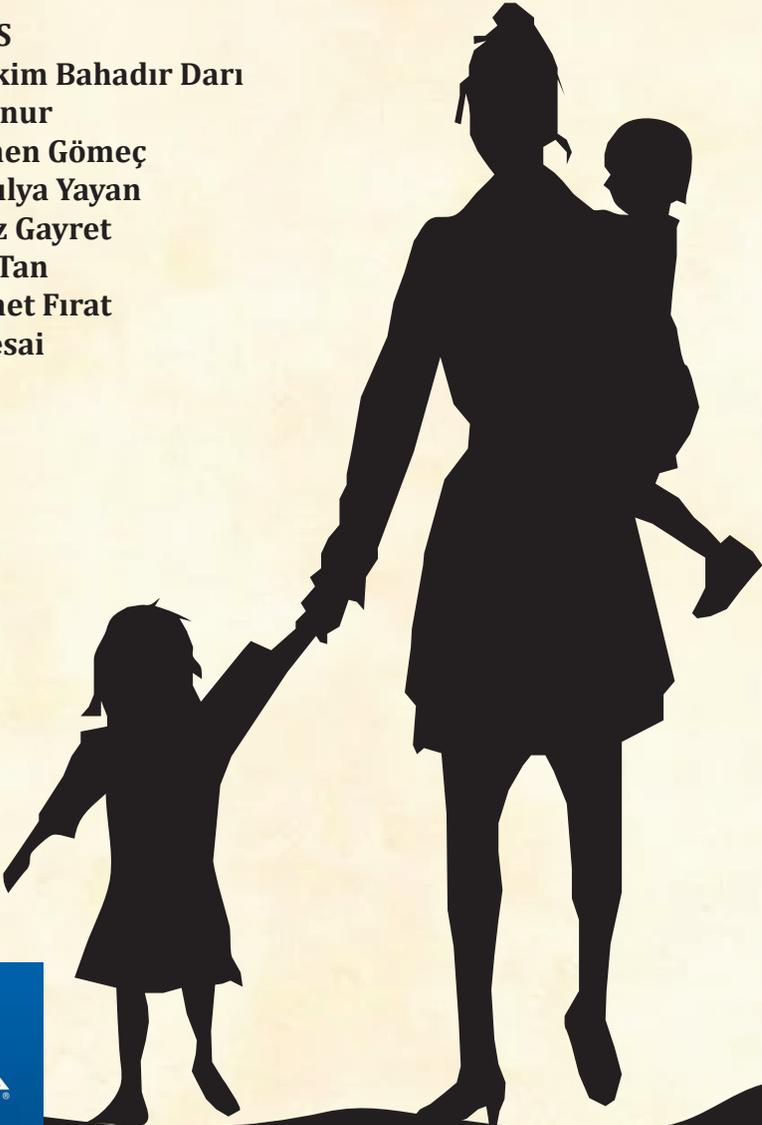


# VIOLENCE STUDIES ON THE AXIS OF CHILDREN AND WOMEN

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**Mehmet Tan**  
**Muhammet Fırat**  
**Sapna Desai**



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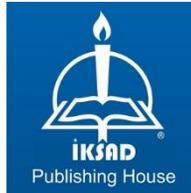
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## **PREFACE**

Child, woman and violence issues are important social structure problems. For this reason, we have edited this book containing these important problems for publication.

We want to study such a title because of the fact that children are the future of society and women are the pillars of society. In addition, children and women are frequently exposed to violence in society. For this reason, we need to study the issues of children and women in the context of violence.

This book consists of six chapters. One of these chapters was written by Yayın and Tümen Gömeç. In this research, they examined art education in the context of the children and terrorism equation. Of course, this issue is important in the context of children and terrorism relations.

The second part was written by Desai. In this study, the researcher analyzed children's literature in the context of bad personalities. This study is important in terms of the effects of youth perspective on terrorism. Such studies are necessary for both scientists and managers.

In the third part, Elnur studied violence against women in the media. These studies are important for scientists due to the fact that the media has a negative impact on popularizing women's issues. That's why we included this section in the book.

Another important study of violence against women was covered by Darı in the fourth chapter. In this study, Darı made a semantic analysis of public service announcements about domestic violence against women. It is a fact that this research also contains valuable information on violence against women.

In the fifth chapter, violence was discussed with different dimensions by Gayret. In this research, Gayret dealt with crime machines with the victims. This work also deserves praise.

In the sixth chapter, Fırat and Tan analyzed street children in the context of deprivation. It is a fact that street children are inadequate in meeting their basic needs. I believe that this issue will fill an important gap.

I would like to thank Dr. Mustafa Latif Emek, Head of İKSAD and Zeynep Avşar, İKSAD Publishing Coordinator for their contributions. In addition, I would like to thank İbrahim Kaya, Designer of İKSAD Publishing House and our authors for their efforts.

Prof. Dr. Mustafa TALAS

Niğde, 08.02.2022

**CHAPTER 1**  
**THE RELATION OF CHILD AND TERROR EQUATION WITH**  
**ART EDUCATION**

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## INTRODUCTION

Since the day human arrived world, they depended their existence on other people while living in communities; and led us question the concept of community with this existence. Society is based on the human association formed by more than one person in accordance with a certain purpose, belief and identity; and on believing the reality that apart from forming these societies people are involuntarily affected from being human in itself. Therefore, while the human create the society, the society created the human (Erinç, 2008, p. 92).

In every society geography, economic conditions, education level, traditions, family and the way the family raises their children are closely related with future of a society. Therefore, it is inevitable for the education of a child to affect the whole society in the future. Along with the beliefs imposed by the society when known rights and wrongs with a family's own transmissions are combined with language, religion, culture, all phenomenon are transmitted directly or involuntarily to the child. Then, the child who starts school acquires life experiences by being influenced by his friends, teachers and various behavioral patterns along with the different formations he learns at the school (Aslan, 2001, p. 17).

In fact, while endeavoring to get involved in this process, each child sometimes tears his/her own conceptions down; and sometimes tries to add new consciousness on those, learns to act together with the society, like every individual who goes through these stages, and his/her personality begins to take shape with the society. If we conceive society as a painting; children represent colors, people represent tones, and palettes and brushes becoming tools on creating this color diversity represent education. The most important factors that provide the formation of this painting are the systems associated with culture, history, science and art. Here, canvas's transformation into a work of art underlies on artist's use of education and child materials in the best way possible by utilizing all of his/her sensitiveness and abilities. At this stage, the education that is to be given to the child should be carefully arranged from families to school life. Because the primary purpose of education is to raise children useful people to society as well as to make them happy individuals. Thus, it will be inevitable for the painting to turn into a work of art (Erinç, 2008, p. 94).

In this education system, the significance of art education for the child is so important to be underestimated. While strengthening the foundations of a society will art education, major effects that may seem invaluable will be allowed to be created by contributing improvement of child. Hence, according to Fischer (2020, p. 29), in reference to his expression "*art is necessary for people to know and change the world*" going through various paths of art through art education is a way of illuminating the future with harmonious, healthy and happy individuals.

In art education environment, a child learns to think on what is done rather than doing it by experiencing, to criticize himself and his/her environment, to establish relationships with people in the environment, to gain awareness, to be at peace with himself/herself while opening up to his/her surroundings and the world. By this means, all kinds of influence from both the family and the society, will provide positive effects on art education along with the individual's self-realization process. When children look at the events and phenomena in their environment from a multi-dimensional perspective, they will be able to interpret their perspectives in a multidimensional way, keep up with the changes of the era, and progress in becoming an open-minded and humane individual in the processes of social change (San, 2017, p. 36).

Today, there are terrorist incidents that have been going on for more than 40 years in Anatolian Geography and especially in our Eastern and Southeastern Anatolia Regions. It is inevitable that these events have affected the people of the region and our children in every way. Children have been the most affected and innocent victims of this low-intensity war or conflict between the PKK terrorist organization members and security forces in the Eastern and Southeastern Anatolia Regions of Turkey. Because all the negativity in this environment unfavorably plays an important role in the development of children.

While criticizing societies having a different culture, lifestyle and behavior patterns, understanding, perceiving and evaluating them correctly is also directly related to the virtue and perspective. While these children are affected from the conditions of the environment and from social events such as terrorism, it may be possible for them to transfer these events to their paintings, which are tools of expression. Regardless of the meaning of the

painting, this meaning is always something further than the subject (Fischer, 2020, p. 166). It is a known fact that art and artists are part of the societies that bring them into existence in addition to be in a circular relationship with the phenomenon of art that occurs in societies. Artists were influenced from the social structure, historical period, art movements, social and political events, economic conditions and all kinds of scientific and philosophical events and developments occurring in their lives and reflected these in their works.

*“These artists, who communicate with their audience by relying on their artistic values, always preserved their position of being the bearer of the masses in accordance with their targets which they determined on their impressions, directly or indirectly”* (Ersoydan, M. 2020, p. 39).

In fact, while the reason the presence of art never stays the same, art always had an unchanging quality of reflecting a reality even if the social conditions change (Fischer, 2012, p. 166). In history, reflections of social events on the art of painting were depicted in the works of artists in every period; and the artists showed their reactions one way or another. If we briefly refer to these artists, some of these artists are Goya, Picasso, Anselm Kiefer, Diego Rivera, Susan Crile, Fernando Botero. For example, one of the important artists who reflect the social events of his period in his works, is Spanish painter Francisco de Goya. Although the artist was a Spanish royal painter for a long time, according to Gombrich (1997, p. 487), *“he did not hesitate to reveal his models with all their worthlessness, ugliness, greed and stupidity”*. Although he was one of the founders of the Romantics, he turned to a harsh and creative understanding and reflected his reactions to the events of his period in his works without recognizing any rule. According to Clark (2004, p. 15), *“Goya personally made graphic works criticizing the abuse of government and the brutality of war”*. Bell (2009, p. 301) state that artworks of Goya has a quality of being a document for the social violence events that took place in Spain in certain periods. One of Goya's most important paintings, that best reflects the social events and the devastating effect of war is the painting titled 'Executions in Third of May' (Painting 1), which he painted in 1814 and in which the scene where Napoleon shot the rebels

against the invasion of Spain during the French Revolution was represented (Erinç, 2008, p. 93).



**Painting 1:** Goya, The Three May Executions, 1814, Oil On Canvas, 266x345cm, Prado Museum, Madrid, (Wikipedia, 2021a).

Another artist who reflects the violence of social events in his paintings is Pablo Picasso with his painting 'Guernica'. Agtas (2016, p. 237) used the expressions for Picasso's Guernica as “an anti-war monument which records a cruelty moment that no one can ignore”. In this painting showing the painful side of social events, Picasso literally transformed his art with his discourses into a monument in order to make a remark on the social events and into a tool so as to prevent the pains from occurring again in the future while the black and white side of the painting with the same name as the town describes us the lifelessness of pain, death and wildness (Kinam, 2020, p. 1617; Painting 2).



**Painting 2:** Pablo Picasso, "Guernica", 1937, Oil On Canvas, 3.5 x 7.8m, (Wikipedia, 2021b).

Similarly, Anselm Kiefer, in his painting "Nuremberg Field", named after the region where real events took place, depicted the burning of Jews in the factories in the Nuremberg region of Germany, making the region a massacre center and turning the factories into killing machines. Otgun evaluated this painting by saying, "In this painting, the artist has tried to represent the new situation that will arise from the chaos created by the helplessness, hopelessness and sharp social contradictions in general (Painting 3).



**Painting 3:** Anselm Kiefer, "Nuremberg Field", Mixed Media On Canvas, 1982, 280 x 380 cm, (Kiefer, 1982).

As a matter of fact, as seen in these three examples, artists did not remain silent about the social events that took place in their period, and became the voice of people. Thus, while the artists undertake the task of being a model in the society, they did not considered their emotions such as rage, hatred aggression as means impeding collective life style and they assigned themselves a duty to keep social events unforgettable with their artworks (Ötgün, 2008, p. 106).

## 1. EFFECTS OF TERRORISM IN THE LIGHT OF SOCIAL EVENTS

Social events are actions carried out by a group against people, order and political authority by resorting to violence in the light of the ideas they defend by resisting against the law. “Habermas (1973) interpreted social events as defensive reactions aimed at changing the political and economic system in order to create a better society. Charles Tilly (1978) who was one of the important sociologists in this field, defined the social events as a kind of collective action organized by communities to influence social policies. Similarly, Tarrow (1994) describes social events as organized collective reactions against elites, authority, or other power centers that are seen as the source of injustice in society” (Can and Taşçı, 2016).

Some of the social events that took place in Turkey until recently, engraved in the memories are "Sivas Massacre" that occurred with the burning of the Madımak Hotel in Sivas in 1993, “The bombing of Umut Bookstore" in Şemdinli district of Hakkari in 2005, the "Gezi Park Events" in 2013, the "July 15 Coup Attempt" and the "Hendek Events" in the Eastern Regions in 2015-2016. As a result of these events in Turkey, many people lost their lives, and material and moral damages occurred in the regions where the events took place. It is also thought that the dramatic effects of the events still continue on the people of this region, because violence and terrorism are important phenomena that affect people in many ways (Üzen, et all, 2017).

In recent years, violent events such as terrorism frequently occupy the agenda of many countries as problems that disrupt the order and peace of societies through illegal means due to social and political reasons (in accordance with the demands of political groups and the issues they believe in) (Küçükali ve Balıkçılar, 2019, p. 358). In our country for over 40 years terrorism which resulted with deaths of many people, and significant economic damages also causes emotional traumas with grief that will last for years on many people but especially on children who were exposed to it (Bilgiç, 2014, p. 86).

Although the effects of the terrorist events that have been going on for years in Sırnak province, where the sample group of the research is located, have decreased these days, their impact on the people of the region still continues. Particularly, the "Hendek Terror" events that took place in this

region in 2015 still maintain their importance. Terrorist organization dug trenches in some neighborhoods of Sırnak province, and prevented entry and exit to the cities; and serious clashes took place in the region between 7 July 2015 and 27 March 2016. These events spread to different cities in the Eastern Anatolia region and lasted 265 days. While many soldiers and people lost their lives during the events, life in the region became unsustainable and migrations began. As a result of this, education and training were suspended for a long time, economic activities came to a standstill and unemployment increased (Küçükali and Balıkcılar, 2019, p. 359).

