesse Biber and Leavy (2007), feminist textual analysis uses a feminist lens and allows researchers “to ask different questions, approach the data differently, and use their resulting knowledge to effect intellectual, social, and political change” (p. 236). Furthermore, feminist content analysis looks at text from the viewpoint of women who may not otherwise be considered (Trible, 2012, p.42). Language and visual sections are made according to the feminist content analysis, to reveal “what it says, what it does not say and what it might say” (Reinharz, 1992, p.147). Feminist content analysis makes a subversive reading rather than the dominant reading. It is mostly suitable for oppositional reading because it protests the existing social order and relationships of women within it.

In literature, there seems to be no thorough analysis of caricatures per se, however, there are a wide variety of researches carried out on cinematic images. Therefore, in the visual analysis section, categories are borrowed from Laura Mulvey’s essay “Visual pleasure and narrative Cinema” (1975) and adopted in the visual analysis

of caricatures of Gülay Batur. The “male gaze” was originally brought up by Laura Mulvey in her essay “Visual and Narrative Pleasure”, and her meaning of the term relates to the woman as a spectacle in film (Miller, 2011, p.1). Mulvey thinks that in cinema the woman is watched and the watcher who watches the woman is a man. The woman acts as if the man is watching her. The woman in this circumstance is passive on the other hand the man is active. Moreover, the male gaze focuses on emphasizing curves, referring to women as subjects and the display of women is how men think they should be perceived. In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female (Mulvey, 1999, p.19). Categories defined by Mulvey to analyze male gaze directed at women are scopophilia, voyeurism and exhibitionism. These categories are adopted in this study for visual analysis. According to Laura Mulvey the first avenue, voyeurism is associated with sadism: pleasure lies in ascertaining guilt (immediately associated with castration), asserting control and subjecting the guilty person through punishment or forgiveness (Mulvey, 1975, 66). The other category, who is the watcher and who is being watched, gives some clues about the voyeurism. The category of the watcher and the watched also determines who is passive and who is active in a scene. John Berger also used a similar argument stating that “men act women appear” which will also be utilized in the analysis of visuals to determine which characters, namely women or men, are passive and active.

Hypothesis and Research Questions:

Hypothesis: woman caricature artists’ portrayal of women and issues related to woman tend to depict woman as complete characters and empower woman.

Research Questions:

1. What are the characters of women subjects in these caricatures?
2. Are women characters drawn merely in their relationship with men or are they also drawn in social, cultural and political contexts as subjects?
3. To what extent is Batur's drawing style of women different to conventional drawing of women in caricature, which emphasizes women's curves and exaggerates their body parts for sexual attractiveness?



## CHAPTER III

### 3.1 Caricature as Media

Caricature as an exaggerate form of art, is considered to be powerful critique of social and political matters, especially if the mainstream media is under restriction. It reflects social problems in a humorous manner; it also protests the issues which are related to politics. It gives a chance to look at the events in a more humorous way rather than just critical. Regular daily issues in sport, magazine or politics may become the subject of caricature (Sarigül, 2009, p.3).

Caricature word comes from the French word which means to exaggerate. Caricature word is derived from the word caricare in Italian, meaning to hold responsible or install. The word caricature was used for the first time in 1716 by the British physician Sir Thomas Browne. The first example is based on a drawing probably made around 1725-26 by Pier Leone Ghezzi who is often identified as the first professional caricaturist (Sherry, 1987).

The first caricatures tended to be portraits caricatures appeared at the end of the sixteenth century. They showed distorted features of a person with the aim of ridicule. The weakest features are exaggerated or single features are deliberately changed which serve to unmask the victim. The ultimate aim is to produce a comic sensation (Baldinucci, 1681). In an artistic sense these caricatures were considered to be for low-taste (Wittkower and Brauer, 1931).

In contemporary world, caricature is accepted as an influential critical medium but also as a medium popular throughout the world. More specifically, young generations' interest in humourous caricature magazines is so widespread that lead the researchers to take up humour as a field of research. A wide range of books and research published in recent decades (Güngör 2008, Cantek 2002, Şen 2003, Alaç 1994, Eisner 1985) on humour from various angles, show the significance of humour magazines as media.

### 3.2 Development of Caricature in Turkey

The history of caricatures dates back to the 1870's. The first caricature is seen in the magazine called *Diyojen*. In this period, the first known caricaturist was Ali Fuat. In the 1870's Turkish caricatures were published in foreign magazines and newspapers. In the period of II. Abdulhamid humor magazines were restricted but after the announcement of the Constitutional Monarchy, humor magazines started to be published in Turkey. The first caricatures were seen as a pictures with writing.

After the establishment of the Republic, the second period of caricatures started. The new Turkish Alphabet was also very important for caricature because with its adoption in 1928 the literacy rate also started to increase. As a result, the press developed. At first the caricatures were published with in daily newspapers. The most important thing about this period was related with a change in the style of caricatures. The style started to become simple, rather than the lots of drawing which looked like pictures,

caricaturists started to draw plain caricatures but lots of details can still be seen in the caricatures in this period too.

The third period started in 1950. The most important thing about this period is related with the drawing style, the drawing style of blow by low disappeared in this period. But in 1960 the caricature started to stop developing. The caricature experienced a period of stagnation because rather than humor the caricature reflected political issues.

In 1970, the caricature enjoyed a period of revival. And this term can be termed the fourth and last period of the caricature. In this period, the caricature became a tool for the teenagers to tell their problems. In particular the style of the caricature changed in this period. Speaking balloons started to be used in the conversations and also the exclamation points started to be used in the dialog boxes, which are very common in graphic novels. The most important name in this period is Oğuz Aral. *Gurgır* humor magazine was established by him and this humor magazine had a big role in nurturing new caricaturists, and especially in this period, the women caricaturists are also started to appear.

### 3.3 Representation of Women in Caricatures

Drawings of women and characters in humour magazines in Turkey manifest a number of stereotypical representations. In general, not real life issues related to women but specific women mostly appear in humour magazines. The best known woman figures used in the caricatures are “evil woman” or “evil minded women” acting as an exhorter figure. In most stories, grocers are presented as wealthy and women approach grocers’ sons as wealth hunters. And sometimes the beautiful woman figure is used as a last page beauty in the newspapers (Şen, 2003, p.45).

In addition to this, especially in the early caricatures, women characters were subjects of the caricatures in relation to their dressing style. For example, in the Ottoman Empire, clothing always caused a problem (Şen, 2003, 53). With regard to caricatures which were published in the Ottoman Empire period, the empire always made some restrictions and warned women especially about new fashion clothes which were oriented Western and not welcomed. But in the period of Republic, there wasn’t any restriction about clothes imposed by state. Also innovations about the clothes which were adapted from western countries were supported by the government (Şen, 2003, p.53). Caricatures reflected the issue of dress code in their pages.

Changes in women’s social and civil rights can be seen from caricatures. For example, from the Ottoman period marriage was seen as a war which always resulted in loss for the women. Similarly, mixed-sex education was another issue in the late Ottoman society, which was seen as dangerous, reflected in the caricatures (Şen.2003.p.111).



Another social problem related to women was restrictions in relation to jobs and certain occupations, which were strictly for men and not for women. In early days, most of the jobs were controlled men and for that reason no women could become a lawyer, police, officer, doctor or engineer. These political and social issues were reflected in caricatures but not as a critique of inequality. Caricatures didn't support women rights or criticize restrictions on women but were mocking if women had these rights (Şen, 2003, p.161).

The caricatures of the women were drawn as portraits in the Ottoman caricature period (Şen, 2003, p.179) but with the establishment of the Republic this situation changed because of the rights which were given to women, which gave them more space in society and in this way, their presence in caricatures began to increase. The following chapter will give a detailed analysis of the development of caricatures in the modern Turkish Republic.

## CHAPTER IV

### 4.1 A Case Analysis of Gulay Batur Caricatures

In this chapter 23 caricatures selected by Gülay Batur will be analyzed using feminist content analysis. However, in order to understand the characteristics of Batur's caricatures it is necessary to locate them in the historical context in which Batur worked and developed her distinguished style.

