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## Evaluation of the Turkish TV Series "Glass Ceilings" in Terms of Society's and Work Life's Perceptions of Women

### Türk Televizyon Dizisi "Cam Tavanlar"ın Toplumun ve İş Hayatının Kadın Algısı Açısından Değerlendirilmesi

#### ABSTRACT

Discrimination between women and men in society is a deep-rooted social problem that arises as a result of gender-based prejudices and stereotyped roles. This discrimination prevents women and men from having equal opportunities in social, economic and political spheres and forces both sexes to act within certain stereotypes. Women often find it difficult to reach top positions in the world of work and are forced to take on a greater share of responsibilities such as housework and childcare. Women may be paid less than men for the same work. This is recognised as gender pay discrimination. Women have less access to opportunities for promotion to management positions than men. This is known as the glass ceiling effect. Discrimination against women is also visible in TV series. Women are exposed to various forms of discrimination in the labour world. Women may be paid less than men doing the same job. This is defined as gender-based wage discrimination. Women have less access to opportunities for promotion to management positions than men. This is known as the glass ceiling effect. Discrimination against women is also a visible subject in TV series. The majority of TV series broadcasts can affect individuals in society, resulting in specific behavioural changes. TV programmes also reflect socially accepted norms depicted on screen. This study aims to analyze "Glass Ceilings", a television series, by scrutinizing its scenes and the dialogue spoken by its main characters to understand women's position in society and working life. The working life experiences of Leyla, the main female protagonist in the television series, were examined. Content analysis was applied in the research. The analysis in this study focuses on the eight-episode series that premiered on 9th June 2021. Among the themes that emerged in the analysis are; metaphors, symbols, cynicism, hypocrisy, stereotypes, individualism, patriarchy, inequality, and mobbing. The research has provided insights into the challenges experienced by women.

**Keywords:** TV series, Gender discrimination, Glass Ceilings, Stereotypes, Working life, Status Quo

#### ÖZET

Toplumda kadın ve erkek ayrımcılığı, cinsiyetlere dayalı önyargıların ve kalıplaşmış rollerin bir sonucu olarak ortaya çıkan köklü bir sosyal sorundur. Bu ayrımcılık, kadınların ve erkeklerin toplumsal, ekonomik ve siyasi alanlarda eşit fırsatlara sahip olmasını engeller ve her iki cinsiyeti de belirli kalıplar içinde hareket etmeye zorlar. Kadınlar, sıklıkla iş dünyasında üst pozisyonlara ulaşmakta zorlanırken; ev işleri ve çocuk bakımı gibi sorumlulukların büyük bir kısmını üstlenmeye itilir. Kadınlar aynı işi yapan erkeklerden daha az ücret alabilmektedir. Bu, cinsiyete dayalı ücret ayrımcılığı olarak tanımlanmaktadır. Kadınlar yönetim pozisyonlarına yükselme fırsatlarına erkeklere göre daha az erişebilir. Bu durum cam tavan etkisi olarak bilinmektedir. Kadınlara yönelik ayrımcılık konusu TV dizilerinde de görülmektedir. Dizi yayınlarının büyük çoğunluğu toplumdaki bireyleri etkileyerek belirli davranış değişikliklerine yol açabilmektedir. TV programları aynı zamanda ekranda tasvir edilen sosyal olarak kabul edilmiş normları da yansıtmaktadır. Bu çalışma, bir televizyon dizisi olan "Cam Tavanlar" ın sahnelerini ve ana karakterlerinin diyaloglarını inceleyerek kadının toplumda ve iş hayatındaki konumunu anlamayı amaçlamaktadır. Televizyon dizisinin ana kadın kahramanı Leyla'nın iş hayatındaki kadın olarak deneyimleri incelenmiştir. Araştırmada içerik analizi uygulanmıştır. Bu çalışmadaki analiz, 9 Haziran 2021'de prömiyeri yapılan sekiz bölümlük diziye odaklanmaktadır. Analizde ortaya çıkan temalar arasında; metaforlar, semboller, sinizm, ikiyüzlülük, kalıp ön yargılar, bireycilik, ataerkillik, eşitsizlik ve mobbing yer almaktadır. Araştırma kadınların yaşadığı zorluklara ilişkin içgörüler sağlamıştır.