During Hendek events, the city became uninhabitable. Today, the civilian population is only just starting to heal its wounds. Although only restoration of public order, reconstruction of public buildings and houses are seen amongst reformative arrangements, many people left their hometowns due to the events, while many other people just started to return to their hometowns. Although the material losses of terrorism in this region have been tried to be repaired in some way, the moral losses are still seen on individuals. In fact, traumas left on individuals and society constitute one of the most important consequences of terrorism.

While Kıymaz (2018, p. 1), defines these traumas as "the psychological effects on the individual caused by the extreme fear, horror and helplessness occurred during extraordinary events", he argued that these effects are hidden in the background of the individuals in general but they are more likely to occur when they live in close family environment. Because it is observed that these events cause all kinds of destruction, anger, trauma, violence, having strict ideological values, unwillingness to empathize, reactivity, the need to express their constant victimization, unwillingness to produce things and to work, saying lies easily, not liking people different from themselves or looking at them with suspicion, as well as having intolerance and extreme nationalist thoughts towards others in the spirit worlds of children who experience these events in their close environment, their own family including death and loss (Bilgin, 2013, p. 137-138).

As a matter of fact, while the security forces took the necessary measures in the city with the effect of terrorist event after the process, these events unfortunately turned into images that should be in an ordinary city for the people living here and especially for the children. Although security points

at the entrances and exits of the city, military vehicles with different characteristics, helicopters flying in the air are for the safety of the people of the region, they turned into an issue that needs to be questioned for a child. According to the children living in the western regions of Turkey, for the children of this region, all these events, terror and soldiers became a natural part of their lives. It is quite normal for these children to find bomb fragments in the regions they live in, in travel areas, in garbage, and to be nested with politics and their losses in the family. It is impossible to think that these children did not affect from the events since their cities are mentioned only with terror in the daily news throughout Turkey. Therefore, it is necessary to carry out the fight against terrorism in a multidimensional way in cooperation in all fields. It should not be forgotten that the most important point in this multidimensionality is the safety of people's lives and the children living in this region.

## **2. FINDINGS**

Children show changes in their artistic activities in parallel with their physical, cognitive, social-emotional development. In this development and change process, the paintings of children reflect not only their feelings, thoughts, aspirations, wishes and inner world, but also how they perceive their environment and their cognition about subjective and objective reality. In this research that was conducted to see how the effect of terrorism reflected on children's studies, no terrorism was mentioned in the lessons in order not to affect the psychology of children. During the visual arts course, the children were requested to draw a keyhole and they were asked to draw what they saw around them when they looked through this keyhole. During the observations, although the children made very successful paintings by using their imaginations, it was observed that the paintings of sample group included terrorism, war and violence. In addition, while the majority selected for the work were composed of male students with 9 paintings, only 3 of the female students were found to be suitable for our subject. In the analysis conducted on color, it was concluded that girls pay more importance to color choices than boys. While four of the 12 painting chosen for our work were made by 12-year-old student, 8 of them were drawn by 13-year-old children. Although the age difference between them is small, there were differences in terms of

technical features. While the reflections of terror on children's paintings were expressed through 12 different paintings of the children living in Sirnak and witnessing these events, the following paintings and comments emerged.



**Painting 4:** Student Work 1, Female Student, Age 13 Student Work 2, Male Student, Age 12.

In student work 1, two police officers and two trees and a police car was drawn. One of the policemen is illustrated as a woman and one as a man. The police officers are illustrated with their hands on their waists as if they are making a questioning and their faces were without any expression. The student drew two trees in the front. While the tree figure is generally known as the symbol of reaching and communicating with God, it also carries the meanings of vitality, life, abundance, fruitfulness, life, fertility (Turancı and Özgen, 2018, p. 168). While the child described his family with the two trees in front of him, he subconsciously reflected his instinct of protection against the police. In addition, it is noteworthy that our female student (13 years old), who was early on juvenile onset, reflected the dimensions of the objects she sees around her in the paintings, the variety of color choices and the importance she gave to her work.

In student work 2, three armed soldiers are illustrated in a green environment. Although the uniforms of the soldiers cannot be illustrated exactly, they were the soldiers who protected them with the crescent and star emblems on them. It showed the positive effect it left on the child with the smiles on their faces. It is thought that he perceived these soldiers as security forces based on the smiling expressions of the soldiers. The two clouds and

the sun in the sky at the background showed that the student is full of hope. The reason is that the sun which is our source of warmth and light, represents vitality, energy, life and a new day. Maybe things are over for the student and it's time for the student to go out from the door which he looks through the keyhole with the smiling soldiers guarding him. In addition, when the painting of 12-year-old male student is analyzed, he revealed his admiration for the soldiers with the painting he drew with the care.



**Painting 5:** Student work 3, Male Student, Age 13 Student work 4, Female Student, Age 13.

In Student Work 3, he saw a complete war environment through the keyhole. The student drew a moving tank on the road as a bird's eye view in front, and this tank left traces on the road as it moves. The fact that the student drew the top view of the military tank and illustrated the traces which the tank left on the road very successfully, showed us that he was frequently exposed to these types of vehicles, examined them in detail with interest, and placed them in his mind as a diagram. Again, a flashy military vehicle equipped with Turkish flags and all equipment was illustrated in detail in the middle of the painting. The red color under the wheels of this vehicle which moved on the stony roads of the region, was illustrated in the painting. While the student was painting, he verbally stated that these red spots were blood stains. He also drew two jet planes flying in the sky. The student very clearly described that the composition in this painting, the details in the military

vehicles and the difficulty of flight positions of the planes in the air were the reflections of the days he witnessed.

The student at the right drew collapsed houses with red smoke (without doors and exits) and a burning tree in the front. In the middle, there was a figure attacked by two piranha-like fish. In the upper right, there was a dead figure with a snake around him and a woman with cleaning materials in her hand trying to get rid of Covid-19 virus which is one of today's enemies. In the upper left corner of the painting, there are two figures with guns showing that the children frequently encounter in daily life. The student transmitted the burning tree, the bombed and shattered houses, the armed people, (student's desperation) being between with the animals that eat and kill people, and the current terror with all transparency and the death forms which we think he has witnessed. It is clearly seen that the student was trying to express all the negative realities he has experienced in his life with a single picture frame.



**Painting 6:** Student Work 5, Female Student, Age 13 Student Work 6, Male Student, Age 12.

The student work 5 included a uniformed soldier saluting in the foreground and a child with a helmet next to him. He drew a waving Turkish flag next to these figures. At the top of the painting, there is a tank and three helicopters accompanying that tank in the sky. With the military vehicle

drawings in the background, the student explained us that he frequently encountered these vehicles and had no difficulty in transferring them to paper. In addition, the drawing of the Turkish flag on the front and the drawings of children living in terror zones were frequently encountered. It was observed that these children tried to prove themselves as if they wanted to say "I am a citizen of this state". It is thought that the work done by 13-year-old female student reflected the trust in the Turkish soldier, as well as the color choices, the reality of the figures and vehicles, the way of painting and the necessary care in her work.

In student work 6, the student placed two figures on the green hill. Bombs were thrown from two helicopters (like giant birds flying in the sky) that passed over these figures. The student illustrated a tree on the right and a river on the left. In addition, there are two colorless vehicles in the front. While the student was drawing, she orally stated that the figures in the painting were terrorists and that they were running away from the soldiers. The student may have been exposed to such an event or it was thought that she wanted such an event to happen in her inner world. Such that, the student compared the terrorist figures with mocking smiles on their faces to monsters escaping from bombs. However, while the exaggerated smiles of the figures in our student's work, the exaggerated drawings of the limbs on their bodies, unreal color were not expected from a child in this age, it was thought that our student was trying to portray terrorists as monsters in her imagination with the sensations she heard in her environment.



Student Work 7, Male Student, Age 13 Student Work 8, Male Student, Age 13.

In Student Work 7, the student illustrated a direct conflict environment throughout the painting. He drew burning buildings, shooting helicopters, tanks, and wounded and dead figures on the ground. On the lower side, he drew a tank approaching this conflict. In the painting, it was seen that the student was trying to describe a conflict environment in which he was a witness. The painting included details that were very difficult to draw for an ordinary child. The usage of red color as a background, made us feel the violence and uneasiness of these events in the student's inner world. In addition, due to the fact that the student colored the red areas faintly, he maybe wanted to tell that these days were behind or he wanted it to end, but still stuck in his memory. Otherwise, to see such image when looking through a hole from his house to the outside with one eye, cannot be his imagination.

In the work of the student on the right, unlike the other children the student drew the outer frame of the keyhole, that is, the door, with the colors of military uniform (commando). The center of the picture included vehicles carrying bombs and tanks in a green mountainous area. The planes and rockets were drawn in the sky as if they declared war to these tanks. At the bottom, there was a bomb going under the sea. We can think that this student was trying to paint the war directly, since he gave so much space to bombs and rockets in his painting. When overall painting is considered, the colors used, and the vividness of these colors can be an indication that the student still experiences such situations in his mind. The fact that he painted the door with soldier colors, unlike other children, showed us that there was a military force that protected and surrounded him and that he trusted our soldiers. The student also expressed the pleasure taken in war environment with the colorful military vehicles, and that he would be a soldier in future.



Painting 8. Student Work 9, Male Student, Age 12 Student Work 10, Male Student, Age 12.

In student work 9, the student drew a house with the Turkish flag on the green background on the left side of this painting. He drew a red tank on the house, and when this image was considered, it was thought that the student illustrated the efforts of the armed forces to make the area safe by passing over the houses with tanks in some parts of the city during the Hendek events. He added this plane in the sky to the conflict which made us think that this was an imagination. He illustrated a figure as a stickman with guns in his hand under the plane and he drew this figure in a conflict environment, in a position arranged for shooting at tanks. A blocked road and a blue tank trying to cross this road are illustrated in the center of the painting. This student tried to show his loyalty to the state by using the flag a lot in the painting. In addition, the figure on a red skateboard, which the big blue jet plane was trying to bomb, was illustrated differently from the other figures. When asked about this figure, the student named this figure as terrorist.

Student work 10 illustrated tanks at the top and bottom of the work, and a jet plane on the right which was opening fire. He drew two figures opening fire on each other between the tanks located on both sides. Tanks opened fire on the figures. In this painting, we came across the drawing of the Turkish flag. In addition, while the student transmitted the war environment, tanks, planes and figures fighting with these vehicles in all its complexity, he also reflected the feeling of this environment with the way he painted. In the painting of a 12-year-old male student, human figures were drawn in small

sizes, while military vehicles and bombs were illustrated in larger sizes. The small size of the human figures in this painting can be considered as a reflection of the student's helplessness in this environment of insecurity.



Painting 9. Student Work 11, Male Student, Age 13 Student Work 12, Male Student, Age 13.

When we first looked at the painting at the left side (Student work 11), happy yellow sun draw attention. Under this sun, the student drew a natural life as if describing the environment in which he lived. In the middle of the painting, he included a path as if he wanted to divide his picture into two. On the left, a red house and green trees were illustrated and on the right, various animals, human figures and vehicles were illustrated. However, the student drew tanks, military vehicles and soldiers at the crossroads at the bottom of the painting. In his painting, the student colored some parts while describing his normal life, but he did not color the parts including the tanks and soldiers. From this point of view, it can be concluded that the student actually started to distinguish his normal life and found peace but tried to avoid situations that the soldiers reminded him. In addition, while the student was drawing, he stated that there were soldiers looking for mines in the section where the tanks were located. Even though this student's work looked like a happy picture in general, when the details were analyzed, it was seen that the road at the bottom was blocked and the drawings of soldiers looking for mines and helicopters in the upper corners were the ordinary images of the city where the student lives. The brown color used around the painting gave

us clues that these problems still continued, and that this situation was still up-to-date with the dark brown areas on the right and left.

In student work 12, the student included a red helicopter throwing a bomb at the top of the painting. He added a building to the left part of the painting and drew a soldier with a rifle on it. On the left, two buildings and a soldier on the roof of the building were illustrated as if they shot a terrorist. The student drew a river like a sea was added in the middle of these two buildings, and a submarine that fired rockets at the terrorists. While the student illustrated the houses of the region in his painting, he also expressed the size of the military forces in a unique way with the war tools he drew exaggeratedly. He also succeeded in portraying terrorists, who did not hesitate to use violence, with weapons in their hands, with exaggerated smiles and eyes on their faces, by reflecting the pleasure they had on their facial expressions. By painting the area around the painting in red and painting the helicopters in the same color, the student tried to give a message that the violence still continued.

## **CONCLUSION**

Today, terrorism including violence within social events, is a great shame of humanity. Terrorism is the most primitive form of violence, which is one of the most important problems in every society and causes social traumas. The children experience that violence are victims of terrorism in the Eastern Anatolia region of our country and they are sensitive, fragile, sensitive and in need to be taken care of. In fact, schools and teachers have a lot of responsibility at this point. The most effective way to reduce this burden of schools, to protect the environment and students, and to understand the emotional interaction between students other than verbal expressions, is through art education. It should not be ignored that while art is a tool for the transmission of feelings and thoughts, art education also constitutes the most basic parts of this tool.

Based on this understanding, it was seen as a result of this research that the children of Sırnak Sağlık Mehmet İnal Secondary School reflected social events such as terrorism in their region to their work through painting. Amongst the paintings of 90 seventh grade elementary school students, only 12 paintings related to terrorism were selected and evaluated by two experts.

At first sight, the students primarily reflected effects of terror and war on their paintings directly. Although the theme given to the students was a matter that intensified their dreams, the children living in this region portrayed tanks, soldier uniforms and military helicopters in a realistic way compared to children in other regions of Anatolia. These observations showed us that the students actually witnessed these events directly and that the objects in their paintings were not fictional or imaginary. For example, even if the subject of war or terror is given to children living in other parts of Anatolia, they will probably come up with a different design and change the colors of the helicopters in accordance with their creativity. However, these children living in Eastern Anatolia spontaneously transmitted terror and the truths that lie in their subconscious to their paintings in such a natural and detailed way. It has been seen that these children were directly exposed to terrorist events; and terrorism took place in the normal lives of some students, while the subjects of military and war content were clearly illustrated in the form of direct war and conflict in many of their painting.