#### 4.1.1 1970's Caricature Period in Turkey

1970s is considered to be a significant time in the development of caricature in Turkey. 1970s in Turkey witnessed political conflicts involving workers, students and militants from left and right wing groups. This period ended with 12 September military coup. Caricature, or humour magazines became an expression and manifestation tool for young people. According to Levent Cantek (2004, p.40), this period equals the sharpness of contrasts. It was a period of self-renewal for caricature. Instead of abstract expressions it turned into tangible expression. In his book "*Çizgili Hayat Kılavuzu,*" Levent Cantek mentions *Gırgır* humour magazine as a milestone in the development of caricature and its widespread appeal to audience. *Gırgır* was first published in 1972 and by 1975 its circulation was 500 thousands, which increased to one million. *Gırgır's* caricatures

reflected the political struggle from a critical perspective which attracted criticism both from orthodox Marxists and Islamists conservatives. Another important characteristic of *Girgir* is its leading caricaturist Oğuz Aral, the father of modern caricaturists in Turkey. Aral brought to caricature a new style, using plain language, comprehensible to an average man, and drawing everyday issues. The most significant contribution of Aral to Turkish caricature was that he opened the door of *Girgir* to amateur caricaturists and mentored them throughout their professional development. Thus *Girgir* is considered to be a school for many caricaturists in Turkey, where they developed their style. Gülay Batur also began her career in 1978. Her style has been influenced by the general characteristics of the caricatures of the time and *Girgir* where she worked in 1980.

Tay Publishing Company is a second milestone in the development of caricatures in Turkey. Tay published Italian comic strips. The most specific characteristic of Tay publishing is its professionalism and seriousness. This magazine opened a new vision for Turkish caricaturists, with its European style and distinctive professionalism. Tay Publishing enabled both the readers and the caricaturists to encounter foreign comic strips, providing a new experience for them.

Another significant publication was *Milliyet Child Magazine*, a national daily supplement for children with a significant section devoted to caricatures. These magazines popularized caricatures in Turkey among different generations.

#### 4.1.2 *Bayan Yanı* Magazine and Gülay Batur

*Bayan Yanı* is the world's first and only women's humor magazine, as the name 'bayan' which stands for 'lady' in Turkish, indicates. It was first published on 8 March 2011, the International Women's Day, by the women writers of *Leman* humor magazine. Ramize Erer, Feyhan Güver, İpek Özsüslü, Gülay Batur, Andaç Gürsoy, Aslı Perker, Nurgül Kaan, Melda Okur, Duygu Sarı, Raziye İçoğlu, Meral Onat were the well-known caricaturists who formed *Bayan Yanı*. It goes without saying that there are some male caricaturists in this magazine but just a few, a symbolic number.

In the first issue of *Bayan Yanı*, existing humor magazines were criticized for their approach to women, since they are drawn by men from a male perspective and issues related to women are chosen by men as they see significant. As a result, women are caricatured as typical stereotypes like mother, housewife, girlfriend or stupid blonde. Women are represented in a submissive manner like the media representation of gender in general. *Bayan Yanı*, protesting these stereotypes which fixed women's position in certain types, declared that women caricaturists made a decision to publish their own magazine. The women caricaturists who left *Leman* humor magazine created *Bayan Yanı*. Gülay Batur in a TV interview (Haberin İçinde, 11 November 2012) argued that humor magazines' point of view about women is predominantly shaped by stereotypes and does not reflect women in life. She called this 'a primitive perspective' drawn by men, reflecting the male view of women and their social status as mothers,

wives, girlfriends and secretaries. She calls them ‘portable typecasting caricatures’, reflecting the mainstream view of society about women. From the point of Batur, this changed with *Gırgır*. The subject of women has become visible with *Gırgır*. Commoditized female figures disappeared and in this way people began to look more realistic to women in the society. Cultural change also played a big role about this situation. In the 1970s social and political changes enabled women to enter into social life and political struggle more than before. This led to the visibility of women from all walks of life, which was also reflected in various cultural expressions.

Gülay Batur started to draw in *Mikrop* humor magazine in 1978. She continued to draw in *Gırgır* in 1980 and other magazines, later *Hıbrır*, *Öküüz*, *Penguen*, *Pazartesi* and *Milliyet*. In 1997 her caricature albüm *Bıyüksız Hikayeler* was published by İletişim Press. In 2002 another caricature album, *Legal Olarak Ayrılalım*, was published by Parantez Press. Batur has been drawing for *Bayan Yanı* since 2011. As she started her career in the late 1970s, the political issues in general and women as a political subject, characterize Batur’s stories and characters.

In the same interview (Haberin İçinden, 11 November 2012) Batur stated that although few, there were women caricaturists before but *Gırgır* made caricaturists more popular because of the high circulation of the magazine. Her first drawings reflected her own life experience and personal circle, however, because of her encounter with feminism in her early career, she began to draw women in their all complexity, located in social, cultural and political context. This was a novel perspective brought to caricature by women artists of 78s generation, implying political engagement. She mentioned that

as a matter of fact, period caricaturists tell about their problems on the street. According to Batur women caricatures are political. To draw women's issues is a political act.

#### 4.1.3 Feminist Content Analysis of Gülay Batur Page of *Bayan Yanı* Humor Magazine

The analysis of the Gülay Batur caricatures is divided into two parts. The first part consists of a content analysis, which will enable us to see the main issues covered and the characters chosen. Appendix B table 1 and table 1a give an overall view of the content of the twenty-three caricatures. The following section will elaborate a feminist content analysis consisting of language and visual aspects of the caricatures.

##### 4.1.3.1 Analysis of Titles, Main Issues, Resolution, Main Characters and Setting

Caricatures titles are important in the sense that they inform the viewer about the content of the caricature but the playful style used in caricature titles also attracts attention at first sight. The title analysis of Gülay Batur caricatures in *Bayan Yanı* will allow us to understand the interest of the artist in the lives of women, thus enabling us to see the difference of interests between women artists and conventional stories told by mainstream caricature magazines.

#### 4.1.3.1.1 Titles, Main Issues and Resolution

In caricature 1 (Appendices 1) the title is ‘What madman shall put me in chains! I defy the very idea!’ is a well-known line from the National Anthem to emphasize freedom, although it is not indicated whose freedom is under threat, because gender is not emphasized in the title, the fact that a woman artist cites this line, it is likely that her (a woman’s) freedom is under threat. The main issue is cheating; the story begins with a man begging his girlfriend to forgive him, while she is listening to him, he is checking on other women in the scene. When the woman notices him, she leaves him there alone. Immediately after his girlfriend leaves him, he begins flirting with all the women in the pub. However, no woman responds to him, he then has a hysteria attack. Batur has chosen a typical problem among couples, cheating. However, she gave the woman more power as the woman character left the man despite his begging for forgiveness. The resolution part may be the most important part, because the man having a hysteria attack is rare in the mainstream depiction of man. Hysteria is often associated with females.

In caricature 2 (Appendices 2) the title is Gözümü Bağlasalar Örtmesem Hiç Yüzümü-You Can Bandage My Eyes but Don’t Cover My Face which indicates both a woman’s compliance with authority and also cry for freedom. The woman character cries for freedom, because, in traditional families women are only allowed to go out with headscarf or veil. Although some women choose to wear veil or a headscarf, some women wear them because forced to by of their husbands, fathers or families. The title ‘You can bandage my eyes but don’t cover my face’ states explicitly that she is not willing to wear a veil and she wants to be free. The woman character is portrayed as

being imprisoned at home, however she imagines herself being outside home; she climbs to the fridge as if she were climbing up a tree. She lies on the carpet as if lying on grass. She meets her boyfriend online as if she meets him on the street. At the end of the caricature the young girl's mother warn her that if her father saw her, he would be very angry. After the conversation they go out but with their veils on. This caricature depicts a woman from a traditional family, which is often associated with imposing strict rules on women. Women's social life is closely monitored by the male members of the family but also by mothers. Batur seems to touch on a social issue that many woman experience and voice their cry for freedom.

In caricature 3 (Appendices 3) the title is Sađlıđa Zararlı Beyaz Adam-White Men Harmful for Health. The story likens men to harmful foods- sugar, flour and salt- which are commonly referred to as harmful 'whites'. This analogy tells us that white man is harmful for women. The main issue is related with misandry. The story is based on the childhood experience of a woman, who suffered from men, her father, her husband, her workmates and other men she encountered in social life. The resolution comes when she declares that she decides to keep away from them all, to keep healthy. The main issue and resolution seem to reflect a common problem among women in their relationship with men and the dilemma they face.