**Anahtar Kelimeler:** TV dizileri, Cinsiyet ayrımcılığı, Cam Tavanlar, Kalıp önyargılar, İş hayatı, Statüko

## 1. INTRODUCTION

Woman is a term that represents one of the biological sexes of the human species. It describes individuals who are biologically classified as female and have ovaries, a womb, and related structures as reproductive organs (Moi, 1999).

The role of women in society has changed according to geography, culture, religion and period, but women have been influential and struggled in various fields throughout history (Lerner, 2005; Leyser, 2013). Women are subject to various forms of discrimination in the business world. Women may be paid less than men for doing the same job. This is known as pay discrimination on the grounds of gender (Groothuis & Hill, 2013). Women may sometimes have less access to opportunities to progress to management positions. This is known as the glass ceiling effect (Cotter et al., 2001). Gender harassment at work is a common problem for women. This includes sexual abuse, verbal abuse and other forms. There may be discrimination against women based on gender in the recruitment process. Employers may be sceptical about women's ability to keep their jobs because of pregnancy and family responsibilities. Women often have to juggle work and family responsibilities. The lack of support from employers, such as flexible working hours and childcare facilities, can be a barrier to this balance. In some societies, women's participation in the labour market may be low, resulting in their under-representation in the workforce. Women may be at greater risk of occupational health and safety problems in some sectors (e.g. textiles). These forms of discrimination may vary between societies and sectors. (Bilimoria, 2007; Phillips, 2006).

Today, many countries have adopted various laws and policies to promote the social and legal equality of women (Doepke et al., 2012; Peters & Wolper, 2018). However, problems such as gender inequality and violence against women persist around the world.

## 2. METHOD

### 2.1. The Aim of the Study

This research aims to examine the "Glass Ceilings" directory and its impact on the social position of women and the obstacles they face in the business sector by analyzing the scenes of the series and the dialogues of its main characters in terms of *metaphors, symbols, cynicism, hypocrisy, prejudice, individualism, patriarchy, inequality and mobbing* phenomena associated with women. It is crucial to scrutinize gender discrimination and stereotypes to establish a more just and equitable society free from gender bias.

### 2.2. Participants and the Research Context

The universe of this research consists of a series themed on the perception of women in the media sector. Purposive sampling was used in this research. This method allows researchers to select samples to test a specific research question or hypothesis, understand a specific phenomenon, or delve into a specific topic. This sampling method is especially useful when working with limited resources or a limited data set because it can help researchers use their resources and time most effectively (Palinkas et al., 2015; Suri, 2011).

Criterion sampling, one of the purposive sampling methods, was used in the study. Criterion sampling is a sampling method in which researchers select individuals or samples that meet predetermined criteria or criteria (Byrne, 2001; Suri, 2011)

### 2.3. Design and Procedure



**Figure 1.** Views from the series

The qualitative research focuses on examining the scenes featuring the female character in the TV series "Glass Ceilings" which were shot between 9th June 2021 and 4th August 2021. Document analysis was

used in the research. Document analysis is a data analysis method that aims to extract information by examining text documents or documents (Sankofa, 2022). Document analysis helps transform text data into meaningful information and is an important tool for making data-driven decisions in many different sectors (Bowen, 2009; Morgan, 2022) The main data source in this research is the total 8-part "Glass Ceilings" series shot between 9 June 2021 and 4 August 2021.

#### 2.4. Data Collection Tools and Procedures

Researchers developed a semi-structured observation form to collect relevant data and determine themes and codes in the series. The observation form was used to identify situations representing the themes, and necessary notes were taken. The research employed a coding method, which is an analytical technique utilized by scholars to extract significant information from multifaceted data sets. This approach is predominantly employed in qualitative research to systematize, classify, and comprehend extensive textual data like interview transcripts and content analyses (Kayesa & Shung-King, 2021). The speeches of the characters in the series are coded according to the following conventions: FP for the main female protagonist, MP for the male protagonist, FC for female characters, and MC for male characters.