While this research was being conducted, a commander and two soldiers came to our school in Sirnak province to inform the children about the bombs found in the vicinity. They introduced the bombs with the posters in their hands and made the necessary warnings to the students. During the informing, the children were asked 'Did you see the bombs in these pictures?' and a few of the students expressed that they saw the bombs in the pictures. As a matter of fact, it is impossible for children not to encounter the traces of these events that became a part of their lives. The tragicomic aspect is the answer given by one of the students to the commander's question after one of the students explained when and where he saw the bomb. Commander asked 'What did you do after seeing the bomb, did you inform the military?', the student answered, "No, we sold it to a waste collector" and this answer made the whole school laugh. Unfortunately, this event is frightening, quite sad and tragic at the same time. It is also an indication that the education level of our country is not at the desired level. In order for us to be able to show the necessary importance and sensitivity to people, living things and nature, it must be emphasized that it is important to include more art and education within the curriculum in schoolp.

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## **CHAPTER 2**

### **GRIM ISSUES IN CHILDREN'S LITERATURE: A STUDY OF THE IMPACT OF TERRORISM ON THE YOUNG PSYCHE**

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## INTRODUCTION

The Himalayan region has been divided between India and Pakistan, but claimed in full by both, since the two countries gained independence from Britain in 1947. Due to the frequent clashes between the Indian and Pakistani troops on either side of the valley, the civilian population is stuck in the middle – and badly exposed. Life remains uncertain. The situations, in which the Army would seal off an area suspecting militants to be hidden there, is not uncommon. Army men frisking the male members of the family and going desperately looking through houses is a sight witnessed often by the Kashmiris. Even the children there are exposed to violence and explosion from their early life and often hear and sometimes witness firings and grenade attacks. Kashmiri people suffer from both ends in the fights between the army and militants. Peace, stability, law and order is the Utopian's dream and people are stuck in conflicts between the two forces resulting in crops being destroyed, schools being forced to close for weeks and shops remaining open only long enough for people to buy essentials. But still the people do not want to leave Kashmir – their motherland and amongst the brutalities and violence life goes on. People go to offices, bazaars, on picnics, weddings, schools, banks. People laugh, cry and get angry, all felt as anyone else feels.

However life surviving amidst the constant threat of terrorism and violence is not easy. Life in Kashmir is comparable to living in a cocoon where physical violence and mental torture are a commonplace. The ongoing violence has deep impact on the personal life of people staying there. The ability to lead healthy life and contribute meaningfully to society is deeply impaired. Fear prevails and people are scared to express new ideas and opinions. Parents do not allow young children to leave homes or visit friends after dark because young males are the most vulnerable sections of society. The threat of terrorists luring young males of the family is all pervasive and this generation of young people has absolutely no experience of normal living. The psyche of Kashmiri youth is subjected to trauma and torture from every side and everyday of their lives. Being the most vulnerable section of the society, the youth are deprived of their basic rights including the right to education. Many of the innocent children in Kashmir yearn for a decent education and normal childhood when their family is disintegrated due to terrorism.

## **Selected Fictional Text for the Paper**

The research dwells into the study of the narrative *Weed* by Paro Anand to bring forth the plight of the young children of Kashmir who are left unnoticed and uncared by the society after their family's disintegration and linkage with terrorism. It speaks of the struggles of a child who against all odds tries to attain his basic right to education and lead a normal life but fails to do so. The *Weed* exposes the life of people in Kashmir and gives an insight into the plight of parents. It dwells into the psychological trauma experienced by children who reside in areas of uncertainty, violence and terror. The narrative talks about a disintegrated family, with two children who are left to the care of their mother when the father decides to abandon the family to join the *Jihad*. The sons too want to accompany their father without the understanding about the consequences and the functioning of *Jihad*. The mother assumes the role of protector and caregiver for the family after the father's departure and makes up her mind strongly that she would not let her sons trod on the path of violence. But poverty and social stigma weaken her resoluteness and she ultimately has to surrender when her younger son is rock firm in meeting his father. She allows her younger son Umed to make a choice between his father and her. The strong hold of terrorism and the longing to meet the father is able to separate the child from his mother and Umed decides to leave for the valley to search for his father much against the mother's will. Thus the mother even loses her son who unknowingly succumbs to terrorism by choosing to look for his father and stay with him forever, never to return back. But the elder son Umer decides to stay with his mother despite his yearning to accompany his brother. The social stigma and the neglect of the society does not let Umer lead a dignified life and he too makes attempts to desert his mother to look for Umed. However the narrative ends on a positive note where Umer meets an elderly man who accepts Umer with open arms and guides him to return back to his mother. Not only this, the man also provides employment to Umer and his mother so that they can once again lead a respectful life forgetting the past. A note of optimism strikes as Umer and his mother get a chance to become accepted by the society once again.

## **Research Methodology:**

Comparative, descriptive, illustrative and analytical methodology is used to deal with the narrative. Also an interdisciplinary and intertextual approach is adopted. The work of art chosen deals with the various issues seen in the contemporary India. Though the writer has woven fictional characters and events but they are drawn from the experiences and knowledge of the writer about the scenario of India and the world at large. So to study the narrative, an approach is adopted that takes into account the studies made in various disciplines and fields of knowledge.

## **Children of Terrorist Parents Impacted**

The narrative raises complex questions regarding the future of children whose parents choose the path of violence. Umer undergoes victimization by the society as he is subjected to unfair judgments of the society. He is neglected and despised by the society for no fault of his own.

Weed – a wild, unwanted thing to be weeded out. That’s me  
– a weed. Not wanted, to be thrown out.  
Left to fend for myself – if I must. Left to die – if I can.  
Out. The word describes the circles of society in relation to  
me. Go on out. Get out. Out. (*Weed 1*)

Anand here questions the sense of fairness of society and brings to surface the plight of children who have to bear it all just because their fathers chose a wrong path – a path blighted and unaccepted by the civilized world. “And I didn’t even *do* anything. Ah yes, my father did. And aren’t sons forever following in their father’s footsteps? Even if those footsteps are blighted? So, this weed, filled with bitter bad blood, was cast out. To follow in his father’s footsteps” (*Weed 3*).

E. Mosley in his article *Incarcerated - Children of Parents in Prison Impacted* points out that “When a loved one is sentenced to prison, the emotional turmoil is difficult for everyone to handle. Perhaps the heaviest burden is felt by those who are unintentional victims of crime - children of incarcerated parents” (E. Mosley 2008). The children love their parents even if they are wrong. When Umer’s father resorts to terrorism, an emotional tumult and burden is felt by Umer who finds it is difficult to admit the

immorality of his father or suppress his love for his father. In the narrative Umer too shares his secret aloud with the readers. The innocence of the child is reflected when he admits to loving his father dearly despite being aware of his father's secret activities. "All right, I'll share my secret with you. My deepest darkest secret. I loved my father. There, I've said it. I'm sorry that I did. Love him, I mean. That I still do. But what could I do? I loved him. Like sons love their fathers, I too loved mine" (*Weed* 3).

According to Stewart Gabel the suddenness of the father's departure from the family has lasting impressions on the young psyche. "The male child between 11 – 13 years of age, who was usually the oldest in the family, was apparently most vulnerable to being affected" (Gabel 36). Such children are forced to adopt adulthood, where they are burdened with responsibilities they were unaware of so far. Umer too has to grow up overnight when his father bestows him with the charge of being "the man of the house". "Day broke, spreading its cold grey light on the newly fragmented family. On the new 'man of the house'- who was so full of fear and foreboding. A child. Not ready to take them on. A child chilled to the bone by the enormity of his loss and the long, bleak October night. Alone now. A child. Me" (*Weed* 13).

Also it is a widely known that children without parents or in the care of a single parent tend to become mature early. Particularly in the absence of the father, children are pushed to assume the role of an adult. In the narrative, Umer too embraces a fatherly role and becomes protective and caring for his younger brother just like his father. "I suddenly loved him more than I had ever done before. Suddenly, quite unexpectedly, I felt like a father to him. Knew I'd have to protect him, no matter what. Knew I'd do anything for him" (*Weed* 25).

The separation of parents is a stressful period for children. The publication regarding *Children and Separation* by the Australian Government substantiates this. "Separation is often a surprise for children and they generally experience many of the same feelings as adults. Children can also grieve for quite a long time. They may be unaware of the problems their parents were having and they may feel shocked and confused when the separation occurs" (*Children and Separation*). Separation is extremely traumatic for children – they can see the dramatic changes in their world as a loss of care and stability. Here too in the narrative, we find Umer taken into a

shock when his father reveals that he had decided to part ways with his mother who did not approve of the path chosen by him. Umer wants to remind his father about his responsibilities towards his family but is unable to voice his mind.

But all he told me was that he'd be leaving now. That my mother, his wife couldn't accept his chosen path and that he could walk no other. They had lost all common ground and could not stand together any more. I felt the words rise up in my throat. But we are your common ground – your children are your common ground and you are our parents. You have duties towards us. But I didn't say anything, I sat mute, listening. (*Weed 12*)

Separation leaves children struggling emotionally. Denise Evans, a senior Resolution Practitioner, voices the agony of such children in his critique *The dilemma for children who are caught up in parental conflict* and observes that separation is a phase of “dilemma for children who are caught up in parental conflict which is said to be about the care arrangements for the children where the parents don't live in the same household” (Evans 2016). Umer too is worried about his future after his father's departure. His father had promised that he would send money for the family secretly but it should not be known to the mother otherwise she wouldn't accept it. Umer had given his word to his father that he would keep the money affair hidden from his mother. But he is stuck up in a moral dilemma when his mother urges him to stay away from his father and the ones like him. He is unable to comprehend when his mother forces him to slash all kinds of doings with his father. On one side there is a worry to sustain financially without the support of the earning member of the family and on other side are the strong morals of the mother who abhors ‘blood money’. “I stared back at her. I'd promised my father, assured him I'd take the money he would send for us. Take it and use it to look after Ammi and Umed. But here she was asking me to do the opposite. What was I to do now? Whose promise was I to keep?” (*Weed 15*).

Dilemma surrounds children when they find their parents in moral conflicts. One of the most significant qualities of being a father, and certainly the most frequently cited, is serving as a role model. Imitation, or modeling, is

one of the most potent learning processes. As someone once said, “Children want to see a sermon, not hear it.” Parents are the role models for the children. Many a times sons want to follow in the footsteps of their father blindly. But what if these footsteps lead to the world of violence? Umer too has high regards for his father and does not want to surrender to the idea that his father had gone astray. He is once again caught up in a dilemma when his mother wants him to see clearly that his father’s activities are not that of a freedom fighter or hero but are something that the society dreads and finds deplorable.

Terrorist, atankvaadi, separatist? Or freedom fighter, jihadi? Which of these was he? I wanted to believe the latter, but my mother, my mother knitted the fabric of the former and wrapped us tight into the thought that he was not someone to admire. Not someone to become. And she would not tolerate any other way. (*Weed* 22-23)

According to Barbara, “Children are dependent on the care, empathy and attention of parents who love them” (Barbara 2006). Due to separation and loss of the parent, children are forced to assume adult roles where they have often to face real life problems and their childhood is lost in the assumed adult lives. They wait to resume normal life if it ever does, and go on for years with the lost childhood and innocence which never comes back. Children are exposed to miserable circumstances and have to face predicaments independently. Umer too has to face adversities when the military troops come searching for his father after his father’s disappearance. Umer assumes the role of the protector of the family and though meek and timid tries to confront the army. “‘What do you want?’ I asked, my voice sounding high, like a peeved child. ‘Open the door!’ the command left no choice. With one last look at each other, Ammi nodded, I unlocked the door, drew back the bolt. They burst in, filling our little home with urgency and anger. And guns” (*Weed* 18).

The analysis of Mary E. De Masi and Cate Teuten Bohn in their research on *Children with incarcerated parents: A Journey of Children, Caregivers and Parents in New York State* explicates that most children experience embarrassment when their parent goes to jail. Some children also assume they are at fault or have done something that led to their parent’s

incarceration, even when there was nothing they could do to prevent their parent from going to jail. Umed and Umer too feel a sense of shame when their friends ignore them at school. “We were left alone much more now. Especially me. But even little Umed. Even his friends are friends no longer. They are warned by their parents. *Don’t play with that boy any more...you must have nothing to do with him. Stay away.* ‘That boy’ as if he were a disease or something. As if they could catch terrorism from us or something” (Weed 24).

According to the studies conducted by La Vigne, Davies, and Brazzell published in *Broken Bonds: Understanding and Addressing the Needs of Children with Incarcerated Parents*, children with a parent in jail or prison are teased more often at school and “may internalize the stigma and experience lower self-esteem, especially if they identify with the incarcerated parent. Others may react with anger, defiance, and a desire for retaliation against those who reject and taunt them.” (La Vigne, Davies, and Brazzell 9) In the narrative too we find that both the children have to undergo alienation and dejection from their friends at school and the elder brother Umer responds with anger and strikes back by actually frightening, scaring and physically assaulting those who reject him and his brother. “So I started creeping up behind Umed’s friends, catching them unawares, pulling them behind the tree where I was hiding and clamping my hand over their mouths, stifling their screams, subduing their struggle. Their wide frightened eyes thrilled me” (Weed 24).

This behavior of Umer confirms with the opinion of Sack who offers the view that the boys’ antisocial behavior seemed to be a defensive attempt to continue their relationships with their fathers and maintain their identification with him by altering the internalized, previously positive qualities of the father to a new identification with the negative or “bad” aspects of the father. (Sack 1976 as cited in Gabel 1992. 36).

As mentioned by La Vigne “Separation from a parent for any reason will likely result in stress, sadness, and fear; indeed, many scholars have likened the experience of losing a parent to incarceration to that of losing a parent to death or divorce (Lowenstein 1986 as cited in Hagan and Dinovitzer 1999). However, while death is naturally occurring and final, separation due to incarceration is ambiguous; children may not know how to grieve the loss

of a parent who is alive, yet emotionally and physically absent (Miller 2006). Children may be seriously emotionally affected by this sudden and ambiguous loss”(La Vigne , Davies, and Brazzell 7). In the narrative we find Umer too wrapped up in grief and anguish when he realizes that his father had gone away never to return back. A pinch of gloom always surrounds him and he secretly embraces his father’s shawl to have a feel of his presence. But the fading smell of his father from the fabric makes Umer even more distressed and desperate to unite with his father. For Umer the agony of separation is tormenting. He mourns the loss of his father who previously was ever present to take care of him and look after the financial matters which now were burdened on Umer.