In caricature 4 (Appendices 4) the title is, İntizar-Curse/Expectancy. The title indicates two opposite meanings, both curse and expectancy. From the subject of the caricature it is understood that the writer wants to emphasize something to come about, a hope but at the same time cursing someone, a man, for his misconduct. The main issue is the desperation of women. The male character abuses the female character and he gets



pleasure from this situation, at the same time he can't help himself, he cannot stop himself. On the other hand, the woman doesn't do anything about his violence. At the end the man is locked in jail. This story is also a common social issue in Turkey, where many women experience violence from males who are almost always their husbands, brothers or fathers. Despite the violence they face women often keep silent about it and men get away with what they do to woman. However, in this caricature, the men get imprisoned which may indicate that violence against women should have serious consequences for men, unlike in real life.

In Caricature 5 (Appendices 5) the title is 'Kelebek-Butterfly' in which one man tries to shoot a woman but non-human creatures such as a butterfly, grass, tomatoes try to protect her from the bullets. In the end they succeed, the man fails to kill her. This caricature could be interpreted as the absence of protection of women from violence, but at the same time gives life to plants and insects who see the unfairness of violence against woman.

In Caricature 6 (Appendices 6) the title is, Turfanda Aşk-Early Grown Love. The subject of the caricature can be related with love but love which is not grown yet. The word, early grown, is mostly used in agriculture, it means products are not edible yet, they still have time to grow. In this title love is seen as early grown, it can be understood from the title that love is not found, that is to say, love needs to grow to be harvested, like plants and vegetables which need to grow to be harvested. The main issue is related with searching for love. A man goes on holiday and visits famous holiday resorts Bodrum and then Datça but cannot find the love he is searching for; disappointed for not succeeding to find his love in famous holiday towns, he goes to Adana, an ordinary city,

to continue his search for love in an ordinary town with real life conditions. This may be a critique of the phantasy of Turkish men who tend to think that tourists are easy to flirt with in famous holiday places. Sensational news common in Turkish tabloids is related to love stories between, usually European, women tourists with Turkish men, the latter are generally portrayed as having an irresistible charm that women tourists cannot resist!

In Caricature 7 (Appendices 7) the title is, Aşı Zamanı-Vaccination Time. The subject of the caricature can be related with the germs or immune system because the name of the title is vaccination time. It can be interpreted that germs are identified with men and in this way vaccination is used to protect women's immune system against men. Women need to be vaccinated to be protected against men/germs. In the end, staying away from men is shown as the best solution for women not to be exposed to harmful germs of men.

In Caricature 8 (Appendices 8) the title is Sarraf-Dealer. The story unfolds as follows; a woman's niece said to her aunt that she had found the love of her life and she wanted to introduce him to her aunt. When they met, man seemed very polite, intellectual but then her aunt suddenly bites his hand, after which he starts to swear at them. Then his fake appearance becomes obvious. At the end, they immediately leave him there and their relationship ends there. This depicts men as deceitful and may be a warning to women.

In Caricature 9, 10, and 12 (Appendices 9,10,12) Batur uses the same title; Memleketimden Kadın Manzaraları-Women Scenes from My Country. The Stories in these caricatures are related to stereotyped women from different cultural and social backgrounds. In caricature 9, the woman is an imaginary character. Her name is Cazibe

and her freedom is emphasized here. At the end, she goes away in her car. In caricature 10, the woman is also an imaginary character. Her name is Madonna, who lives a life as she is pleased which also emphasizes the freedom of women. In caricature 12, the social life of four women is shown, three single and one married women. The story reflects the life struggles of each character. They meet to chat about their lives, which is common among women.

In Caricature 11 (Appendices 11) the title is Kadın Manzaralarından Araya Parçalar-Memleketimden Erkek Manzaraları-Men Scenes from My Country: A Part in Between Women Scenes. The man and his wife have sex but the man notices that she has a vibrator and tries to understand why she uses this. He does not ask her about it, but he is concerned about his incompetence and he decides to overcome his incompetence and has sex with her again. This may be interpreted that in general a man's competence is associated with his sexual power and Batur brought this issue out in her story. Taken together in caricatures 9, 10, 12 and 11 Batur seems to underline the differences between concerns of men and women in life and differences between the sexes.

In Caricature 13 (Appendices 13) the title is Hediye-Gift. There is a boy and a dog in each sequence. A voice over talks about adopting a boy, as if the voice over were talking about a pet. Throughout, the story gives the impression that a member of the family adopted a dog for the boy and is concerned if the boy and the dog get on well. At the end, however, it turns out that not the dog but the boy was adopted and the family decides to send him back to the street as they are concerned for the well-being of the dog. This may be interpreted as the story of street children in Turkey and how the upper classes, that usually treat their pets as humans, undervalue this social issue.

In Caricature 14 (Appendices 14) the title is Çirkin Kadın Yoktur Ruhuna Bakmayan Kadın Vardır-There is no Ugly Woman but there is Women Who Does Not Look After Her Soul. It is a play on words of a cliché of the ad industry, to market beauty products but also women's perception about themselves. The story focuses on prejudices about women. If a woman is beautiful she gains more respect from her husband and from society. But if a woman is considered ugly the situation is the opposite. Batur challenges this prejudice about beauty. The subject of the caricature is about cheating. The woman is cheated on by her husband and she falls into depression and goes to the psychiatrist because she thinks that she is being cheated on because she is ugly and wants to change her face. She believes that her face gives the impression of desperation. The psychiatrist shows her different emotions and asks her which one she would like adopt. When she chooses an expression, other women in her social environment, deprecate her look and remind her about cheating husband. After several attempts she decides to go to a plastic surgeon but the surgeon tells her that her face is worn-out and heavily damaged. This story may be interpreted as a critique of women who care more about their appearance than their soul. It seems to tell women that endless attempts to change physical appearance are no cure the hurt soul.

In Caricature 15 (Appendices 15) the title is Sevgi Emektir, Sevgi Yorulmaktır, Sevgi Bıkmaktır ve Sevgi Ayrılmaktır- Love is an Effort, Love is Tiring, Love is Wearisome, Love is Separation. In the story, a woman and man look like they are married but they do not get on well. They always quarrel. They agree only on separation. However, they do not get divorced. This may be interpreted as complexity of relationships between couples.

In Caricature 16 (Appendices 16) the title is Bakiresin Dediler Vermediler- They didn't Agree on Marriage Because They Said you are a Virgin. The subject is related to Turkish culture in which virginity is associated with the purity and honor of a woman. Most men and their families want the bride-to-be a virgin, if she is not virgin, the man doesn't want to marry her neither does his family accept the marriage. But this does not apply to men. The title suggests the opposite; a virgin is prevented from marriage. Batur uses this ironic title and the subject of the caricature is a man not a woman. When the two get married the bride finds out that he is virgin and takes him back to her father. This is traditionally how non-virgin women are treated in Turkey, if they are not virgin they are taken back to their father, as the protector of women/daughters and hence their virginity. However, men are expected to have sexual experiences before marriage and Batur seems to mock this social rule in this caricature.

In Caricature 17 (Appendices 17) the title is Babür Turist Sevgili Yaptı-Babür has a Tourist Darling. The subject of the caricature is falling in love. Babür's experience in falling in love with a tourist emphasizes the difficulties between a tourist girlfriend and a Turkish man. Unable to speak her language, Babür faces many difficulties and many misunderstandings occur. Upon that he buys a dictionary, but this does not solve the problem of miscommunication. They stop communicating and only have sex. But their relationship faces difficulties because of lack of communication and they break up. Babür finds a new lover, immediately after he broke up with the other woman. He seemed to have forgotten her easily. This caricature seems to portray men in a stereotypical way, as the general perception about men suggests, men are less emotional than women.

Nevertheless, Batur also seems to suggest that a healthy relationship requires communication, even if the couples have no problem in their sex life.