#### 2.5. Data Analysis

The study used the content analysis method to examine data. Content analysis is a research process used to systematically study various types of data, including text documents, interviews, visual content, web pages, and social media data, with the aim of grouping and extracting meaning (Vespestad & Clancy, 2021). The objective of this analysis is to extract significant information from extensive text or media data, enabling researchers to gain a more profound understanding of the content. The initial stage involves the collection and organization of textual data. This process includes eliminating extraneous information and formatting the data in an orderly manner. Researchers design coding schemes that correspond to the subjects or characteristics under consideration. These systems contain categories and definitions that will be utilized throughout the coding procedure. While arranging predetermined themes, emergent themes are taken into consideration. Consequently, new themes are integrated, some themes are reorganized, and certain themes determined prior to data analysis are eliminated. In this context, the ultimate iteration of the observation document was established upon completion of the data analysis phase (Kuckartz, 2019; Kyngäs, 2020).

### 3. FINDINGS

In this section, the themes determined within the scope of the research are presented and discussed.

#### 3.1. Metaphors

A metaphor is a rhetorical figure used to describe or explain one concept or object by drawing a similarity between two different things or concepts. People frequently use metaphors in everyday speech, writing, literature, and rhetoric. (Randell & Yerbury, 2020).

From the beginning of the series, there are some metaphors used. The female character who started working in the first episode of the series was not given an apartment on the last floor, which was described as an "*aquarium*", even though it was empty. It got its name because the exterior of the last floor of the building where the protagonist stayed was made of glass. The last floor is associated with the peak that needs to be reached. However, this floor was later made available for the use of the male lead, who had the same status as Leyla.

\_\_\_ "*You & I, we look at the same sky, but I have glass ceilings between me & the stars.*" (FP).

The protagonist is described as "*not a princess*," as per the metaphor employed by the narrator. The use of the term "princess" for females can be traced back to various social and cultural norms. In many cultures, princesses are integral to fairy tales, myths and stories. This is why women are sometimes associated with romantic and heroic images. In childhood, many girls are captivated by princess stories and characters, increasing the popularity of the princess image and promoting its use among adults. Accordingly, describing women as "princesses" can be regarded as a favourable depiction. Incorporation of such terms in communication may result in unfavourable outcomes, perpetuating gender-based roles and stereotypes, or even constraining women's identities to their physical appearance. Moreover, there is a commonly held belief that princesses habitually rely on a prince to rescue them from difficult situations (Layne & Blackmon, 2013; Sawyer, 2011).

\_\_\_ "*This Leyla witch will have a taste of how big the world will be.*" (MP).

The female character's designation as a witch in the series indicates that her achievements stem from her witchcraft, rather than her intellect. Throughout history, societies have identified individuals as witches based on beliefs in supernatural powers, magic, or occult practices (Scot, 2023). Women were often labelled as witches by society for a multitude of complex reasons, which varied based on the cultural, religious, and societal context. During times of societal turmoil, such as crop failures, epidemics, or political instability, individuals were frequently accused of engaging in witchcraft as a means of finding a scapegoat for the issues facing the community. Accusations of witchcraft may serve as a means to resolve personal grievances, compete for resources, or manage conflicts within a community (Gershman, 2022; Valiente, 2018).

### 3.2. Symbols

A symbol is defined as the utilization of a tangible entity, a notion or an idea as a mark, indication or icon that conveys an abstract or underlying connotation or its representation (Kawahara, 2020). Symbols are employed to communicate wider or more intricate ideas, sentiments or concepts, surpassing language. Certain symbols hold significance for a specific culture or society, while others hold universal or comparable significance across numerous cultures. Symbols are frequently used to enhance meaning, enrich thoughts or concepts, and simplify complex ideas (Chadwick, 2017; Goldwater, 2018).

Several symbols are used throughout the series. The symbol of a locked door can have varied meanings that rely on its context and textual use, modifying its interpretations. In stories or poems, the portrayal of a locked door could acquire a different significance depending on the message and theme of the text. On the day that the protagonist is to meet the so-called Vice-CEO, the door to the fire escape, which she uses every day, was locked. The symbol of a "*Locked door*" can hold multiple meanings in varied contexts. It may suggest that something or access to something or somewhere is limited or restricted. This may indicate the closing of opportunities, limited access to information or resources, or loss of control of a situation. A locked door can signify something unknown or a hidden truth, reflecting curiosity and a desire to explore (Domínguez, 2016; Matthiesen, 2020; Ventalon et al., 2023). The representation of a "*Locked door*" in the series serves as a cautionary message that various impediments will obstruct the female character's pursuit of accomplishments.