Gone. More gone than if he was dead. More gone than I thought possible. I hadn’t imagined, even when he was telling me he was leaving, that he would go so far. So far away that there’d be no turning back. (*Weed* 29)

Whereareyouwhereareyou? I didn’t know when I started crying. But I knew when I stopped. Made myself stop. I made up my mind I’d try and reach him, send him messages. It could happen, I’d heard about people thinking of someone so hard and then that person knowing that they were being remembered. Just by thinking! (*Weed* 35)

La Vigne advances that “Children who have lost a parent to incarceration will likely experience greater financial hardship than other children.”(La Vigne , Davies, and Brazzell 5). “Several factors might explain the increase in financial strain following a parent’s incarceration. Typically, currently or formerly incarcerated parents cannot provide the level of financial support they offered prior to their arrest.”(La Vigne , Davies, and Brazzell 6). So Umer’s family, along with losing the father, also loses the financial support system too as the father was the sole breadwinner for the family. The financial crisis leads to accepting charity from the relatives – an act which Umer does not approve of but has to accept due to economic strain. “Times were harder now than they had ever been. There was no money coming in. Sabiha Khala came sometimes, bringing food. It would always be cooked so that it would look like the sharing of yesterday’s feast and not charity. But in

some fold of the cloth that tied the bundles of the roti together, there'd always be a little money. Left there discreetly – never mentioned” (*Weed* 30).

It is observed that a conspiracy of silence hangs in the families going through financial crisis. Even children avoid talking about their fears and worries. Parents too try to shield their children and attempt to protect them by avoiding conversations about money. Umer's family too purposely avoided talking of grey issues and pretended to be leading a normal life. “Amazing the number of important things we avoided talking about! We concentrated on stupid things like too much salt in the wangan, flowers in the neighbour's garden” (*Weed* 31). They were all aware about their economic uncertainty but still evaded talking on important issues as pretence helped them to hide their fears and remain normal. When their mother took to being a servant in order to sustain livelihood, both the children never gathered courage to ask her about her servant life and her worries. “So we didn't see her being a servant. We didn't talk about it either. . . . I'd been trying to picture her day, but even in my mind's eye I couldn't bear the images and shut down on it” (*Weed* 37).

Poverty and greed for more money often drives people to resort to terrorism. Here too in the narrative, Umer's father is lured into terrorism for the greed of more money and is pushed to sell his sense of honesty and virtues. The greed to afford a decent living and the attempts to make ends meet drive him to resort to the path of violence.

He wanted Umed and you to have what his honest living couldn't pay for. And he was a weak man. I see that now. He wasn't greedy, not for himself. He was greedy for his family. And his greed made him weak. Left him wanting. And in the valley of ours, there are plenty of vultures who'll smell of a person's hunger, sense of wanting, his longing. And they will consume him. Like vultures on a carcass, they'll strip him down to nothingness. To where his imam, his goodness, his sense of justice and honesty, why even his greed are consumed. He was a good man Umer, but look at what his greed has done.’ (*Weed* 35-36)

The only way out from the vicious circle of poverty, from the clutches of terrorism and a way to decent living is education. Umer's mother too urges Umer to continue studies so that he could remain out from the dark shadows

of terrorism. “I insist that you continue your studies. I never want you to feel that hunger, the need to fall prey to the vultures that lurk in every corner. I want you to have a full education, to get a job where you can hold your head high, walk in the sun, fill your pockets and fulfill your heart’s desire” (*Weed* 36).

Kishore A.N. and K.S.Shaji in their research entitled *School Dropouts: Examining the Space of Reasons* demonstrate that “There were several strands in the narrative around family issues and dropout from school. Parental separation and ill health often led to the need for girl children to work or stay back at home to care for younger siblings. Older boys dropped out to find work.” (Kishore 2012). Here too we find Umer dropping out from school to find work and sustain living. “There simply wasn’t enough to pay the fees for both of us. I was being forced to take another unwilling step towards adulthood I wasn’t ready to meet just yet. No matter how much I hated school, no matter how many times I’d wished I didn’t have to go. I knew I didn’t want to leave in forever. Not yet. At least, I didn’t want to be forced into it” (*Weed* 54). Education is thus deprived due to poverty which is a common occurrence in India.

Mia Bloom and John Horgan in their article *The Rise of the Child Terrorist: The Young Faces at the Frontlines* maintain that, “Child soldiers are predominantly orphans that the group subsequently takes in and “adopts.” . . . In addition to establishing youth chapters and training camps, many terrorist organizations create targeted propaganda to lure children to join their cause, subsequently using them in support roles, such as cooks, cleaners, porters, and even weapons smugglers, until they are “old enough,” usually 16 or 17, for frontline battle” (Bloom and Horgan, 2015). Anand here has drawn out an exactly similar issue where we find young Hameed taken in by force by the terrorist groups and being employed to carry out odd jobs till he is ready for frontline battle. Hameed is just another victim of circumstances who is being indoctrinated to murder his innocence. “And that’s when I took a good look at him. And found that he wasn’t really a man at all! He was a young boy, maybe just about my age. Maybe even younger. He seemed more nervous than I. But, but what was I to say? I couldn’t find the words, any words in the parched desert of my throat” (*Weed* 57).

After the father's departure, the family is pushed to dire poverty. The innocence of Umed is reflected when he urges his mother to accept the money sent by his father. Umed too is aware of the crucial financial strains that the family is facing and so is happy at the prospect of receiving money from his father. He literally begs and pleads his mother to accept the money and does not understand the reason behind her refusal to do so. "‘Ammi,’ he began earnestly, smiling, almost, believing she hadn't understood what this was and what it meant. ‘ Ammi, this isn't filth, Ammi, it's money. Abbu sent money. He knows we need it. See, that's why he had to go away, to make our lives better, more comfortable. See how much money Abbu's sent for us, Ammi'" (*Weed* 59).

The childish Umed urges his mother to let him unite with his father. The questions posed by him are reasonable but then there is no answer to them. Umed is unaware about the dangers and risks associated in being with his father. " ‘ Ammi, Hameed has him as his father, then why can't I? Why can't I? I'm his son. Ammi, please Ammi, how can you be so cruel?"' (*Weed* 68).

As pointed out by E. Mosely, "Sadly, 70 percent of these kids are doomed to follow in the same footsteps as their parents becoming imprisoned at some point in their lives. In fact, children of incarcerated parents are five times more likely than their peers to commit crimes. However, these at-risk children are largely ignored before they get in trouble" (E. Mosley 2008). Here too a similar situation emerges when we find Hameed taken in by terrorists to become one after his father's death. It was his father's last wish that his son follow his footsteps and a childlike Hameed who doesn't have the understanding to differentiate between right or wrong is forced to make a choice about his future. It is indeed ironical that a small child is left to the mercy of terrorists to decide his future and there is absolutely no intervention by the society or police when a terrorist man takes the child away. "So he'd left his fainted mother and followed those footsteps that had led to his father's death. And he'd never been back home after that" (*Weed* 65).

Even little Umed has to make a choice so early in his life between choosing to follow his father or staying with his mother to lead a life full of financial struggles. For Umed, it seemed like a perfect chance to unite with his father and stay in his protective shell away from financial worries. But

little does he realize that choosing to stay with his father meant, accepting the path of violence and uncertainty from where there was no returning back ever. Even Umer longs to unite with his father but being elder to Umed he is able to predict the risks of a terrorist's life and at the same time he does not have the courage to leave his mother forever. This cowardly nature of Umer in fact saves him from choosing a blighted path. "Umed, this is a big decision. One, I think, you shouldn't have to make, young as you are. But circumstance has forced us, the moment is upon us. Take today to think over" (Weed 74). "I wanted so much to go to Abbu. I knew if Ammi had not put the condition that if we choose to go, there was no coming back, if she hadn't said that, well for sure, I'd be packing my bags right now, readying to leave with Hameed tonight"(Weed 75).

As perceived by Anne B. Smith & Nicola J. Taylor in their research on *Rethinking children's involvement in decision-making after parental separation*,

Children in our view are able to contribute meaningfully to discussions and decisions being made about their living arrangements (residence and contact) after their parents separate. The unfair burden of responsibility has been frequently raised as a primary reason for keeping children out of family disputes. Yet, encouraging children's participation in family and legal processes does not necessarily mean that children's views alone should be determinative or that children should be given sole responsibility for the decision. Children generally have some awareness of the problems facing their families and listening to what they have to say can allow any distress, anxiety or uncertainty to be properly voiced and dealt with. Participation by children may help them to accept decisions made about them and may facilitate their growth towards mature and responsible adulthood. (Smith and Taylor 201).

Here too in the narrative we find that Umed's mother finally allows Umed to take the decision which makes him analyze and look at things more clearly and makes him more mature. Umed remains firm in his decision and shows that he is a little boy no more. "And when he spoke, it was in a man's

voice, a somber man's voice, 'I will go,' he said, ' Bhai, Ammi has told me to sit and think over my decision very carefully. But I don't need time, I've already made up my mind. I'm going'" (*Weed* 77).

The insecurity and fear of losing the second child is all pervasive in parents who have lost one. Such parents become overtly possessive and tend to keep the child under constant supervision. This child becomes the parent's center of attention, which leaves no breathing space and independence for the child. This kind of excessive parental monitoring harms the well being of the child and is responsible for youth involvement in problem behaviors. In the narrative too we find Umer's mother snatching away the freedom and space of Umer for the fear of losing him. "She watched me closely, all the time, every moment we were together. And even sometimes when we weren't, it seemed her eyes were on me, the leash pulled taut, the invisible collar she had put around my neck tightening, choking me." (*Weed* 85)

But the fears of the mother are not ill founded when she has lost her husband and a son to terrorism. Umer's mother is very precarious and does not let Umer out of sight as she is aware of the terrorist's tactics to lure children. Her apprehensions come true when Umer is approached by terrorists, when he has only a moment of solitude away from his mother that too on their unplanned day off from work. Only a slight flash of privacy gives a chance to the terrorists to interact with Umer who is all set and ready to break free from the tight leash of his mother. " 'Yes, yes, your Ammi will not let you talk to us. It is because of her that we have not been able to talk to you, to help you'" (*Weed* 123).

According to La Vinge, "Children whose parents are incarcerated are reported to experience a wide variety of behavioral and emotional problems during the time of the parent's incarceration. These problems include school difficulties, antisocial behavior, anxiety, and depression."(La Vinge, Davies and Brazzel 8). Barbara J. notes that, "The experience of indifference from the surrounding world, or, worse still, malevolence may cause children to suffer loss of meaning in their construction of themselves in their world" (Barbara 2006). Umer too experiences alienation and withdrawal after his father's departure and finds his life mundane and monotonous.

It was as if I had become invisible, ceased to exist. (*Weed* 86)

Sometimes, in the quiet of the morning, I would whisper my name to myself, just to hear it. Just to confirm I was there, present, alive. (*Weed* 86)

### **Adulthood v/s Childhood**

The joys of childhood are boundless and endless. The phase of childhood is free from cares. It is a kingdom full of fun, frolic, equality and innocence. But at the same time it is also the formative period of one's life. An individual's character takes its shape in childhood. The mind at this stage is curious and receptive. A child is just like the potter's clay. The impressions and experiences of childhood, mould and shape our adult life. So human character should be properly shaped in this golden period of life, which leaves deep and lasting impressions when one grows up. Compared to the simple and humble childhood, the world of adults is full of responsibilities and worries. As Roald Dahl rightly puts it, "Grown ups are complicated creatures, full of quirks and secrets." But then too children and teens long to step into the adult world and find the lives of their adults interesting and perplexing.

It is observed that children are usually curious to know about the adult world and are eager to learn the secrets of their parents'. Umer too decides to know of his father's secret proceedings when he discovers that his law abiding father is going to sneak through the darkness of the night. "So when did he start breaking the law? He who always told us to be good, always to listen to our teachers, obey our parents. When did it come to pass that he would sneak out at night, like a thief, a shadow slipping away from prying eyes? Risking the anger of the uniform that patrolled the valley? I followed" (*Weed* 7).

The world of adults is fake and presumptuous. We usually do not follow what we teach and preach. However the adults do expect children to obey the laws and rules of the adult world with devotion and sincerity. Umer's father too expects him to be a good and law abiding citizen even though he himself doesn't practice it. When Umer is caught following his father to the valleys, his father brings him back and chides him for his actions. Umer is

unable to understand the dubious ways of his father and wants answers though he lacks the courage to question his father.

*He had gone out. He had broken the rules. I was just trying to find out what it was all about. That's all. But I was dragged home. What have you got to say for yourself? Where the hell do you think you were off to? How could I answer these questions? I didn't know the answers.*

*My father had the answers, then why was he asking the questions? (Weed 10)*

The innocent children are less malign than adults. They do not cultivate bitter feelings and are loyal friends and companions. But contrary to that, adult relations are fake and fragile. During the period of troubles and difficulties the adults often turn their backs and break trust and friendship. In the narrative too, when Umer's family is surrounded by problems, the society turns its back towards them. The parents forbid their children to keep friendship with Umed and Umer and venom the innocent minds against them. We find that Umed's friend Salim does not want to break his friendship with Umed even though he has parental pressure to do so.

*'Salim, he asked me, he asked why everyone's parents were telling our friends to be careful of us, to stay away. He wanted to know what had really happened. He said he didn't believe my father was a bad man who had run away from police. He said he wanted to be my friend even if his parents didn't. He said he wanted to be my friend forever...'(Weed 26)*

Usually the adults believe that the children are naive and too immature to understand complexities of life and that, they are surrounded by ignorance and innocence. So parents usually do not share the real life problems with them and try to keep them out of the family troubles. But young children are smarter than what their parents think. They listen to adult conversations and grasp majority of the talks. Here too, Umed knows about

his father and very innocently shares his story with his friend at school. His elder brother Umer is surprised to know that Umed understood and knew so much about *Jihad* and his father becoming a terrorist, all of which was rarely discussed at home. “We sat there in the dust, I knew he would tell me, eventually, what he had told his friend. And he did. He spat out all the details he knew. I was surprised he knew so much” (*Weed* 26).

## CONCLUSION

The study highlights how the life of a child exposed to situations of terror and violence result in traumatic experiences that may leave enduring psychological impacts and change in life trajectory. The research addresses the compelling circumstances that build up and force a child to deal with problems like victimization by the society, separation from parent, identification with the criminal parent, feelings of abandonment, social stigma, anti-social behavior, anxiety and depression, personal loneliness, shame, remorse and community hostility. It exposes the miserable condition of a child who is marginalized by the society thereby losing the opportunity for education and assuming forced adulthood. It dwells into the issue of community stigmatization and the socio-economic pressures which leave a child faltering between right and wrong. The study thus aids to understand the phenomenon of terrorism in its totality as we witness not only the physical loss of life and property due to terrorism, but also get a glimpse of psychological trauma experienced by youth as a result of terrorism.