In Caricature 18 (Appendices 18) the title is “the differences between two spring”. It is an attempt to understand the differences between two countries existence are tried to understand. The main characters are nature, lots of women and men, on one side of the caricature there are good people. They love each other, nature is also good but the other side of the caricature, bad people are located, they kill each other and women are raped by the men. Nature is also very bad. The main issue is trying to emphasize differences between the Arabian spring and sun spring. In the Arabian spring people kill each other, rape each other and nature is also very bad, the flowers don't blossom, the graves are opened because of the war and bombs explode. Love is also experienced very differently, in the Arabian spring there is rape but in the sun spring love is lived mutually. In the end, the sun spring children run on the street and they are very happy but, on the other hand, in the Arabian spring mothers are crying at their funerals.

In Caricature 19 (Appendices 19) the title is Bir Yere Kadar İnsanlık-Humanism has Limits. In the story, a woman and a man play a game and they make a bet, the winner of the game asks the other who loses the game to do something for him or her. At the end man wins the game and they have sex. Batur seems to suggest the differences between men and women in relation to what they require from each other. The resolution indicates a stereotypical behavior of men, who value sex over anything.

In Caricature 20 (Appendices 20) the title is Çükünü, Tüfeğini, Bıçağımı, Sopanı Yavaşça Bırak ve İnsanı Teslim Ol!-Lay Down Your Dick, Your Rifle, Your Knife, Your Stick and Surrender to Humanity! This caricature tells a story of a woman from

childhood to adult life, who was abused by men. She describes tactics of men who abuse girls and women, starting with sexual harassment and eventually committing murder. She seems to warn women how men in various disguises as an uncle, a workmate, a lover, and as a husband abuse women. This piece is dedicated to Özgecan, a young university student, brutally murdered by a minibuss driver. This murder raised the issue of widespread violence against women in Turkey and the legal loopholes that men use to get avoid punishment for the sexual harassment and violence they commit against women. Batur also points to the fact that women get abused by male family members or by those from women's close social environment. In the final scene she promised Özgecan that she knew her killer, a statement that implies that other woman around usually notice sexual harassment but they keep silent.

In Caricature 21 (Appendices 21) the title is Her Erkek Bir Gün-Every Man One Day.” The story of the caricature is about the behavior of a man, who cheats his wife. But he is the one wants to divorce, not his wife. Initially, she feels that she cannot live without him and thinks that the reason he cheats on her because she is not young and beautiful. She discusses her feelings with her friend who advises her to take care of herself. While this advice at first sounds like a tactic to get the man back, but it turns out that when she begins to take care of herself she feels better in herself and declares that she does not need him. The story implies that every man one day may leave his wife but it is not the end for a woman, quite the opposite, a new phase in her life.

In Caricature 22 (Appendices 22) the title is, Uzaklarda Aramaaa...Faşizm İçimizde-Don't Look for it Far Awaay...Fascism is Inside Us. The story of the caricature is about a man on his death bed. His wife sits beside him and sees his dreams

in which his life passes by like a film. She begins to complain how badly she was treated by him and tells him that he stole her life away from her. Their children arrive and they tell their mother that the vision they see is her life not their father's. The reaction of the woman could be interpreted as that she should not die as she did not live a fulfilling life in her marriage. It turns out that both the wife and the husband imagine the other on their death bed. And as the title suggests, we can all have a fascist soul, both as men and women.

In Caricature 23 (Appendices 23) the title is *Kocaya Niyet, Ahirete Kısmet-Intended for a Husband-Ended in the afterlife*. The story tells the stories of four women who are desperate to find a husband and try everything, displaying superstitious behaviors. However, each one of these women gets killed by their husbands in the future. The fifth woman, who does not search for a husband ends in a life filled with joy. The message at the end of the page says 'Happy Women's Day, free of wounds, problems and exploitation, but filled with peace'. The story draws attention to the suffering of women from violence of all sorts, beatings, harassment and death at the hands of men.

#### 4.1.3.1.2 Main Characters and Their Characteristic

In caricature 1, one man and one woman are the main characters; the man is nervous and excited on the other hand the woman is calm. In caricature 2, a woman and her mother are the main characters. The woman is very young and she is very curious about her freedom. Her mother seems very conservative because she prevents her



daughter from making decisions about her own life. In caricature 3, one woman is the main character. She is a sensitive character. In caricature 4, a lot of men and women are the main characters. Women are in need of protection and men are cruel. In caricature 5, one man and one woman are the main characters, the man looks like a murderer, the woman looks like she needs to be protected. In caricature 6, one man is the main character. He looks pure and he is in search of love. In caricature 7, one woman is the main character. She is sensitive and defenseless. In caricature 8, one woman and her aunt are the main characters. They are self-confident and intelligent. In caricature 9 and 10, one woman is the main character in each. Both women are curious about their freedom. In caricature 11, one man and one woman are the main characters. They are wife and husband. They are both positive characters. In caricature 12, four women are the main characters. They are strong women trying to stand on their own feet. In caricature 13, a child and a dog are the main characters. They seem happy together. In caricature 14, a woman is the main character. The woman is in a desperate situation. In caricature 15, one woman and one man are the main characters. They are dissatisfied. In caricature 16, one woman and one man are the main characters. The woman looks dominant while the man is incompetent. In caricature 17, one woman and one man are the main characters. The man seems to love her more than she loves him. In caricature 18, nature, a lot of women and men are the main characters. While there are good men, women and nature, there are also bad men, women and nature. In caricature 19, one woman and one man are the main characters. The man sounds cool and more peaceful whereas the woman sounds ambitious. In caricature 20, one woman and a lot of men are the main characters. The woman is defenseless in the face of violence by men and men are demons in disguise. In caricature 21, one man and one woman are the main characters. The man is self-confident

whereas the woman changes from being unconfident to being confident. In caricature 22, there is one man and one woman and they are both are dissatisfied with their lives. In caricature 23, six women and five men are the main characters. The men are abusers and the women are victims of harassment and male violence, except for two women who are in search of their independence.

In the analysis of female characters, it seems that thirteen women are portrayed as strong, while four are weak and fragile, two are naïve, two are losers and one is brutal. Only two male characters are fragile while the rest of the male characters are violent or dangerous. Despite the sad endings of some stories, in which women get killed by men, in most of the stories women come out strong from conflict with men or the threat posed by men. Women never give up, they are shown in constant struggle to live a life in full and stand on own their feet.

#### 4.1.3.1.3 Setting

In Batur's caricatures seven stories are set in a house-setting, five stories are set in public spaces and in eleven stories both home-setting and public spaces are used. This variety of spaces shows that the women characters of Batur's stories are active in social life, in cafes, workplaces and on the street as well as at home. In none of the caricatures women are shown in the kitchen or looking after children. This choice may be related to her depiction of women who deal with various issues in life, not just at home but also at

work, on the street and at school. This indicates a wider perspective in relation to the life of women as well as making women's presence in public life visible.

#### 4.1.3.2 Analysis of Language

##### 4.1.3.2.1 Expressions of Emotions and how men and women address each other

It seems that men address women in two different ways. They either use rude or romantic expressions. In three stories men use romantic expression in addressing women but when we look at the main issues in these caricatures, romantic adjectives are used by the man when they have some expectations from women; for example dating, flirting or sex. On the other hand rude expressions are used by men whose expectations are not satisfied by women. In caricature 1, the man calls a woman "sweetheart" to be able to sleep with her. In caricature 3, men use "deficient" in addressing women looking down on women because of physical appearance. In caricature 5, the man addresses a woman as "bitch" when he fails to kill her. In caricature 6, the man calls a woman "beauty" when he flirts with her. In caricature 10, an imaginary male character calls a woman "princess" but in this case he doesn't have any expectations from her. In caricature 15, both the man and the woman characters are rude to each other and quarrel over everything.

When we look at how female characters address male characters in Batur's caricatures we see predominantly rude expressions, especially in stories where women face problems caused by men. In caricature 1, the woman calls the man an "animal" when she noticed that he was flirting with other women and left him. In caricature 7, men are likened to germs, contaminating women. In the same caricature the caricaturist named vaccinations against contaminations as brutal father vaccine, cock brother vaccine, rabies darling vaccine and crappy husband vaccine. In caricature 8, the woman uses positive expressions like intellectual, humanist, naive, witty for a man but when a man starts swearing, the woman does not use rude expressions only says that he is a liar. In caricature 15 both the man and the woman use rude expressions in addressing each other. In caricature 22, the woman calls her husband "off-putting" when she remembers her life with him as a waste.