The "*High Heels*" is another symbol in the series. High-heeled shoes can have a variety of connotations, and the wearer of high-heeled shoes often exudes an elegant and sophisticated appearance. Such footwear constitutes a decorative element that confers elegance and sophistication to a woman's clothing. Consequently, the wearer of heeled shoes often emanates an elegant and refined appearance. These shoes can enhance a woman's self-confidence and emphasize her femininity and attractiveness. Slim heels and refined designs are capable of providing feminine charm. Within the corporate world, high heels embody proficiency and business aptitude. Thus, they may invoke a sense of exclusivity and lavishness. When integrated into professional attire, they may conjure up the impression of a powerful businesswoman (Parmentier, 2016; Vicente et al., 2021). In the series, the female protagonist's choice to wear high heels even while walking up the stairs is interpreted as a symbol of strength and fortitude.

"The symbol of "*Apple*" is extensively employed in the series and can hold varying meanings depending on the context. When the female protagonist experiences adversity, her consolation is the saying, "*Stop and eat an apple*". In Western mythology, it represents forbidden desires or temptation, as it was the forbidden fruit in the Garden of Eden (Bellamy, 2019; Saidakbarova, 2020). The "*Apple*," which is promoted as the female protagonist's strategy for surmounting challenges in the series, may represent the woman's fascination with taboo subjects. Climbing the corporate ladder and accomplishing significant feats are not deemed typical behaviours for women.

Another symbolic fruit depicted in the series is the "*Cherry*". The portrayal of the cherry, which typically yields two fruits, as a single fruit could signify women's ability to accomplish something independently, without relying on men or others. A striking illustration is the Riot Grrrl movement in the 1990s, where cherries were periodically employed as a symbol of powerful femininity and resistance against conventional gender norms (Doty, 2020). In this context, cherries were employed to challenge societal ideals placed upon women and to encourage self-expression, autonomy, fertility, innocence and seductiveness (Calvino, 2019; Kirker & Newman, 2021)

The opening sequence featuring a "*Fire*" in the first episode elicits diverse connotations. As a potent symbol, fire can convey diverse ideas and concepts in differing contexts. The destructive force of fire can serve as a symbol of eliminating the outdated or unwanted to pave the way for new growth. In this sense, it



can symbolize purification and renewal through destruction. Fire is commonly linked to energy and vitality owing to its dynamic and vigorous properties. It can also signify the life force, enthusiasm, and motivation. Throughout human history, fire has acted as a source of light. Symbolically, it can signify enlightenment, knowledge, and the removal of ignorance or darkness (Ekşi et al., 2020; Rustom, 2022; Stevens, 2020). Based on the portrayal in the series, it can be interpreted as an indication that the protagonist will persist in the face of significant challenges.

In the series, the main character opts to ascend and descend via “*Stairs*” instead of a lift. Staircases are often symbolic of upward progression and ambition. Occasionally, stairs might act as a representation of the trials and difficulties that one must surpass throughout their lifetime. In certain contexts, staircases can represent links or passageways between varying tiers or domains, whether it be in a physical, emotional, or metaphysical sense (Özgör, 2020; Sağ & Yildiran, 2019).

*The screenwriter: “We live in a society in which there exists a disparity between the way men and women progress. Women tend to climb the stairs whereas men take the lift.”* This suggests that women must exert more effort to access things that are easily available to men.

### 3.3. Cynicism

Cynicism is the inclination of a person to view events, people, or the world with a negative or cynical mindset. Cynics may hold the belief that things are mostly going wrong and often mock optimism or naivety. Through humour, cynicism may seek to pinpoint the negative aspects of life and subject them to criticism (Lutz, Hoffmann & Ranzini, 2020; Stivers, 2023)

Cynicism observed in the business world may manifest as a pessimistic attitude in the workplace or as behavioural conduct that expresses negativity towards the business atmosphere. This can include making disparaging comments to co-workers or managers, as well as sarcastic criticism of others' ideas, projects or decisions. In an environment tainted by cynicism, workers and managers may feel that failure is inevitable, causing them to lose motivation (Durrach et al., 2019; Naseer et al., 2020).

The female protagonist of the series is often the subject of cynical gestures. The success of Leyla's character is thwarted by company managers who employ a continuous stream of demotivational language. When the female protagonist delivers her debut presentation, the company officers sneer at her obnoxiously. One of the company representatives addressed the female protagonist with the name “*Leylacim*” and stated, “*We will also learn how to listen a little.*” Another manager asked Leyla sarcastically, who arrived a few minutes late due to a closed staircase door, “*What's the matter, honey, you're late!*” As the female protagonist's speeches are not taken seriously, her colleagues attempt to dismiss her by asking, “*Are we going to discuss the same topic until morning, dear?*” It is evident from the dialogue that the female character is being subjected to humiliation through the use of sarcastic language directed at her.