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**CHAPTER 3**

**VIOLENCE AGAINST WOMEN IN THE  
MEDIA: A CONCEPTUAL VIEW AND  
SOLUTION FOCUSED APPROACH**

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## **INTRODUCTION**

In today's world where the media has become an indispensable part of life and there is a general acceptance regarding its power to influence the society, it generates one of the important debate topics that whether the media has a partake or not in the violence cases against the woman which increases day by day. The media tools have a critical functionality in the struggle toward violence against women. Due to the lack of a responsible media understanding, the news with violent content appears as a reflection of a problem-based approach rather than a solution-based approach. At this point, the consideration of the issues that need to be paid attention in the process of reporting as news of violence against women clearly has major importance.

Considering the responsibilities of media tools in terms of preventing violence against women, it has become mandatory to consider the issue of media and violence in detail. From this point of view in this study, after drawing a general framework on media and violence, the relevant theoretical approaches are discussed, the issue of violence against women in the media is examined and solution proposals in the matter of reporting the violence are debated.

### **1. MEDIA AND VIOLENCE**

The violence that obtains new cultural meanings as a result of the development of the relationship between different cultures is defined as "a degree of a movement/a power, strength, toughness", "speed", "a power occurs from a movement", "applying brute force to the ones who believe opposite view", "brute force", "the excessiveness in emotion or behavior" by the Turkish Language Society (TDK, 2021). In the French Petit Robert Dictionary, violence is defined in different forms like; "the action of using violence" and "a lout in an action" (Büker, 1999: 12). As it is seen, even only the definition of the same word in two languages keeps the clues about social perspectives and priorities of those languages.

Social rules have a voice in both the definition, understanding and evaluation of violence. Therefore, violence is notional depending upon social rules (Büker, 1999: 12). However, some violence forms create sensitivity in some societies and are met with various forms of reaction till the social reprimand to punishment with legal procedures according to the degree of

violence and the destruction it creates; in some other societies, it does not cause any enforcement by not achieving visibility. Totally this situation is a conclusion of acceptances in the social sense about what can and cannot be done to a person.

The existence of violence in social life causes the media to handle this topic inevitably. With the use of private or public communication tools that can reach billions of people, the media contribute to the increase of violence in societies more or less. The factor that determines whether this contribution is more or less is the right of communication and freedom of the individual in modern societies. The existence of communication freedom in modern societies causes violence against others to generally turn into entertainment. In the same meaning, violence is turned into an object of mass curiosity, excitement and entertainment by using mass communication tools (Keane, 1998: 163). On the contrary to the claims suggested by the activists who organize various campaigns against the display of violence in the media today, the marketing of violence as entertainment is an old habit dating back to the mid-18th century. Sex murders on television, violent video games, bloody movies that make the audience vomit, musicians who make fun of death and sing calamity songs with the safety pins that are tamped to their bloody noses, night vagrants and pervert murderers are the themes that the modern popular culture inherited from the past.

The violence issue in the media has been handled with mostly by the method of examining television content by justifying that it is one of the most common mass communication tools. Television reaches extensive masses in the easiest forms. After all, some researchers justify that the violence does not reach the individuals with the most common mass communication tools like absolute television and children, young and adults come across with the same violence at school, on printed media, at the traffic, on the book, on video games, on the Internet, at the street and home too. The imaginative violence on television and the violence in real life are now in an interwoven situation that cannot be separated from each other. It is not seen as quite possible today that to distinguish which one is imaginative violence and which one is real violence. However, sometimes in the newspapers, news of especially children harm to other children by being inspired from movies or a violence event that they watched on television is frequently encountered (Demirergi et al, 1994:

14-15). The proliferation of violence and the role of media in this increase stands today across us as an undeniable reality.

The media has a reaching power to different social layers by transferring any event to their users on a national or international scale. With the changing fast technology and globalization of the media, the commercial rivalry has caused the drop of the standards in the media. At the same time, governments and public authorities often change the information in various forms by censoring in order to meet narrow political aims frequently rather than meeting the needs of the community or protecting the rights of children. Due to the commercial aims or political controls, journalists and media professionals remain under pressure that increases gradually (White, 2002: 3-4). At this point, the necessity of the responsibility of the media, which is a public duty, not only to its employers and other media organizations, but also to the public comes to the fore.

Studies on the violence effect of television, it is mentioned that violence behavior affects many watchers including children too. It is asserted that the literary works and publishments are factors that cause to crime, the publishments that define bloody murderers, the works that contain obscene stories and pictures, detective stories, the publishments that praise the manner and attitudes have an important role in committing an offense (Yavuzer, 2001: 243). On the other hand, studies on young watchers who watch cartoons including violence, detective news, murder movies including a high rate of violence everyday mention that the individuals who are exposed to these types of broadcasts are affected negatively in the long term. In this context, the media inflames the violence by reflecting, expanding its dimensions by defining it, exaggerating it by emphasizing and encouraging by giving place repeatedly. In other words, the media even though the direct reason of the violence, occurs as a reason to disappear behaviors aimed at the violence (Adak, 2004: 30-32). The content of media messages has a direct guiding nature in this regard, and it is clearly observed that the media uses this power in different ways in the agenda setting process.

It is seen that the allegations that the violence displayed in the media has no negative effect on social relations have lost their importance today. Even though the contribution of the display of violence on connection tools to aggression and violence in society varies greatly from country to country and

from time to time in a country; the studies since the early 1970s has revealed that the display of violence in communication tools is effective in the spread of violence in urban societies. The fact that more and more adults and children are exposed to acts of violence makes it necessary to redefine the sources and circulation of violence and to develop measures (Aziz & Köker, 1994: 7). Therefore, revealing the sources of violence is becoming more and more critical every day.

The broadcasts that are generally made by mass communication tools, firstly affect children and young, then adults according to their level of information and culture. In other words, the more people develop, the more the information and culture level increases, the contagion decreases (Köknel, 2001: 106). However, the surveys in the media use to exhibit that exposure to the media has negative effects from the point of time excess that gets round to the use of mass communication tools. The opinions related to benefiting from the media by reading newspapers, listening to the radio, and watching television is a psychological addiction are propounded. According to this opinion, like drug, tobacco and alcohol addicts, it is possible to get rid of this addict only with a voluntary effort. If the individuals do not want to get rid of this situation, the more they read murder and divorces, glance at the comics including violence, or submit to listening to radio games and songs, this habit requires being affected by the propaganda that comes together with procreator urges (Avci, 1990: 93). However, the relationship of individuals with mass communication tools may not happen consciously all the time. Exposing to mass communication may not be a behavior that is constantly thought through or made consciously.

As Potter (2009: 25) puts it, most of the time, people maintain using mass communication tools depending upon "automatic pilot". It is possible to see frequent examples of this as people who work while the radio is playing at work, people who listen to television news while washing dishes, and people who browse the magazine or newspaper of the person next to them on any public transportation vehicle. These types of events are distinct examples of the process that being exposed to the media as automatically is happened. According to the definition of the process of exposing automatically; in general, the cognitive system can be ready at any time to allocate whatever amount of attention is required to a task.

If there is elicited attention in person, the system can use this elicited attention to imagine or solve an issue. If a change situation (movement, color, loudness, etc.) in the warning shows more attention will be appropriate, the system very quickly becomes to a more alert situation that it can use its full processing capacity. According to this opinion, it is asserted that most of the mass communication use happens at a low attention level and this situation is named as habit or ceremonialness. The topic of low attention process, most of our choices related to the messages that come from mass communication tools (for instance a decision of reading specific news) can be directed by the smallest starting signs that evoke the gladness or infelicity of exposing a message (Severin & Tankard, 2014: 283-284). At the beginning of these signs, the violence news takes most of the attention like mentioned before.

## **2. THEORETICAL APPROACHES TO VIOLENCE IN THE MEDIA**

The media theoreticians generally handle the display of violence in the media and the relationship between aggression and behaviors and draw attention to the direct or indirect effects on behavior. The results of the research in which the relationship between fictional or real violence in the mass media and aggressive attitudes and behaviors are handled are discussed in terms of both methods and different theoretical approaches. The theoreticians assert their hypothesis of purification, imitation and disinhibition related to the effects of displaying violence on human behaviors. The first of hypothesis that is asserted related to the display of violence in the media is the catharsis hypothesis that is known as the purification hypothesis too. According to this, being exposed to violence on mass communication tools especially on television lowers the aggression by means of revealing the assailant behavior by another person. In other words, the more watchers watch violence displays on television, since the aggression inside them is revealed by another person, this type of behavior lowers the aggression. In the second and third type of imitation and disinhibition hypothesis', the exact opposite of this opinion is defended, and it is asserted that being exposed to violence on television cause the increase of offensive behaviors in real life. According to the imitation hypothesis, people learn aggressive behaviors from the television and later on they create new aggressive behaviors in their own lives. In other

words, the individuals imitate and apply the violence behaviors in real life that they see from the television. The imitation hypothesis creates a mainstay for the suicide news on the printed media. The studies assert that some of the people who commit suicide by applying the methods they learned from the news in the newspapers. In the disinhibition hypothesis, it is asserted that the media reduces the prevention of people's aggressive behavior towards other people (Severin & Tankard, 2014: 283-284). The ways in which individuals make sense of the violent behaviors they encounter in media tools are considered from different sides in the context of these hypotheses.

The violence that takes place in the media is tried to explain by some theoretic approaches. Some of the researchers divide into four sections by evaluating the theories related to aggression and media causing aggression and forming. These are biological theories, ecological theories, cognitive theories, and interactional theories (Özer, 2004: 143).

### **2.1. Biological Theories**

Defenders of the biological theory focus on the physical characteristics of humans with the aim of explaining that the aggressive behaviors that occur in individuals are formed by natal. According to these theoreticians, aggression is derived from instincts based on biological and hormones.

### **2.2. Cognitive Theories**

The cognitive theories are related to the human idea. Created theories examine aspects of cognitive ability and the formation of consent. The cognitive theoreticians are interested in cognitive abilities and the development level of an individual, how the received messages are evaluated in the cognitive process and whether this process is open to an effect or not. However, the formation of consent in this process asserts that the memory stores some messages that it detects, not all that it detects, and the media is a tool in terms of transferring messages. The cultivation theory, which is one of the important cognitive theories, is defined as the television watchers seeing the reality of the television world unconsciously and learning it coincidental and inadvertently. The cultivation theory which is also known as sprinkling theory states the beliefs that humans create media violence, belief values and

the changes in their attitudes due to the tendency of cognitive effects. The sprinkling theory takes part in the context of the cognitive theories by the reason of people watch television a lot and question their social reality understanding effect. According to the sprinkling theory, exposure to the violence displays that take place on television causes the understanding of the "dangerous world".

### **2.3. Ecological Theories**

The ecological theories that defend the violence are originated from environmental factors analyze the effects that the individuals fall under spell in a long time and come from the environment. Some theoreticians classify the environment that has a contribution to creating the violence as physical and social ecologies. According to the theoreticians, especially television generates quite a transmission in the direction of forming violence.

### **2.4. Interactional Theories**

The effect theories that try to explain the relationship between the media and violence, take into account of interpersonal qualifications and the characteristics of a person related to his environment. Motivation, excitement transfer, purification, social learning, social perceiving tendencies join to the context of effective theories (Özer, 2004: 143-144).

Most of the theoreticians who study the relationship between the display of violence in the media and aggression draws attention to the direct or indirect effects on behavior. The ones who assert direct effect indicate that some violence displays are the reason for specific behaviors. Indeed, significant similarities can be seen between crime events including violence and some fictional events presented in television programs, and even attacks and murders that are clearly modeled after these (Köksal, 1998: 83). At this point, the effects of media content on individuals' violence-oriented behaviors take on a controversial dimension.

The effects of being exposed to violence in edia are gathered under the six topics for short period (Özer, 2004: 148-149):

1. Being affected by the violence displayed in the media can cause aggression on the watcher. However, this creates the effect of displeasure.
2. The displeasure that occurs immediately is affected by the own demographical characteristics of the watcher, the features of he/she watch, the characteristics of the watcher and inducements.
3. Being affected by the violence in the media can cause to effects that develop as fear.
4. The effect of fear that immediately occurs can be affected by watchers and a range of factors related to what they watch.
5. Being affected by exposing violence in the media can cause insensitivity.
6. The insensitivity that occurs immediately can be affected by the watchers and a range of factors about the exposed violence displays. This insensitivity effect appears as normal and tolerance for violence in men, and acceptance and internalization in women.

As Köksal (1998: 83) puts it, a direct relationship between watching violence scenes and aggression cannot be exhibited. Therefore, the indirect effects model is more explaining on the interpretation of findings. According to the indirect effects model, specific cultural factors and individual changeable, including the mass media, cause changes in the thought patterns of some people; It is thought that it may cause behavioral changes that may result in some behaviors, including aggression.

### **3. SOLUTION FOCUSED APPROACH TO VIOLENCE AGAINST WOMEN IN THE MEDIA**

The violence news against women on printed media zoom on the third page of the newspapers. In this news, where the private one is not seen as political, violence, which is a social phenomenon, is handled as a personal problem and described as a police-court case, the event is tabloid and even the classical rules in terms of reporting are not followed. Murder, which is one of the violence types against women is the most confronted violence type in the

media. The reason for this is not only happening more than other violence types but not reflecting more common violence types like whacking and sexual harassment to the newspapers seen as normal events (Aziz, 1994: 20). The violence is justified by highlighting the reasons for exposure to violence from time to time. The intense exposure of women to violence, especially in the home, finds its extension in the media content as well. While the stories of victims exposed to violence are written on the news, instead of referring to the identities, jobs, etc. of these women, again their beauty, youth, being a wife and mother, "being unfortunate" are emphasized.

On the other hand, the man who is the actor of the act of violence and the male-dominant values of the society that the man grows up in is not examined. The media news ignores that the private lives of women are politic by understanding these events as little jejunity that can happen inside the home and domestic affairs of the family. Even though the violence is not inside the family, this time the media tries to show women as the victim and tries to show the one who applies violence as the monster and deviant. So, this prevents the reader/viewer from questioning the origins and prevalence of violence against women.