It seems that there are significant differences between how women and men address each other. Batur's male characters use rude expressions when their needs are not met by women. They use romantic expressions when they have sexual expectations from women. The female characters' use of rude expressions seems to be reactions to men who abuse, cheat or lie to women. Batur's female characters don't use romantic expressions for sexual reasons, if at all.

There seems to be a significant difference between the women and men when they use internal conversation. In five stories internal conversations belong to women; in one story to men and in five stories the caricaturist places internal conversations between the dialogues. This could be interpreted that mostly women have internal conversation

but the circumstances in which this is done is when women are in vulnerable positions and their freedom is at stake.

In terms of who takes the initiative in the conversations “man or woman” we see that in sixteen stories women take initiative, in two stories the men take initiative, in three stories the caricaturist takes the initiative and in one story other creatures take the initiative. Female characters are dominant in the stories and the subject of conversation evolves around women. It could be argued that in Batur’s caricatures women talk and voice their problems, wishes and desires, which empowers women. This clearly demonstrates that a woman caricaturist with a deep insight into women issues and problems, portrays women as subjects in self-integrity.

#### 4.1.3.3 Analysis of Images

Images are analyzed in relation to who is the watcher and who is being watched, which is associated with voyeurism. The difference between male and female voyeurism is striking. For the woman does not own the desire, even when she watches; her watching is to place responsibility for sexuality at yet one more remove, to distance herself from sex (Kaplan,1983). And also the relationship between a watcher and a watched in this category shows who is passive and who is active. In a world ordered by sexual imbalance, pleasure in looking has been split between active male and passive male. The determining male gaze projects its phantasy on the female figure which is styled accordingly. In their traditional exhibitionist role woman 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-look-at-ness (Mulvey, 1975, p.62). Woman artists attempt to change this voyeuristic perspective in representation of female vision in films and images. The visual analysis of the caricatures below will reveal how men and women are positioned as watcher or watched.

In caricature 1, the woman is watched and the man is watcher but at the end of the second column the woman is watcher and the man is watched. In caricature 2, the young girl is watched by her mother. In caricature 3, the woman is watcher and the man is watched. In caricature 4, the woman is watcher and the man is watched. In caricature 5, the man is watched, the woman is watcher. In caricature 6, the man is watched. In caricature 7, the man is watched, the woman is watcher. In caricature 8, the man is watched, the woman is watcher. In caricature 9, the caricaturist is the watcher and the man and the woman is watched. In caricature 10, the caricaturist is the watcher and the man and the woman is watched. In caricature 11, the man is watched, the woman is watcher. In caricature 12, it seems that the woman is watcher in this caricature but the caricaturist also the watcher because she looks at the woman according to her point of view. In caricature 13, the woman is watcher, the boy is watched. In caricature 14, the woman is watcher. In caricature 15, the man and the woman are both watcher at the same time. In caricature 16, the woman is watcher. In caricature 17, the woman is watcher. In caricature 18, the caricaturist is watcher. In caricature 19, the woman is watcher. In caricature 20, the woman is watcher. In caricature 21, the woman is watcher. In caricature 22, the woman is watcher. In caricature 23, the caricaturist is watcher. It seems

that Batur gives a more active position to women who act as watcher in most of the caricatures.

#### 4.1.3.3.1 Women and Men Drawings

Women and men drawing are related with the representation of them. Woman displayed as sexual object is the leit-motif of erotic spectacle according to Mulvey (1975, p.62). Following Mulvey's argument about male gaze in relation to the drawing of women and men, in the following part the analysis will investigate the drawings of male and female bodies and their postures in relation to male gaze or the lack of it.

In caricature 1, all the women in the caricature are drawn in a very sexy manner. The curves of the women are rounded. They look sexy and very modern. There isn't any exaggeration on their faces. The women's bodies are upright in all the frames of the comic. On the other hand, the man is drawn to indicate his confidence but at the end of the second column his stance is changed dramatically, he looks embarrassed, like he is begging. His head is hardly visible, as if non-existing. Because his head is drawn in motion, moving back and forth. His body is not in an upright position and he looks unsteady.

In caricature 2, the young girl is neither fat nor thin. She wears trousers and sleeveless t-shirt. She looks modern but when she goes out she wears a chador. Her mother is not wearing a veil.

In caricature 3, the woman's face and her clothes are not exaggerated. The body curves are not emphasized. She is drawn thin and unadorned and simple. When her life is full of man, her face is drawn like strewn, face and eyes are not emphasized. At the beginning of the fourth column, she has an oblique stance but at the end of the fourth she is drawn more confident and uprightly while she was sitting. On the other hand, the man is drawn upright position.

In caricature 4, the woman is drawn in a very ordinary way, as if she one of us, a woman we see in our everyday life. She is dressed in a conservative style. The men are drawn as monsters, their clothes colorless and their facial characteristics are not emphasized. They look like they are in mist.

In caricature 5, the woman is drawn modern, her body curves are not emphasized. Her eyes are drawn very big to emphasize fear. On the other hand, the man is drawn in an upright position with very big hands. The reason for big hands may be to emphasize the gun and his upright position to emphasize he is daring and doesn't feel any emotion or shame despite the fact that he trying to kill her.

In caricature 6, there isn't any specific women figure to examine, but the man is drawn relaxed and casual, a man in search of love.

In caricature 7, the woman is drawn as an ordinary woman. Although the body shapes of the women are not emphasized, their arms are exaggerated and in constant motion possibly to imply that women are often in the position of defending and protecting themselves against men. On the other hand, the men's are drawn in upright positions;



their curves are emphasized when they hit women. The men's arms are also in constant motion, tools of physical violence they exert on their wife, daughters and girlfriends.

In caricature 8, the women are drawn as modern and cultured. They are not fancy but all are well-groomed. They symbolize urban women. The man is also drawn modern with his scarf on his neck. The man body is drawn to face the women, how women see a man. He tries to endear himself to them.

In caricature 9, the woman is drawn as modern, an ordinary woman in our everyday life. She is also very talkative, herself and her thoughts are at the center of the story. The man is also drawn modern, but he doesn't talk throughout the story.

In caricature 10, the woman is drawn as modern, dressed up casually. She is drawn in constant move as free; she goes out, walks around, flying like a bird. Men are also drawn modern but they are placed next to women with no position of privilege.

In caricature 11, the woman is drawn very silent, she is drawn in an upright position. The man is drawn as fussy, hesitant and shy. He is shown as is he is watched by a woman. This indicate the reversal of power relationship between woman and man. The man is drawn as vulnerable.

In caricature 12, the women are drawn as ordinary; the lines of the women are not exaggerated. However, the caricaturist draws women with vivid colors and to give the impression of distinctiveness and richness of world of women. They are not drawn as obscure characters but as real characters with no exaggerated body parts.

In caricature 13, the little child is drawn like a man, his body looks like a child but his head looks like a man. The caricaturist did this deliberately because she tried to address the socialization of a boy to a man throughout his childhood.

In caricature 14, the woman is drawn in an ordinary way, a woman on the street every day. The woman's clothes are modern at every sequence of the caricature, jacket and skirt. In this caricature the other two women are drawn as modern. Both wear fur. The color of the dresses is grey, which reflects the sadness of the women.

In caricature 15, the woman is drawn in a normal way neither very sexy nor ugly, wearing t-shirt and a pair of trousers. The man is also drawn normal or ordinary, neither handsome nor ugly. He has casual clothes.

In caricature 16 and 17, the women are also drawn as ordinary women but their clothes are very colorful compared to the men's clothes. This could also be interpreted as the distinctiveness of women and an extra emphasis on their presence in society.

In caricature 18, the women are drawn in an ordinary way with almost no emphasis on their body parts but two different environments, a spring and a dark spring, are emphasized. While in the former where women live a normal and peaceful life, the natural environment is drawn with color, in the latter where women live in misery, abused and harassed, the nature is drawn as grey. Men in this grey environment are also drawn to emphasize their violent behavior. In the peaceful environment women and men are drawn as ordinary and in a sympathetic way.