### 3.4. Hypocrisy

Hypocrisy entails the act of professing certain beliefs, opinions, or moral principles that conflict with one's actions. It involves simulating the possession of particular virtues or values while conducting oneself in a manner that contradicts those expressed convictions (Christensen et al., 2020; Priolo et al., 2019).

In the series under research, various hypocritical behaviours are exhibited towards the female protagonist.

“*Leyla's time is over, we can't go to the next league with her.*” Hypocritical behaviour was shown towards the FP.

“*Where have you been dragging your arse all this time?*” is rarely used to refer to men in the series, but is applied by the dormitory staff to FP who arrive late from work.

### 3.5. Stereotypes

Stereotype refers to the act of making premature negative or positive evaluations of individuals or groups, usually based on inadequate or incomplete information. Such assessments are not grounded in the actual attributes or actions of the person or group and can frequently result in incorrect or inequitable conclusions (FitzGerald et al., 2019; Hamilton & Sherman, 2014)

— “*Leyla does not seek her prince, she fights her own battles*” Firstly, the representation predicts that a woman is reliant on a prince for salvation. This implies that women are inferior beings.

— “*Women see such things as an opportunity and get excited.*”

— "Don't cry!"

— "This female sentimentality, that's what's getting us into trouble." That's the biggest reason why they fail."

— "This female sentimentality! It'll kill us!"

— "The lady has her own opinion", it's easy to shake your head from a distance at such a pace. Forget it, they're like that, she's the mother of your children. This sentence presents a biased view that women possess predetermined notions. The concept of "female sentimentality" refers to a gender stereotype that women are generally emotional and sensitive. Nonetheless, such a generalization is inaccurate, and in reality, each individual's emotional reactions and sensitivity differ (Hamlett, 2022; Kim, 2023).

— "I don't want to be a cat lady, I don't want to be abandoned, I don't want to be alone". The term "cat lady" refers to a woman who owns a significant number of cats and often lives in solitude or isolation. The term comes from the fact that many of these women live alone. They develop a close bond with their feline companions. However, some people associate the term "cat lady" with a negative connotation, suggesting that these women lack social interaction and are disconnected from society at large. There is a bias that single women will eventually become cat owners if they stay single for a long time. However, this bias is nonexistent for men (Butnick, 2014; Probyn-Rapsey, 2018).

— "You're so quiet these days... I'll get used to it. A wife who doesn't nag. You're a dream come true." Describing women or individuals of a different gender as 'naggers' may result from a bias rooted in sexist stereotypes and perceptions. Such sexist approaches can impede efforts towards promoting gender norms and equality (Jyrhämä & Syrjäläinen, 2011; Mihăilescu, 2010; Noel, 2006).

### 3.6. Individualization

Individuality is the process of defining and expressing a personal, unique identity in line with one's values, needs, goals, and personal characteristics. Expressing oneself authentically and forging a unique identity is encouraged through embracing individuality. Individualism stresses the entitlement to shape one's life and attain personal gratification (Araujo, 2021; Howard, 2019; Zürn, 2019).

Women are portrayed as dependent on their husbands, families or other men, rather than as individuals, in the various dialogues in the series.

— "Fathers leave, mothers die" (FP).

— "If I am clever and obedient, I can find a shelter" (FP).

— "That's what our daughter is like, and on top of that, she'll thank you and say, 'You hit me so well, you brought me to my senses'!" (MC).

— "I'm to blame, the world doesn't turn around me. Maybe we just need to know where we stand." (FP)

— "Don't refer to me as Leyla. Please address me as 'Miss'. Our interaction is strictly professional and business-related." (FP).

— "Girls should have education so that they are self-reliant" (FP).

— "Wherever you go, you cannot bring these possessions with you, not even your jacket. All of these purchases were made using my credit card. What have you accomplished so far, İnci? You are unable to even acquire a worthless item through your efforts." (MC).

— "I am officially nobody, a wasted life. Everything I possess is owned by my spouse. I was having a "playhouse" with his money (FC).