The violence against women on the news persists in the movies and series too. For example, as in many Turkish movies and series, the sacred "heart and home" that is symbolized in the authority of the husband in our examples erases women's individual right to exist too. On the other hand, what we are told in the movies is mostly the justification of the violent acts of the male characters: The women in the movies that cannot carry out the "duties" of housewife and maternity, the message that they "deserve" the punishment, or they "provoke" men by their stubborn insolent behaviors (Abisel, 2000: 199-200). The fact that women, who are identified with the private sphere through gender stereotypes, do not fulfill their traditional "duties" are positioned contrary to social norms.

According to Dursun (2010: 21), the importance of news in terms of producing meanings on the axis of the violence is more crucial than other narrative types. Because the news, unlike other media content, is a text that claims it transfers the reality as it is. This claim provides legitimization easiness of their own activities for journalists. However, the news is seen as texts depicting what is going on in the world, in our near and far surroundings

for journalists/newspapering, the issue is not that much simple. The way of thinking the news like that has been the dominant approach to describe what the news is, especially in the journalism of the twentieth century.

The criticisms aimed at feminist approaches to the real claim of the news narration and the sexist bias of this narration have become more and more deliberate, leading to the development of three main lines of criticism, which communicator and news theorist Stuart Allan (2004:122) has deciphered and offers quite different suggestions:

**Neutrality position:** Those who develop criticism from this position mostly take place in the liberal feminist tradition, detain objectivity as a journalistic ideal; however, they see it as a problem that masculine norms dominate this ideal. The best news, according to them is gender objective news that does not take sides of any gender. The problem is the sides of this topic can be solved by gathering the information of "concrete phenomenons" and being systematized of the methods related to the processing of them strictly.

**Balance position:** Some feminists assert that the objectivity is specific for genders and the reality of women is only be caught and exhibited by women. Personal experiences are exact of truth and not adding the men's values to the news which are the opposite of values specific to the women's world, is possible only if the news is written by women journalists. It is seen enough for the emergence of objectivity and accordingly the truth that working women journalists are at least equal with men in the media organizations and giving place to women voices as reputable media sources as men.

**Counter position:** In this approach, which is more radical than the other two positions, the concept of objectivity is totally abandoned since it creates the distinction between the knowing and known and legitimate the patriarchal domination. The phenomenons cannot separate from their own ideological and accordingly their sexist production conditions. In addition, the myth of objectivity that produces a wrong duality between the knowing and known causes to the exclusion of women from the field of discourse that is formed by the universal standards of reason, logic and rationality. In short,

what is the "truth" is related to who is capable to define this and it is determined by the strong. The expression that produces duality and the construction of truth with a language out of the language is counted as an important political step at this point.

Dursun (2010: 25) points out that throughout the twentieth century, the whole information factors (abbreviated as 5W1H, who, where, how, when, what and why) have been completed, all sides are given the right to speak and written "good" without comment, it is assumed as it already will be in the favor of women. However, these postulates related to the news, according to our opinion, are one of the basic obstacles in front of the realization of journalism in favor of women who are exposed to violence and crushed. In the existing ethical ground, when we think that how can a journalist/reporter create an awareness of the violence news against women, these certain principles take attention:

**Privacy:** The journalist should the right of privacy of all individuals and unless it is public welfare, or the news related to their private life does not report unless these persons do not want transparency. Another important point is the privacy of individuals unless it is contrary to the public welfare.

**Personal Rights:** In the cases related to sexual crimes, the identities of children under the age of 16 should not be explained. The word "incest" should not be used in the places that the identity of the children can be revealed. The media should not give the identities of victims of the sexual crime and should not broadcast the material that can reveal the identity unless the law does not give permission or if it is not legal enough. Protecting the injured one or victim in the accident, disaster, or tragedy comes before the right of enlightenment of the public. The names of victims of sexual violence (unless the victim does not want himself/herself in terms of general benefit) should not be published or the details should not be given to the extent that the identity would be revealed. The identity of the victim is unnecessary in terms of understanding the events surrounding an accident or crime unless in today's history there is a situation that touches a personality or general public welfare. The legal personal rights of unrelated relatives must be respected. It is not legal to publish names and detail in suicide cases unless there is general public welfare and historical character.

**Photograph Usage:** The journalist should not publish the photograph or interview of children under the age of 16 unless in the case that there is no consent of his/her family or an adult for the sake of children. The picture or name of the person who is the victim of a crime or mourning person should not be used without his consent. However, in special cases that the victim is a public figure, the picture or name may be used without consent. It should not be permitted that the intentionally publishment of misrepresenting or hurting images.

**Other Principles:** The journalist should avoid making contact with the sides in the continuing violence conditions. In the news related to the violence or threat of violence, the media should measure the welfare of the public in the face of the benefit of the victim. In the reporting of these events, the media should be objective and genuine but should not be used by criminals or should not be a meditation authority between the criminals and police. With these principles, which are included in the ethical guidelines of almost all countries, it is aimed to prevent the objectification of the people who are the subject of the news. Thus, even it is not accepted clearly, it is mentioned that the truth exists somewhere between the people and relations (Dursun, 2010: 26).

According to the results of studies conducted in Turkey about the topic, it has been revealed that there are differences and wrong information in terms of publication frequency between crime and violence events, violence is turned into an exciting event by exaggerating on the broadcasted news, the usual and interrelated processes that make up the types of crimes in the news are ignored, the news of crime and violence become a cliché by focusing on certain qualification, gender group, the age of exposed one and criminals and the crime does not expressed properly in the news.

## CONCLUSION

Considering professional ethical codes, internationally binding agreements and unwritten ethical codes while the media organizations giving place to the violence events experienced by women who are exposed to violence in various ways and using various tools in Turkey; not directing the individuals that are watching, reading and listening to negative behaviors; does not cause individuals to internalize violence already; it is expected to be done in a way that does not teach new methods to perpetrators. The newspapers mostly do not give place to many news items that should be in the news, for example, the age, educational status, occupation of actors that determine the demographic characteristics in the news. Therefore, the crime of the perpetrator is alleviated by making his identity invisible. Also, the impression is created in the news that women who are exposed to the violence do not obey social norms and rules. The events are handled as magazine news by making gender discrimination while reporting the events against women. The media organizations should create their own broadcasting policies in the context of removing gender discrimination and reporting the violence against women. These policies should focus on preventing all forms of discrimination against women; preventing publications aimed at humiliating girls and women, exposing them sexually.

Considering the fact that gender-based social norms, traditions, customs, morals and the concept of honor sometimes have a vital priority for women in Turkey, the journalists should be attentive to the language they use especially while reporting sexual crimes. It is important to consider that the news prepared with information from the perpetrator of violence may hurt or be humiliating for the woman who was exposed to the violence. When considered in the context of traditional social structure in Turkey, women have a tendency to internalize violence in society and men have a tendency to see such behavior as normal, at this point the violence against women should not be demonstrated as a usual situation in any way, and the tendency of reporting the violence against women as magazinish and sensational should be avoided.

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**CHAPTER 4**

**A SEMIOTIC ANALYSIS OF THE PUBLIC SERVICE  
ANNOUNCEMENTS ON THE DOMESTIC VIOLENCE  
AGAINST WOMEN**

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## INTRODUCTION

Violence can be conceptualized as acts that cause physical, psychological (emotional), sexual, economic harm to individuals or that may lead to the danger of harm. If this violence occurs between people living together in the same residence or within the family, this situation is described as domestic violence (Çalı, 2012: 4). Women can be exposed to domestic violence and be affected physically and psychologically by the violence they are exposed to.

The increase in violence against women in the world and in Turkey has led to an increase in awareness of this issue, and both policy makers and non-governmental organizations have put forward different action plans to prevent violence against women (Çalışkan and Çevik, 2018: 220). At this stage, domestic violence against women was sought to be prevented by preparing various public service announcements about domestic violence against women.

Various academic studies have been carried out on various subjects on domestic violence in Turkey (Zara Page ve İnce, 2008; Akın, 2013). Among these studies:

- İçli (1994), domestic violence through the case of Ankara, Istanbul and Izmir;
- Karaçam et al. (2006), factors affecting domestic violence against married women;
- Sever and Cinoğlu, H. (2010); domestic violence triggered by job stress in the U.S. Police;
- Yaman Efe and Ayaz (2010), domestic violence against women and women's view of domestic violence;
- Kanbay et al. (2012), determining the views and attitudes of nursing students about domestic violence against women;
- Özgentürk et al. (2012), domestic violence and its transmission from generation to generation;
- Lök et al. (2016), the effects of domestic violence on children and the importance of psychosocial support;
- Aşkın and Aşkın (2017), the relationship between domestic violence against women and poverty;

- Genç (2017), the effects of domestic violence on adolescents's violence tendencies;
- Erden and Akdur (2018), domestic violence against women and femicides in Turkey.

In the study, public service announcements prepared for the prevention of domestic violence against women were examined. It is aimed to reveal how domestic violence against women is presented and what messages are given to prevent violence against women in the public service announcements examined. For this purpose, the indicators in the public service announcements prepared for the prevention of domestic violence against women were examined using the semiotics method. Within the scope of the study, The question "Which messages are included in the prevention of violence against women in public service announcements about domestic violence against women?" was sought to answer. In this respect, the aim of the study is to be a resource that can be used by researchers who study public service announcements and domestic violence against women.

## **1. THE DOMESTIC VIOLENCE AGAINST WOMEN**

Threats, which are more serious than the existence of violence, are the reasons that perpetuate the violence. These reasons may arise as both social-cultural factors and inadequacy of opportunities. It is very important to be aware of all these reasons and their role in the continuation of violence. Elimination of these factors; It depends on raising awareness, the cooperation of institutions within the framework of a common purpose, and the formation of sensitivity in this issue in the society (Kandemirci and Kağnıcı, 2014: 10). As a social being, being directly exposed to or witnessing violence in the family, where the socialization process begins, will be reflected in the interactions in other socialization circles, violence is not only addressed to individuals or groups, but emerges as a social problem (Doğrucan and Yıldırım, 2020: 125). Violence against women has an important place in this social problem.

Being a woman is the main cause of domestic violence, but there are also factors that increase the form, level and continuity of violence. Poverty is one of these factors. Economic inadequacies in low-income, poor families,

long-term unemployment and working in insecure jobs bring about the inability to provide for the family; this increases the tendency of men to resort to violence (Aşkın and Aşkın, 2017: 19-20). With the violence directed against her in the family, the woman submits to the man due to the secondary gender roles she has acquired so far, and thus violence becomes an indispensable tool for the man to maintain and convey his superior position (Özkan, 2017: 541).

Working in harmony with policy makers, courts, health institutions, police and non-governmental organizations operating in the resolution of domestic violence against women will both facilitate the identification of the problem and enable more organized and conscious approaches to the problem to be developed. A solution should be sought for the physical and then emotional injuries of the woman who has been exposed to domestic violence, and an environment of trust should be formed by informing about the existence of a resource that can help her (Somunoğlu İkinci, 2014: 26). Prevention of domestic violence against women and the methods of protection from violence are focused on women and formed on women (Atila Demir and Nam, 2014: 216). At this stage, an effort to encourage women to report domestic violence to the authorities can be an important step in preventing violence against women.

## **2. FERDINAND DE SAUSSURE AND SEMIOTICS**

Semiotics is a branch of science that aims to reveal the meanings to be given through signs. The studies of US linguist Charles Sanders Peirce and Swiss linguist Ferdinand de Saussure in the field of linguistics played a major role in the worldwide recognition of semiotics (Sığırcı, 2016: 29). Saussure laid the foundation of semiotics with Peirce (Karaca et al., 2020: 1147). Initially, there was a perception that semiotics is a field of linguistics, however, over time, the idea that linguistics is a part of semiotics emerged.

Saussure deals with the process of making sense of the sign in two dimensions as the signifier and the signified (Gülada, 2019: 56). The signifier expresses the meaning of the sign that comes to people's mind first. The signified, on the other hand, explains the second meaning of the sign, which is shaped within the culture, apart from the first meaning. For example, a white dove can represent an animal in the size of the signifier, and peace in the size

of the signified. Saussure states that the meaning of the sign is possible with the consensus built directly in the society. In other words, in order for an indicator to qualify a concept, there must be a common consensus among the society and within the context of this consensus, the concept expressed by the indicator must be perceived in the same way by everyone (Gülada and Yılmaz, 2020: 13-14).

Under the influence of Saussure, Barthes played an important role in the development of the field by adding new concepts to the concepts introduced by Saussure in the field of semiotics. Barthes introduced many new concepts to the field of semiotics. The most prominent among these were the concepts of denotation and connotation (Barthes, 2016: 84). In Barthes' semiotics model, which has denotation and connotation, there are also Saussure's concepts of signifier and signified.

### **3. METHOD**

Within the scope of the study, 174 public service announcements on domestic violence were reached (AOTW, 2022). Using the purposeful sampling method in the study, 8 public service announcements about domestic violence against women were determined as the sample of the study, out of 174 public service announcements about domestic violence. 8 public service announcements, which are the sample of the study, were analyzed using semiotics method, which is one of the qualitative research methods. In the study, Saussure's semiotics concepts (signifier and signified) were used in order to reveal the main messages that are wanted to be given in the indicators in the public service announcements.

In the study, public service announcements were examined through Saussure's concepts of signifier and signified.

### **4. FINDINGS AND ANALYSIS**

In this part of the study, eight public service announcements determined as samples were analyzed semiotically.

#### **4. 1. First Public Service Announcement**

First public service announcement was prepared by TBWA on behalf of City of Hope and published in 2008. In terms of the signifier, an x-ray of a hand is included in the public service announcement. In the public service

announcement, there is a ring on one finger of the hand, and there is the inscription "He gave me this when he proposed" next to the finger with the ring. One of the fingers on the x-ray is reflected as broken, and there is the inscription "He gave me this for nothing at all" next to the broken finger.



**Image 1.** First Public Service Announcement<sup>2</sup> (Source: AOTW, 2008)

The bond between the woman and the man is conveyed from the outside on the finger with the ring through signified in the public service announcement. On the other hand, a message is given about the violence of the man against the woman with the broken finger on the x-ray. In the public service announcement, it is emphasized that domestic violence against women cannot be understood at first glance, by giving a message through x-rays.