In caricature 19, although both the man and the woman are drawn as ordinary characters, the woman's facial expressions are more aggressive than the man's, who

looks cool and the woman is seen through the eyes of man. Both characters are drawn in colorful clothes.

In caricature 20, the story is about the abuse of women from childhood to adulthood. Thus in the first part small girls are drawn in colorful clothes, happy but naïve, unaware of the threat posed by men, who are drawn next to women with larger bodies and emphasized body parts and in motion. Most men's faces are not visible but their arms, legs are drawn large, their clothes seem normal and colorful. This could be interpreted as they are ordinary men, they are all around us but they are half men because they abuse girls and women.

In caricature 21, the woman is drawn as modern, with colorful clothes but her appearance is a bit messy. But she becomes tidy and self-confident when she takes care of herself only for herself not for a man. The man is also drawn in an ordinary manner, with colorful clothes, but his face does not look particularly handsome or distinctive in any way.

In caricature 22, the women and men are drawn as ordinary, no specific body parts are emphasized. Their lines are shadowy, but the facial expression of the main woman character is emphasized when she curses the man for making her life a misery throughout their marriage.

In caricature 23, the women are drawn with colorful clothes and they all look happy in their search for a husband. But after finding a man, except for one, all four women experience violence, one gets killed; their facial expressions reveal pain and sorrow. The men are drawn in normal clothes, colorful but their hands, legs are

emphasized and shown in motion as they use violence against women, pointing a gun, hitting.

It could be argued that in all the caricature under analysis women are drawn as ordinary women. The lines of the women are drawn not to make them look sexy but to express their emotions and their positions vis-à-vis men. Drawings of the men can also be considered to be ordinary, no sexual reference made to men's bodies. Men's body parts or facial expressions are exaggerated or shown only as body, when they harassed, they were hitting, killing or abusing women. Men are drawn like monsters. Batur may have chosen this style to emphasize how women see men's violence.

#### 4.1.3.3.2 Emotional expressions on the faces of the caricatures

In this category, the repressive desires on the faces of the caricatures is made. It can be said about repressive emotions that although the film is really being shown, is there to be seen, conditions of screening and narrative conventions give the spectator an illusion of looking in on a private world. Among other things, the position of the spectators in the cinema is blatantly one of repression of their exhibitionism and projection of the repressed desire on to the performer. (Mulvey, 1975, p.60).

In caricature 1, the face of the man seems to be smiling but at the same time crying. He looks desperate because of the problems about the women. The women faces

are a little bit sulky because the man behavior. The women are unable to understand the man situation. In caricature 2, the face of the young girl was very happy when she got what she wanted but when she did somethings involuntarily, she felt sad in real world, she was very unhappy because in the real world she is not free. Her mother's face is very sulky, she symbolizes the real world. In caricature 3, there are contrasting expressions between the man and woman. Women's faces always seem fearful and anxious. The men's faces seen reckless and cynical. In caricature 4, the expressions are changed according to power relationships in society, the women's faces symbolize desperation. The men's faces do not seem very well but most of them seem like they are smiling, that they enjoying what they did to the women. They symbolize malignancy. In caricature 5, there are contrasting expressions between the man and woman. The woman's face is full of fear and she shivers, on the other hand man is so relaxed and his face is so sulky. In caricature 6, at first he is very happy and his face is always smiling but at the end he looks he feels confused, he looks unhappy and he is drawn like he is not right in the head but then again he begins to hope to find love in another city. In caricature 7, the woman's moods changed when they came together with men. When the woman was lonely, she was sad because of the men and she cried, but, on the other hand when she was together with the men, she was afraid of them and she felt fear. In caricature 8, the women's faces are always turned towards the man who is near them. The men look very confident, the women's eyes watched the men's actions, and on the other hand, the man knows that he is watched and he is continuously speaking and he tries to behave cool. His face is turned toward the woman. In caricature 9, the woman has experienced all the emotions without any restriction. The man looks normal, the woman smiles and suddenly she starts to get angry and then she stars to give commands to the man. The man's face is normal, not

smiling or crying. In caricature 10, the woman is happy. When the women went the outside, when she was sleeping or talking with her friends, she was always happy. The men are also happy and don't represent any rude behavior. In caricature 11, the woman face's is not shown very well but the man is shown very clearly and he is seen like he felt that he was deficient. In caricature 12, the women faces are shown sad and worried just one of them looks a little bit happy. In caricature 13, the little child looks tense, and worried. In caricature 14, the woman's faces changes from sequence to sequence. One of the sequences she is very sad but then she looks like very swagger then she looks sneaky at the end all the emotions are mixed in her face and she looks complicated. In caricature 15, the women and men seem sad but then at the end their discussion are finished and they start to laugh and they seem happy. In caricature 16, the men and women seem sad because they have problems about their sexual life. Till the end of the sequence of the caricature their relationships doesn't improve. In caricature 17, the men and women seem very happy at first but then they seem unhappy because they don't overcome the problems between them. In caricature 18, one of the men and women are very happy because they live in a beautiful world but on the other men and men are very sad because they live in a very bad world. In caricature 19, the men and women seem happy. In caricature 20, the women look doubtful and perturbed. The men's faces are not shown. Just the father is shown, just his face projects trust. He is smiling to his daughter. In caricature 21, the men faces look like monsters because of that the expressions are not understood, just when they see women their mouths start to open and they say "zooort". The woman's face is sad at first but then she starts to smile, she is happy. In caricature 22, the men's and women's faces are sad because their father is dying, except the mother her because it is understood that the mother is dying. In caricature 23, the women seem

happy but at the end they seem sad because their wants are not realized. The men seem full of rage.



## CONCLUSION

Women's social problems are very important issue in society. Many people are not aware of its significance, because it started to become normalized day by day, women don't raise their voices sufficiently. However, caricatures can be accepted as one of the protest devices in the media. Levent Cantek mentioned that graphic novels use the language of victims (Cantek, 2016). This approach can be applied to on the caricatures of Gülay Batur's. Batur tries to draw victim's problems in her caricatures. As a victim, she used "woman". She looks at women from very different point of view rather than the men. She establishes the issue according to women. The main protagonists of her caricature is mostly women.

She generally draws city women's problems rather than rural women's. Gülay Batur's drawings of women are so pure. Batur's lines are so normal, she tries to draw people normally, she tries to say that he or she can be one of us. She draws the women as they should be, neither too hot nor too common. Her women don't put on makeup, they are generally everyday women who wear trousers, skirts and t-shirts. She mostly draws urban women and their problems in social life, she doesn't deal with women in rural places women and the problems in these places.

Gülay Batur's drawings of men are mostly so rude. He draw them like a monster, with a big mouth, big eyes and big hands, they seem normal but with their gestures and expressions of their faces and speeches, it can be understood that they experience some problems with their characters. Firstly they are never thoughtful and understanding. They



look at women as a deficient people. They just deal with women about for their sexual needs.

Batur “objectifying the man to a subject of her sexual desires and pleasures of looking” (Jacobsson, 1999) in her caricatures. Batur tried to deconstruct the power relation between the man and women. She mostly draw woman active and man passive. By saying active and passive I mean she puts the man as an image on the other hand she makes the woman as a spectator.

Woman is seen as a sexual image for example the stereotype of stupid blonde that is made by men. In Batur’s caricatures, the women are never drawn as blonde and never shown as stupid. She represents the man from the female point of view. The men are mostly drawn as dark, weak and never handsome. She didn’t draw a man as a sexual object like a man’s drawings about women. In her caricatures, the man is just drawn very beautifully in the imaginary woman caricatures which she draws. By saying imaginary, a woman who is unable to exist in this patriarchal order in which we live. For example, in this kind of caricatures the men are always cheerful and use very beautiful adjectives for their woman like “my queen”. The women’s names are also strange like Cazibe, Madonna in this kind of caricatures. And also the man in these kind of caricatures are drawn as very calm and not talkative. Even if they talk they just say beautiful things like “my princess” to the woman.

Batur tries to reflect the fear against of men in social life. She extrapolates this situation with the expressions like germ or White man. By saying germ she tries to define the fact that men are like germs and women need to be vaccinated to protect themselves

against them. By saying White man, she tries to be ironic about unhealthy white foods like sugar or flours, she tried to say that men are unhealthy for life too.