— "But I thought I was complete. Turns out I was missing a lot. I have no roots." (FP).

— "I sense a rebellion" - Would you believe it! I'm bored with myself. "I'm sorry about being a woman who talks all the time but doesn't do anything effectively." (FC)

The lack of economic independence among women can curtail their autonomy and hinder individualism. The phenomenon of women's individualisation underscores the necessity for societies to cultivate heightened cognizance of gender inequity, gender norms and gender roles, and to establish a conducive milieu that enables women to express their unique identities as they deem fit (Adnane, 2015; Howard, 2019).

### 3.7. Patriarchy

Patriarchy pertains to a social system in a given society or culture where men hold a greater degree of power, authority and influence. Patriarchy represents a gender-based inequality and hierarchical structure that validates gender norms that oppress women. Within patriarchal societies, men usually take on leadership positions while women occupy a subservient or dependent role (Miller, 2017; Witz, 2013).

The series presents a discourse that is fitting for a patriarchal social structure, with a male-dominated approach evident in various dialogues.

— *"You will understand when you grow up, "my daughter"(MA).*

— *"He's a man" dominates the market. He is proficient in being tough when required (MC).*

— *"Your work is in safe hands now" addressing the female protagonist (referring to the male character in the lead role).*

— *When these men fall in love, they go in for the "you're sort of my wife vibe".*

— *"Don't I normally have to buy you flowers?" was the male protagonist's question to the female protagonist who was buying flowers for him.*

There are descriptions of the female lead succumbing to her emotions, getting scared easily and feeling that she needs the man's protection under the guise of romanticism.

### 3.8. Feminism

Feminism is a socio-political ideology and movement aimed at achieving equal social, political and economic rights and opportunities for women. It contends that women should have parity with men and offers a battle against gender stratification and oppression (D'ignazio & Klein, 2023; Mahoney, 2022). The battle against sexual assaults, discrimination, and gender inequality endures (Aune & Redfern, 2010; Prügl, 2015).

The dialogues and character roles emphasize a social perspective on women.

— *"Should you give up this career obsession, you are getting older, and it is time for you to settle down. Take charge of your home, be a leader there, like a female bird... Otherwise, you may regret it in the future and think that you were not even able to establish a home." (FC)*

— *"I had expected an evening gown or something similar, but this looks beautiful too." (MP)*

— *"These things are beyond Leyla." She is a poor woman, like a little lamb. What does she know about being an international brand!" (MC).*

*"You thought Leyla's voice wouldn't be heard, right? Because she's a woman. Isn't this a man's job? Everything is men's business, man up and down, you think your system will always last like this. No, it won't last. We will change this. When we work, we will fight, just like the defeat you are suffering now." We will defeat you all..... (FP).*

— *I wouldn't let myself be defeated by a woman either (MA).*

— *"They call this learned helplessness because they teach us this throughout our lives. How can a girl have dreams or ideals from childhood? For example, if she wants to do sports, they say you can't put on your shorts and go on the same field with men, but they still can't stop them, they put on their shorts and go on that field all over the world." They win medals, they become successful. They are afraid of women's voices, and success, and they teach us helplessness so that we cannot raise our voices and rebel against them (FP).*

— *"There's no such thing as your opinion. My opinion counts, and my wife shares it with me.... But you don't understand, do you?" (MC).*

Women are viewed as individuals who do not possess equal rights to men, whose domestic role is paramount, and who are subordinate to men in the workplace.

### 3.9. Inequality

Inequality refers to individuals receiving differential treatment or having limited access to opportunities, resources or rights because of discrimination or segregation among different groups (Czerniewicz et al., 2020; Lakner et al., 2022). Inequality manifests itself in various forms within and between societies,

including disparities in economic status, education, employment prospects, healthcare access and other social factors. Income inequality refers to the unjust distribution of wealth and income (Chancel et al., 2022; Cowell, 2011; Neckerman & Torche, 2007).

— *"First of all, Cem and I are not equals. "After all, what's the use of dreaming about glass ceilings?"* (MP).

— *"A woman becomes a child first, then a wife." She is not born as an individual."* (FP).

— *"Where are you arsing around all this time?"* (MC)

— *"We are hiring an individual with equal rights and qualifications to assist you in your position."* (MC).

— *"Learned embarrassment, learned helplessness"* (FP).