#### **4. 2. Second Public Service Announcement**

Second public service announcement was prepared by DDB on behalf of Amnesty International and published in 2011. From the point of view of the signifier, a torn envelope and a torn stamp are placed on top of the torn envelope. There is a "Write different history, mail a letter & stop domestic violence" text on the envelope in the public service announcement. One half of the torn stamp depicts a man attacking someone, while the other half depicts a woman being attacked.

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<sup>2</sup> First public service announcement reads "There's no excuse for domestic violence. Talk to someone who cares".



**Image 2.** Second Public Service Announcement (Source: AOTW, 2011)

A message is given to report domestic violence against women via an envelope through signified in the public service announcement. It is emphasized that the violence against women can end if the violence against women is reported after the separation of the perpetrator and the woman who was subjected to violence through tearing the stamp on the envelope.

### **4. 3. Third Public Service Announcement**

Third public service announcement was prepared by Agencia3 on behalf of Disque-Denúncia and published in 2013. From the point of view of the signifier, photographs of a married couple are included in the public service announcement. On the back of the photograph in the public service announcement, it is reported that the man in the photograph beat his wife.



**Image 3.** Third Public Service Announcement (Source: AOTW, 2013)

The message is given that the man and woman are a happy couple at photograph through signified in the public service announcement. On the other hand, on the back of the photograph, it is emphasized that the reality may be different from what is seen with the man's use of violence against women.

#### 4. 4. Fourth Public Service Announcement

Fourth public service announcement was prepared by Publicis for Elle's Imagine'n't and published in 2015. From the point of view of the signifier, the living room of a house is included in the public service announcement. There is a "Don't worry, I bumped into the shelf" sign in the living room. There is a shelf-shaped leg on one wall of the living room.



**Image 4.** Fourth Public Service Announcement<sup>3</sup> (Source: AOTW, 2015)

When the “Don't worry, I bumped into the shelf” sign and the shelf-shaped leg are examined together, the message is given that the woman is exposed to violence by the man, while the woman hides the violence she has been subjected to through signified in the public service announcement.

#### 4. 5. Fifth Public Service Announcement

Fifth public service announcement was prepared by the Master on behalf of the Government of Paraná State and published in 2016. From the

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<sup>3</sup> Fourth public service announcement reads “Victims of domestic violence, we help you find the right words”.

point of view of the signifier, there is a cuckoo clock with a knife, belt, handcuffs, rope, broken bottle, nailed wood, fist making hand, pistol holding hand shapes and chain on it in the public service announcement. On the cuckoo clock, there is a man who abuses a woman with a broken bottle in his hand.



**Image 5.** Fifth Public Service Announcement<sup>4</sup> (Source: AOTW, 2016)

When the visual and written indicators are examined together, it is revealed that the magnitude of violence against women and the types of violence against women are emphasized through signified in the public service announcement.

#### **4. 6. Sixth Public Service Announcement**

Sixth public service announcement was prepared by FCB on behalf of APAV and published in 2018. From the point of view of the signifier, a kitchen, whose furniture is likened to a door, is featured in the public service announcement.

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<sup>4</sup> Fifth public service announcement reads “Every hour, 150 women are victims of domestic violence in Brazil. Report it. Call 180”.



**Image 6.** Sixth Public Service Announcement<sup>5</sup> (Source: AOTW, 2018a)

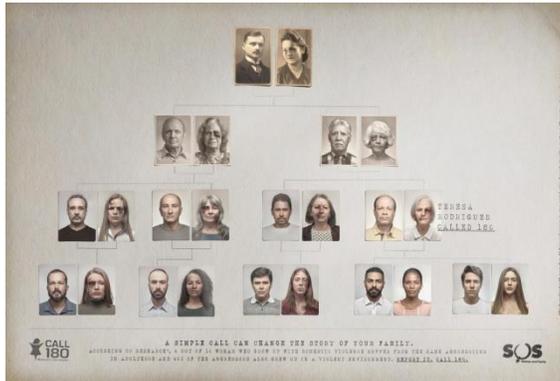
By presenting the utensils in the kitchen as a door, the domestic violence that women are exposed to in daily life is emphasized through signified in the public service announcement. Through the door representation, the message is given that violence against women can be concealed.

#### **4. 7. Seventh Public Service Announcement**

The seventh public service announcement was prepared by Artplan on behalf of SOS Woman and Family and published in 2018. In terms of the signifier, the family tree with the photos of a family is included in the public service announcement. In some of the photographs of women in the family tree, it is reflected that women are exposed to violence. There is a "Teresa Rodrigues called 180" text next to one of the photographs of women, in which they are portrayed as being subjected to violence. It is reflected that the two women's photos under the photo of the woman with the inscription "Teresa Rodrigues called 180" are not exposed to violence.

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<sup>5</sup> Sixth public service announcement reads “‘It was the door again’ For most women, the excuses are always the same. Report the real aggressor. Report domestic violence”.



**Image 7.** Seventh Public Service Announcement<sup>6</sup> (Source: AOTW, 2018b)

It is conveyed through the family tree that violence against women can continue from generation to generation through signified in the public service announcement. On the other hand, it is emphasized that domestic violence can end if women report domestic violence through the sign "Teresa Rodrigues called 180" and photographs of women who have not been subjected to violence.

#### **4. 8. Eighth Public Service Announcement**

The eighth public service announcement was prepared by FLEX And Comunicação on behalf of Juazeiro do Norte City Hall and published in 2019. In terms of the signifier, a woman who is exposed to violence is featured in the public service announcement. In front of the woman's mouth, there are yellow bands that read "Crime Scene".

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<sup>6</sup> Seventh public service announcement reads "A simple call can change the story of your family. According to research, 4 out of 10 woman who grow up with domestic violence suffer from the same aggressions in adulthood and 40% of the aggressors also grew up in a violent environment. Report it. Call 180".



**Image 8.** Eighth Public Service Announcement<sup>7</sup> (Source: AOTW, 2019)

The presence of yellow bands with the inscription "Crime Scene" in front of the woman's mouth emphasizes the silence of women in violence against women through signified in the public service announcement. In the written indicator, reporting of violence against women is encouraged.

## CONCLUSION

In the public service announcements examined within the scope of the study, it was emphasized that the violence that women are exposed to in the family can remain hidden. It was stated that some women could avoid mentioning the violence they were subjected to in their daily life, and for this reason, a message that the violence could continue was given. It was reported that a woman who, from the outside, gives the impression that she lives a happy life with her husband, may actually be exposed to violence. In public service announcements, women who are exposed to domestic violence are asked not to remain silent and contact the authorities in order to get rid of the violence they are exposed to. At this stage, it was sought to encourage women to report domestic violence to the authorities through visual and written indicators in public service announcements. It was emphasized that in public service announcements, domestic violence against women may be thought to

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<sup>7</sup> Eighth public service announcement reads "The silence can kill. In Ceará, 1 woman dies each 18 hours due some kind of violence. Maria da Penha Patrol The first in Ceará to work on strengthening women's safety. Don't silence, report it".

be less than it is due to the fact that it remains hidden, while domestic violence against women may be a more important problem than it is thought.

It can be said that the public service announcements giving a message that the extent of domestic violence against women may be larger than expected may play a role in raising awareness of domestic violence against women in the society. On the other hand, it can be stated that public service announcements encourage women who are directly exposed to domestic violence to report the violence they are exposed to to the authorities, which is important in preventing domestic violence against women. On the other hand, it can be said that public service announcements can contribute to the awareness-raising process in the eyes of the masses from another perspective, by including the discourses of women who are directly exposed to domestic violence and the negativities they experience.

The study is important in terms of reflecting how public service announcements present domestic violence against women. On the other hand, the study doesn't reflect the effect of public service announcements on domestic violence against women on the prevention of domestic violence against women. In this respect, it is thought that future studies will focus on field studies that reveal the effect of public service announcements on domestic violence against women on the prevention of domestic violence against women.

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## **CHAPTER 5**

### **MALIGNANT AGGRESSION IN SARAH KANE'S *BLASTED*: IAN AS THE PERPETRATOR AND VICTIM OF VIOLENCE**

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## INTRODUCTION

Margaret Hilda Thatcher, known as *Iron Lady* and remained in office as a prime minister between the years of 1979 and 1999, reshaped every aspect of life in England with her radical conservative policies she implemented without any compromise. At the core of Thatcher's inflexible and authoritarian policies, there was a strong belief in liberal economy, individual entrepreneur, removal of the welfare society by minimizing state intervention, privatization of industries, and increasing police power and harsh punishment for offenders (Childs & Storry, 2002: 526). As it is clearly seen in her best-known quote, "*There is no such thing as society: there are individual men and women,*"<sup>2</sup> Thatcher put a great emphasis on individualism and attempted to dismantle the welfare society defending the idea that every citizen should take responsibility for their own lives.

Thatcher's inflexible policies hit the society the hardest and led to a drastic increase in the rates of unemployment, vandalism, drug use, crime, violence, poverty (Christopher, 2002:12-13). As a result of Thatcher's policies which paid less attention to the deterioration in living conditions of the citizens, the society suffered from extreme individualism, indifference to what happened around, lack of social cohesion, and disillusionment. These drastic increases also fuelled the society's anger against Thatcher and literary figures began to react against her policies with music, literature, and theatre. The song of *Margaret on the Guillotine* penned by Morrissey in 1988 with lines of *have a wonderful dream/ Margaret on the guillotine/ people like you / make me feel so old inside/ please die* is one of the most remarkable examples of this rage. Even though a new government came to power after Thatcher's fall in 1990, the effect of Thatcher still prevailed in the society and culture. The incident in which a man being distressed with the outcomes of former policies cut off the head of a statue of the former prime minister in 2003 shows the invisible presence of Thatcher and Post-Thatcher anger in the society and "*bespeaks the traumatic effects that the former prime minister continues to generate in the present*" (Hadley&Ho, 2010:1).

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<sup>2</sup> It was taken from Thatcher's 1987 interview with Douglas Keay for *Woman's Own* in 1987. <https://www.margaretthatcher.org/document/106689>.

In addition to the on-going effects of Thatcher upon the society, the emergence of nuclear threat and terrorism; genocides in Gulf War and Bosnian War; the massacre in Ruanda and Cambodia; the dramatic increase in the rate of crime, drug use, and sexual exploitation; and the rapid development of technology moulded the social life in England in the nineties. In a period where violence, Thatcherite individualism, and social unrest prevailed so much, a group of playwrights made a revolution on the stage which reflected the social changes in the society with their provocative and shocking texts. The young pioneers of this new kind of theatre, termed as *In-yer-face* by Aleks Sierz (2001), witnessed corruption and cruelty prevailing in the society and felt disenchanted and disempowered because of the shifting dynamics and ever-increasing violence as the rest of the society did. Sierz expresses the impact of cultural, social, and political conditions of the eighties and nineties on the generation of In-yer-face theatre as follows:

One way of understanding the point of view of a young writer is to do a thought experiment. Imagine being born in 1970. You're nine years old when Margaret Thatcher comes to power; for the next eighteen years -just as you're growing up intellectually and emotionally- the only people you see in power in Britain are Tories. Nothing changes; politics stagnate. Then, some time in the late eighties, you discover Ecstasy and dance culture....In the nineties, media images of Iraq, Bosnia and Rwanda haunt your mind...This is the world you write about (2001: 237).

The dramatists who are described as “*Mrs. Thatcher’s disoriented children*” by Nightingale (1998:20) transgress all moral and conventional boundaries and create a world filled with atrocities ranging from nudity to rape, war crimes, heresy, drug addiction, and amputation on stage through using obscene and vulgar language and scenes. Their will is to shock the audiences who become desensitized to brutal realities of the society no matter how heightened alarm the violence and corruption are. Disrupting the audiences’ sense of safety and disturbing their comfort zones through extreme and cataclysmic scenes, they aim to raise consciousness about the brutal reality prevailing in the society and activate their reactions. As Sierz claims,

in-yer-face theatre “takes the audience by the scruff the neck and shakes it until it gets the message” (2001: 4).

Sarah Kane who is called “the bad girl of English stage” (Aston, 2003:77) and committed suicide at a mental institution by hanging herself with her shoelaces at the age of twenty-eight is a radical voice of In-yer-face theatre. When her debut play, *Blasted*, was staged in 1995, the audiences and critics were stunned by the disturbing scenes including heterosexual and homosexual rape, eye gouging, fellatio, and cannibalism. Therefore, many critics fired the arrows of criticism at Kane and debated how such a violent play was allowed to be performed. Jack Tinker (1995) reviewed *Blasted* in Daily Mail as a “disgusting feast of filth” and “a bucket of bilge dumped over the audiences.” Paul Taylor (1999) also described the play in The Independent as “a little like having your face rammed into an overflowing ashtray...and then having your whole head held down in a bucket of offal.”

Even though *Blasted* is abhorred as Kane created a world full of maliciousness in her play, the violence prevailing in the play comes from the real life itself. Although there is no direct reference to Bosnia, her play is inspired by atrocious crimes to humanity committed in Bosnia in the nineties. As Aston notes, the objective of her play is “to be absolutely truthful about abuse and violence” in the society (2003: 85). In contrast to the ideas arguing that the violence is exaggerated and glorified in the play, Kane expresses that “the violence in the play is completely de-glamorized. It’s just presented” in her 1996 interview with Benedict Nightingale. She also explains that her duty is to represent the truth rather than disregarding the existence of brutal reality in the world as follows:

There isn’t anything you can’t represent on stage. If you are saying that you can’t represent something, you are saying you can’t talk about it, you are denying its existence. My responsibility is to the truth, however difficult that truth happens to be (quoted in Urban, 2001: 39).

As the cornerstone of In-yer-face theatre, Kane concentrates upon the social realities and reflects the repercussions of atrocity of life on human psyche through presenting violent and obscene scenes in her play, *Blasted*. She intertwines social and psychological matters to reflect the anatomy of

aggression that perpetuates in the society and shows that individuals who are disoriented by conditions attempt to sooth existential angst through violence and extreme destructive acts. In the play, Ian uses violence against a naïve girl, Cate, as a means for alleviating his pain of sense of meaninglessness and impotence arising from the conditions surrounding him. He is also victimized by someone else, the soldier, who tries to relieve his existential angst with sexual assaults and aggression in a vicious circle of violence. In this sense, Erich Fromm's perspective of malignant aggression in his book, *The Anatomy of Human Destructiveness*, is nutritious for delving into how existential needs which are unfulfilled properly because of environmental conditions make Ian plunge into the swamp of violence as the perpetrator and victim of aggression in the play.