In this study, the results shows that Gülay Batur's women characters are not a type but a character. She tries to draw a free woman all by herself. Batur uses the woman as a main character to emphasize women's social problems in society. Batur tried to oppose the patriarchal society and the power relations in the society. In her caricatures, mostly the women take the initiative sometimes it can be seen that the man does so, but at the end of the caricature, the woman triumphs but how woman triumphs is very important in order to understand her style. The woman triumphs by getting rid of the men in her life. The type of is not important for her. The father, the worker, the uncle, the brother, husband or brother, every type of man is reflected in the patriarchal order according to her.

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APPENDIX A

Appendices 1 (Caricature 1, June 2011)

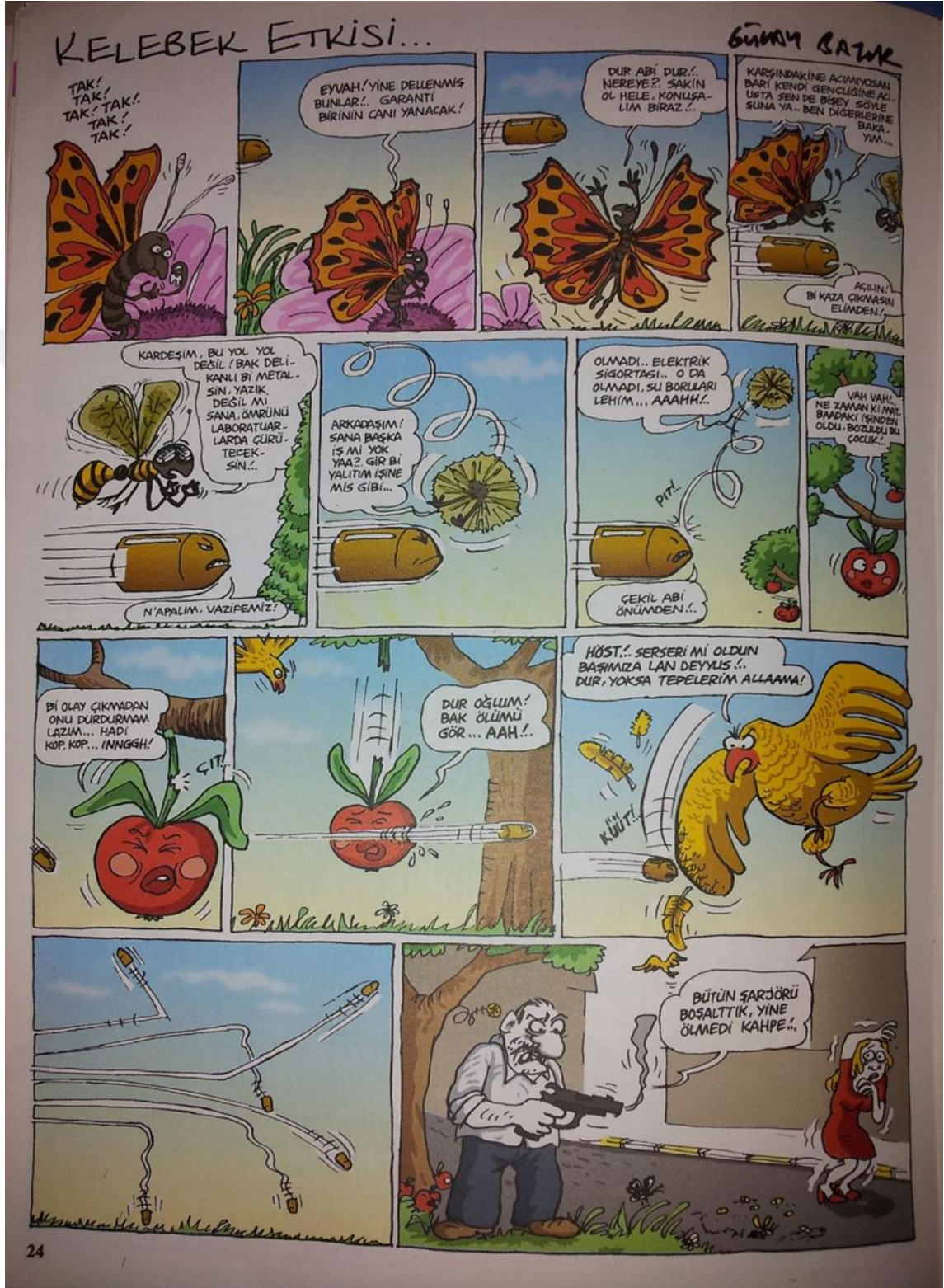












Appendices 6 (Caricature 6, October 2011)





Appendices 8, (Caricature 8, February-March 2012)