— *"It is considered destruction of works."* "The female character's statement regarding the destruction of the logo was disregarded despite its objectivity. However, when the male lead actor reiterated the same sentiment, it was given due consideration. On the contrary, positioning the male protagonist on the glass ceiling level rather than the female protagonist, who initially moved the building, demonstrates inequality.

### 3.10. Mobbing

Mobbing, a systematic form of bullying and mistreatment, involves constant psychological, emotional, or physical abuse. This can occur in various settings, including workplaces, schools, families, and social environments. Examples include persistent humiliation, belittlement, and ridicule at work, being subject to gossip or smear campaigns, and being ostracized and isolated by co-workers or managers, as well as experiencing threats, blackmail, or verbal attacks (Carlson & Griesser, 2022; Keashly, 2021)

This form of bullying can lead to significant emotional stress, anxiety, depression, and physical health issues for the victim, while also adversely affecting productivity and reducing their quality of life (Aristidou et al., 2020).

— *"But I don't need to remind you that you and our entire board ultimately work for a woman if the issue wasn't just about women."* (MC).

— *"My Leyla, my daughter"*(MC)

— *"My Leyla, my daughter, we will know how to listen a little bit"* (MC).

— *I couldn't see any lights from this place, but it looks like it will have a short lifespan.* (MA).

— *"I anticipate recognition for my achievements."* (FP).

— *"You'll understand when you grow up, girl"* ("MCs").

— *"Miss Leyla, you appear aesthetically pleasing."* (MC).

— *"She was hooked"* (MC).

When addressing Leyla, they use condescending language, treating her as [though she were] a child [or] a naively informed person, such as my daughter, or my Leyla.

## 4. DISCUSSION AND SUGGESTIONS

Throughout history, women have been the subject of significant debate, leading to critical issues needing to be addressed (Millett, 2013). Discussions around women's fundamental rights, such as the right to vote, equal pay for equal work, and education, have been essential. Traditional gender norms and cultural standards heavily influence women's place in society (Bracke, 2011; Glenn, 2016).

This study, investigating the depiction of social roles in TV programmes, has yielded various conclusions regarding the portrayal of women in society. The series primarily demonstrates that women encounter diverse circumstances from birth onwards. Several studies also have highlighted the perception that women are solely responsible for domestic work, rely on their spouse's income, and have primary childcare responsibilities (Ardener, 2020; Ismailova et al., 2019; Nashat, 2021).

There are numerous instances of inequitable practices against women in the business sector. (Babaeva & Chirikova, 1997; Bible & Hill, 2007). The series consisted of discussions and enactments of the challenges that women encounter in the world of commerce (Dhaliwal, 1998; Noor & Isa, 2020). Moreover, numerous patriarchal societies oppose women's involvement in corporate environments, leading to adverse



behaviours that hinder women's participation in the business sphere.

The series presents depictions of behaviour that are deemed acceptable for men, yet disgraceful for women. For example, while it is commonly accepted for men to spend time outside during the evening, women are frequently subjected to judgment and labelled as morally deficient for doing the same. Furthermore, it has been suggested that remaining single may result in loneliness and a predisposition to becoming a "cat person" for women. Research indicates that women's fondness for cats cannot be attributed solely to a fear of isolation. (Dupuis, 2023; Fraser & Taylor, 2019). In the series, women face social pressure as soon as they begin to assert their autonomy and often find themselves suppressed by male domination. It is also a part of the series that attempts are made to render the material and moral claims of the woman seeking divorce on grounds of pressure and humiliation invalid.

The series features portrayals of women's physical appearance. Some perspectives suggest that women should be viewed as individuals who dress fashionably and display their outward attractiveness. Discussions surrounding women also include social expectations of their appearance, beauty standards and the world of fashion (Grogan, 2021; Kelan, 2013). Personal attributes and conduct should be rooted in individual distinctiveness rather than gender. In response, individuals and groups who oppose gender-based discrimination and advocate for gender equality strive to challenge debilitating gender norms and redress gender-based inequality. These revolutionary efforts aim to establish a more equitable and just society (Farris, 2017; Kumar, 2014). Numerous countries' labour laws contain these regulations to protect individuals from bullying in the workplace. Individuals who experience mobbing in the workplace or other settings can seek recourse from their employers or relevant authorities for assistance and support (Barrett, 2014; Brun-Mercer, 2021).

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