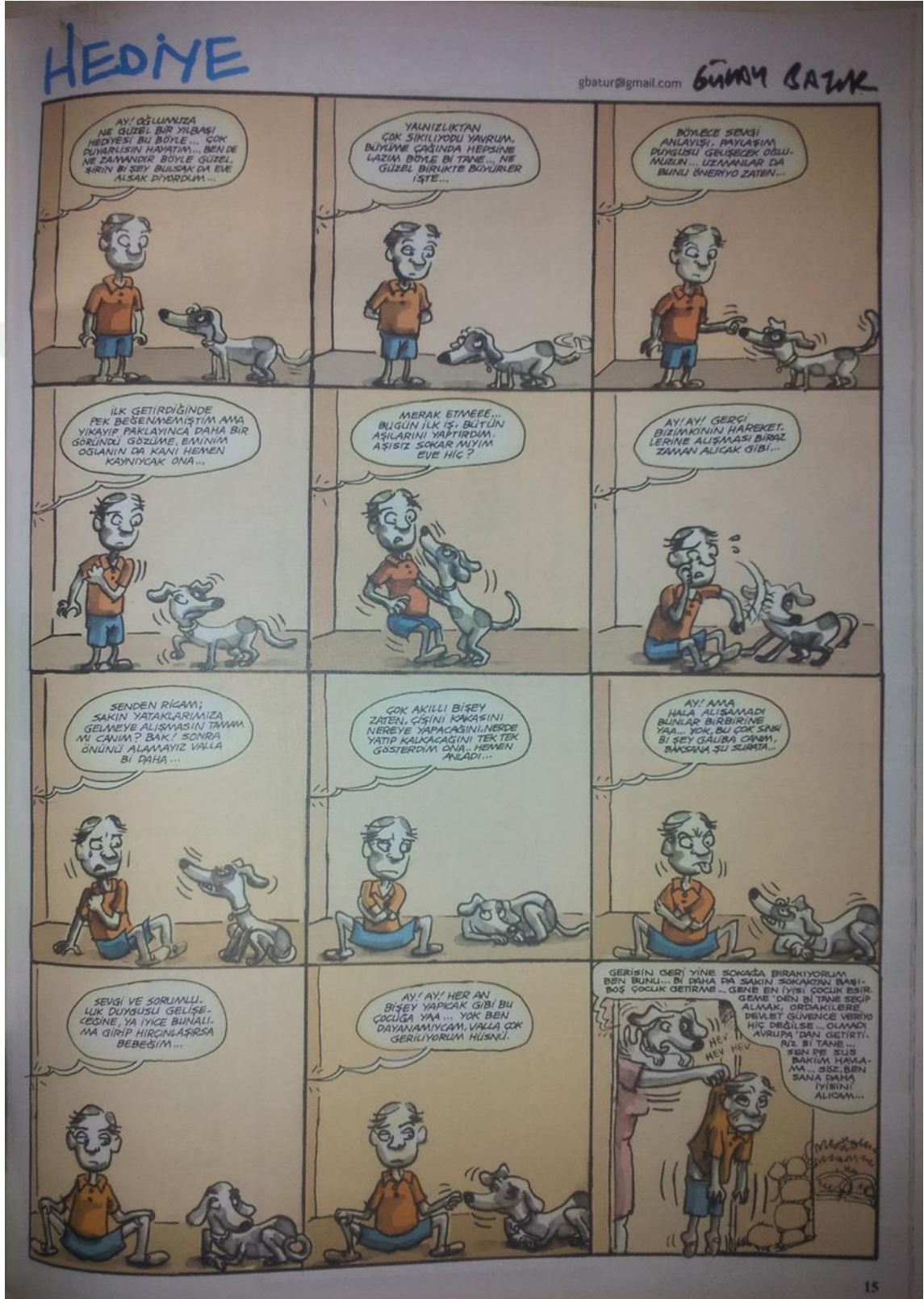










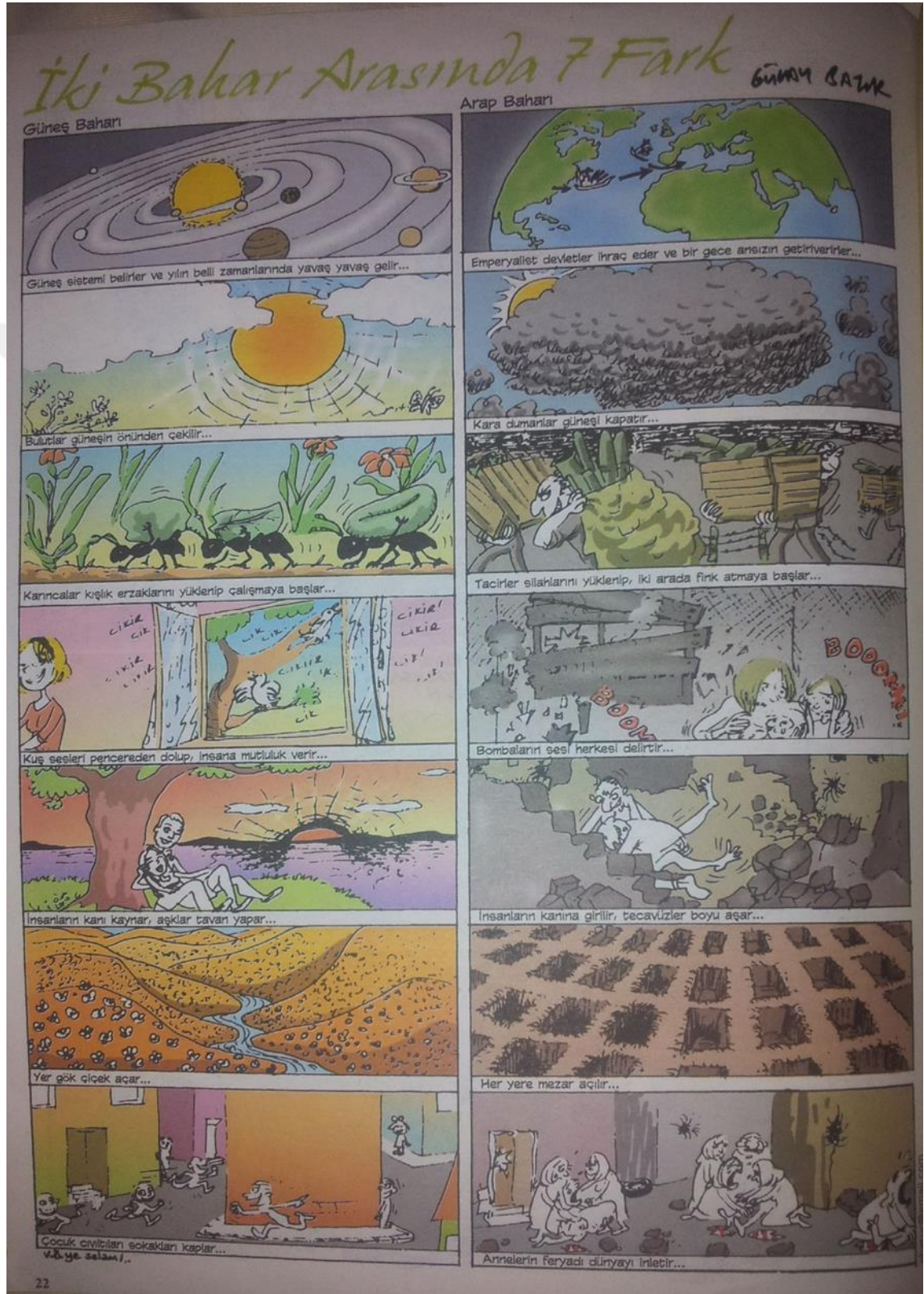
















Appendices 20 (Caricature 20, March 2015)









## Appendix B

Appendices 1 (Table 1)

Date	Title	Main Characters	Setting	Main issue	Resolution
Caricature 1 (June 2011)	What madman shall put me in chains! I defy the very idea!	One man and one woman	Bar	Man cheats on woman	Man has hysteria attack.
Caricature 2 (July-August 2011)	You can bandage my eyes but don't cover my face.	A woman and her mother	In a house, on the street	A young woman in search of her freedom.	Young woman accepts restrictions.
Caricature 3 (March-April 2011)	White man harmful for health	One woman	House, street, workplace	A woman's mistreatment by men.	She gets rid of all men in her life.
Caricature 4 (May 2011)	Curse-Expectancy	Young girls, teenagers, woman, one man	House, street, bedroom, prison.	A man's mistreatment of girls and woman.	Man ends in prison.
Caricature 5 (September 2011)	Butterfly Effect	One man, one woman	Street	One man tries to shoot at a woman and nature protects her.	Woman is saved.
Caricature 6 (October 2011)	Early Grown Love	One man	Street, bar.	A man's search for his love.	Man fails to find his love
Caricature 7 (November-December 2011)	Vaccination Time	One woman, her father, brother, husband	School, house, street.	A woman's account of suffering at the hands of men from childhood to adulthood.	Woman decides to keep away from men.
Caricature 8 (February-March 2012)	Dealer	A woman, her aunt and a man	House, street, cinema, cafe	A young woman's aunt reveals the true face of her niece's boyfriend.	Man's true face is revealed.
Caricature 9 (June 2012)	Women scenes from my country 2	One woman	House, bar, street	An ideal life for a married woman	She drives away to her freedom
Caricature 10 (July 2012)	Women scenes from my country 3	one woman	Home, street, cafe	An ideal life for a single woman	She enjoys her freedom.
Caricature 11 (May 2012)	Men scenes from my country: a part in between women scenes	One man, one woman	Bedroom	A man's fear of incompetency	Man succeeds in making love.
Caricature 12 (November 2012)	Women scenes from my country 4	Four women	House, office, street, tea garden	A scene from the lives of four different women.	Sisterhood among women.

## Appendices 2 (Table 1a)

Date	Title	Main Characters	Setting	Main issue	Resolution
Caricature 13 (January 2013)	The gift	A boy and a dog	House	One boy and a dog meet with each other.	the boy is treated as stray animal.
Caricature 14 (February 2013)	There is no ugly woman but there is woman who doesn't look after her soul.	One woman	Street, house, doctor's surgery	A Woman's suffering over cheating.	She ends in despair.
Caricature 15 (April-May 2013)	Love is an effort, love is tiring, love wearisome, love is separation	One woman, one man	house, street, tea garden	Conflict of couples over different habits.	They accept their differences.
Caricature 16 (June 2013)	They didn't agree with marriage, they said you are a virgin	One woman, one man	House, bedroom	Problem related to a man's virginity.	Virgin man is kicked out.
Caricature 17 (August 2013)	Babür has a tourist darling	One woman, one man	Bedroom, seaside, house.	A man's unsuccessful love life with a foreign woman.	Man finds a native woman.
Caricature 18 (September 2013)	Differences between two springs	Nature	Street, house home, nature	An ideal spring vs hellish spring.	A happy life in ideal spring and suffering in war.
Caricature 19 (November 2014)	Humanism has limits	One woman, one man	House	A man's sexual phantasies.	They make love.
Caricature 20 (March 2015)	Lay down your dick, your rifle, your knife, your stick and surrender to humanity	One woman, five men	House, street, bedroom, bus.	A woman's experience of sexual abuse by men.	Woman's awareness of danger posed by men.
Caricature 21 (September 2015)	Every man one day...	One woman, one man	House, street	An experience of separation.	She leaves her husband.
Caricature 22 (October 2015)	Don't look for it far away... Fascism is inside us.	One woman, one man	Bedroom, house	A woman's suffering in marriage.	Woman dies.
Caricature 23 (March 2016)	Meant for a husband, ended in afterlife.	Seven women, three men	Street, house	Five women who dream to get married but faces violence.	Women who do not idealize marriage leads a happy life.