## **1. IAN AS THE PERPETRATOR OF MALIGNANT AGGRESSION**

In the play, Kane delineates the story of rootless individuals in the grip of existential despair aggravated by social conditions with three characters, a middle-aged alcoholic journalist, Ian, a naïve girl, Cate, and an anonymous vicious soldier. Set in an expensive and comfortable hotel room, the play begins with Ian and his ex-girlfriend, Cate, entering the room. It continues with the portrayal of Ian's verbal and sexual abuse of Cate who stutters and faints under stress, has childish attitudes such as thumb sucking, and breaks out uncontrollable hysterical laughter. Ian suffers from lung cancer; drinks and smokes excessively despite his ruined lungs; carries a gun wherever he goes in a great paranoia; and forces Cate to have a sexual intercourse with him. In addition to the burden of health problems, Ian suffers from existential despair and is overwhelmed by the weight of the sense of impotence and rootlessness.

Fromm states that human is "*the only animal who does not feel at home in nature, who can feel evicted from paradise, the only animal for whom his own existence is a problem that he has to solve and from which he cannot escape*" (1973: 225). This existential problem creates a constant and unavoidable state of disequilibrium and each new state of disequilibrium drives human into looking for a new equilibrium (1973: 225-226). To overcome the sense of lostness and orient themselves to the world,

individuals have existential needs peculiar to all human beings and Fromm titles these needs as *effectiveness*; *orientation and devotion*; *excitation and stimulation*; *unity*, and *rootedness* in his book. The fulfilment of these existential needs is necessary for survival and protection of human's mental health. When these existential needs cannot be met properly, individuals can suffer from existential angst provoking boredom, chronic depression, and sense of impotence, rootlessness, and meaninglessness. To alleviate this existential angst, they can resort to malignant aggression which includes destructive acts such as drug use, massacre, sexual orgies, sadism, and necrophilia. According to Fromm, malignant aggression is not biologically adaptive and programmed heretically; does not serve any physiological survival of human but based upon only destructiveness and cruelty; and emerges because of the interaction between social conditions and human's existential needs (1973:218).

In this sense, Ian's existential needs of rootedness, unity, and effectiveness which cannot be satisfied properly fuel his malignant acts and make him the perpetrator of malignant aggression throughout the first and second scenes. He has unresolved familial conflicts and emotionally distant relationship with his wife and son. His broken family damages the proper fulfilment of existential needs and deepens the pain of his existence. His wife, Stella, has lesbian tendencies and he knows that his son, Matthew, is alienated from him as indicated in the following dialogue between Ian and Cate:

***Ian:*** *What about Matthew?*

***Cate:*** *Have you told him?*

***Ian:*** *I'll send him an invite for the funeral.*

***Cate:*** *He'll be upset.*

***Ian:*** *He hates me.*

***Cate:*** *He doesn't.*

***Ian:*** *He fucking does (Kane, 2002: 17).*

As his wife sleeps with a lesbian rather than Ian and his son does not show any affection to him, he is rootless and suffers from the feeling of worthlessness and abandonment. According to Fromm, after the umbilical cord is cut, human beings aware of separation need to find new roots because their sanity depends upon the sense of *rootedness*. If individuals cannot

establish strong bond with the world, they will suffer from lostness and isolation (1973: 232-233). Similarly, Ian does not receive nurturing compassion, cannot build healthy familial roots, and cannot properly satisfy his existential need of rootedness. Therefore, he is agonized by loneliness and the sense of being thrown into the world.

Fromm also states that individuals need to unite with the world. If they fail to create a sense of *unity* with oneself and the world, the existential split will be unbearable and they can anesthetize their “*consciousness by inducing states of trance or ecstasy, mediated by such means as drugs, sexual orgies*” to re-establish their lost harmony and unity (1973: 233). In the case of Ian, he is also unable to create harmony with either himself or his family. Being deprived of the existential need of unity worsens his existential despair and he writhes uncontrollably in a cul-de-sac of his disoriented world. To overcome existential angst and compensate the properly unfulfilled sense of unity stemming from his broken family, he tends to excessive consumption of heavy drinking and smoking as a means of forgetting himself and numbing his mind. As soon as Ian enters hotel room, he “*pours himself a large gin*” and “*gulps down the gin*” (Kane, 2002: 3). Even though he suffers from severe coughing and pain in his chest, he drinks as if nothing happened until he is “*sufficiently numbed*” (Kane, 2002: 24). Ian’s addiction to gin and cigarette clearly indicated in stage directions shows that he takes each sip to reduce his existential stress in a state of lethargy and to fill the void of emptiness arising from the sense of unity he is unable to attain. As Ian is in the grip of existential pain and smoking and alcohol are ultimate ways to soothe his pain, Ian ignores Cate’s warnings about his worsening health and just laughs as follows:

**Cate:** *Why don't you give up smoking?*

**Ian:** *(laughs)*

**Cate:** *You should. They'll make you ill.*

**Ian:** *Too late for that.*

**Cate:** *Whenever I think of you it's cigarette and a gin.*

**Ian:** *Good* (Kane, 2002: 10).

Fromm also states that individuals need to gain a sense of *effectiveness* because the ability to have an influence on something indicates that human is not impotent but alive and functioning (1973: 235). In other words, being effective and active is the proof of human's existence and the principle is that "*I am, because I effect*" (Fromm, 1973: 235). If individuals are overwhelmed by the sense of ineffectiveness, they can suffer from complete vital impotence and can resort to various malignant acts from drug use to cruelty and murder to overcome the sense of powerlessness and ineffectiveness (Fromm; 1973:237). In this sense, lesbian tendencies of Ian's wife are devastating shock for him and tear his existential need of effectiveness apart. The fact that his wife prefers him to a woman shatters Ian's self-esteem and makes Ian perceive himself as not masculine enough as follows: "*His mother's a lesbos. Am I not preferable to that? (...) I loved Stella till she became a witch and fucked off with a dyke*" (Kane, 2002: 17). It is this feeling of ineffectiveness that easily overwhelms Ian, creates the sense of impotence, whips his malignant aggression, and becomes a breeding ground for his sexual extremes.

Additionally, the essence of *sadism*, character-bound form of malignant aggression, is lust for having absolute and unrestrained control over the victims, inflicting pain upon them, and forcing them to endure pain and insults (Fromm, 1973: 282). A sadist feels weak and lifeless and tries to compensate one's self-deprivation and impotence by establishing control over others. Therefore, Fromm describes sadism as "*the transformation of impotence into the experience of omnipotence*" and "*the religion of psychological cripples*" (1973: 290). In this sense, Ian is a sadist because he abuses, despises, and inflicts pain upon Cate as a perpetrator of malignant aggression throughout the first and second scenes to cope with the sense of impotence and regain the lost sense of effectiveness. In the very beginning of the play, Ian craves for inflicting emotional pain upon Cate rather than physical pain through derogatory words. His desire to hurt Cate's emotions is, in Fromm's words, "*mental sadism*" (1973: 284). When Ian uses some racist discourses and Cate advises him not to call people Stinks, Wogs, or Pakis, he first labels her as "*a nigger-lover*" (Kane, 2002: 4), then mocks the learning difficulties Cate's brother has, and finally criticizes her clothes in a sexist language in the following utterances: "*Don't like your clothes...You look like a lesbos*"

(Kane, 2002: 7). The reason why Ian humiliates Cate is that he damps down his sense of impotence by establishing superiority over her. Right after insulting Cate, Ian takes off his clothes, stands in front of Cate, and orders her to perform fellatio. However, Cate rejects him by bursting out laughing and Ian feels embarrassment and powerless. Ian who is offended by Cate's reactions intentionally belittles her again to reassert his superiority as follows:

*Ian: When are you going to stand on your own feet?*

*Cate: I've applied for a job at an advertising agency.*

*Ian: (laughs genuinely) No chance.*

*Cate: Why not?*

*Ian: (stops laughing and looks at her) Cate. You're stupid. You're never going to get a job.*

*Cate: I am. I am not.*

*Ian: See.*

*Cate: St-stop it. You're doing it d-deliberately.*

*Ian: Doing what?*

*Cate: C-confusing me.*

*Ian: No, I'm talking, you're just too thick to understand.*

*Cate: I am not, I am not.*

*Cate begins to tremble. Ian is laughing.*

*Cate faints (Kane, 2002: 8).*

As seen in the dialogue, Ian writhing in existential despair wages a psychological war on Cate to reduce his own sense of impotence. He avenges his feeling of impotence aggravated by Cate's laughter by deliberately manipulating her emotions and decreasing her self-confidence until she stutters and faints because of epileptic fits. As a sadist, he practices his power over a weaker person and gains pleasure from seeing Cate undergo emotional pain and discomfort to please the sense of potency.

Despite Cate's reluctance to engage in sexual intercourse with him, Ian insists on satisfying his own carnal desires by benefitting from her weakness and exercising control over her. He kisses Cate, undoes his trousers and her shirt, and continues his inappropriate and abusing touching even though she keeps saying no as follows:

**Cate:** *I don't w-want to do this.*

**Ian:** *Yes you do.*

**Cate:** *I don't.*

**Ian:** *Why not? You're nervous, that's all.*

*He starts to kiss her again.*

**Cate:** *I t-t-t-t-t-t-t-told you. I really like you but I c-c-c-c-can't do this.*

**Ian:** *kissing her. Shhh. He starts to undo her trousers (Kane, 2002: 13).*

When Cate is panicked and trembles due to Ian's sexual assaults, he interrupts one-sided sex in case she can have another epileptic fit. However, he never stops molesting Cate and persuades her to satisfy him by exploiting her conscience and making her feel guilty. He says, "*That wasn't very fair...Leaving me hanging, making a prick of myself...Don't give me a hard-on if you're not going to finish me off*" (Kane, 2002: 14). Cate responds, "*I'm sorry*" (Kane, 2002:14) and lets him rub his sexual organ with her hand. Fromm proposes that individuals who suffer from the sense of separateness and powerlessness may try to achieve "*a trancelike state of ecstasy*" to lighten their existential burden and reunite with themselves and the world (1973:275). In this type of malignant aggression which is the outburst of dormant destructive impulses activated by social conditions and called *ecstatic destructiveness*, individuals can resort to frenetic sexual orgies, ecstatic religious ceremonies, or drug use for "*self-induced states of trance*" (Fromm, 1973: 275). Similarly, Ian usually tries to seduce Cate, touches her up, craves for fellatio and masturbation, and asks Cate if they will make love right after masturbation. This proves that Ian is inclined to ecstasize himself with sexual frenzies in order to excite himself and to alleviate his existential angst arising from the sense of impotence with a temporary loss of consciousness. In other words, Ian's inexhaustible malignant sexual energy emanates from existential exhaustion.

The more Ian already writhing in the sense of powerlessness is rejected by Cate, the weaker he feels. This triggers his malignant aggression and physical sadistic behaviours towards Cate as well as mental sadism. Towards the end of the first scene, Ian begs Cate to make him happy through

sexual intercourse as usual, Cate does not give any consent, and the scene ends with Ian's giving the bouquet of flowers to her as follows:

**Ian:** *Make me happy.*

**Cate:** *I can't.*

**Ian:** *Please.*

**Cate:** *No.*

**Ian:** *Why not?*

**Cate:** *Can't.*

**Ian:** *Can* (Kane, 2002: 23).

The second scene begins with *"the bouquet of flowers ripped apart and scattered around the room"* in the following morning (Kane, 2002:23). This stage direction implies off-stage rape and the brutishness prevailing in the room all night long. Cate wakes, watches Ian who falls into his knees due to terrible cough and pain in his chest and swears at Ian in disgust *"Cunt"* (Kane, 2002: 24). Cate is physically subjected to malignant aggression of Ian throughout the night; therefore, she takes a gun, points it at his groin, but faints by trembling. Even when Cate is unconscious, Ian continues to violate the privacy of Cate's body as indicated in the following stage direction: *"He lies her on the bed, on her back. He puts the gun to her head, lies between her legs, and simulates sex"* (Kane, 2002: 25). Ian is only fixated on lightening his existential burden by proving his superiority; therefore, he enjoys displaying coercive behaviours; exerting unlimited control over Cate; and dehumanizing her emotionally and physically whether she is conscious or unconscious. Fromm indicates that a sadist targets a weak being (1973: 283). Similarly, Ian needs Cate because she is weak, and he can regain his lost sense of potency thanks to her weakness. In an emotional aloofness, Ian coerces Cate into enduring his sexual orgies she does not want to be involved in. Whenever he kisses her, she resists, spits, and cleans her lips and mouth. Ian consumes everything on his path to regain the sense of effectiveness in a nonchalant manner and plunders Cate's emotions and privacy, leaving behind pain and blood. Cate who is victim of Ian's sexual frenzy is scarred by his malignant aggression throughout the night and expresses her pain she endures *"I can't piss. It's just blood"*; however, Ian remains totally indifferent to the pain he inflicts by saying that *"Drink lots of water...It'll heal"* (Kane, 2002: 34).

## 2. IAN AS THE VICTIM OF MALIGNANT

### AGGRESSION

In the very end of the second scene, however, Ian's malignant role is completely reversed with unexpected knocks on the hotel room and a cruel soldier breaking into the room with a gun. As soon as the soldier intrudes into the room, he looks for a woman by saying that "*She in there? I can smell the sex*" (Kane, 2002: 35) and goes to the bathroom to find Cate but she already escapes. Then, a bomb blasts, a huge hole is in the wall, and dust covers everywhere. The expensive hotel room suddenly transforms into a war zone, and sheer destruction and aggression become more dramatically intense in the third scene. As soon as the soldier stunned by explosion regains his consciousness, he takes the empty bottle of gin and tries to drink the last drop and Ian chuckles by saying "*Worse than me*" (Kane, 2002: 37). After the soldier stares at Ian without saying anything for a long time, they start to talk, and the soldier mentions the brutal acts in the war he witnesses and is involved. Then he confesses that his girlfriend, Col, is also raped and tortured to death by the soldiers. He asks Ian for writing about his ferocities in the war to heighten people's awareness about violence prevailing in the society. However, Ian is reluctant to take on the responsibility to denounce the atrocities to the world as an indifferent and detached journalist -who even reports the horrifying murder of a woman through cold, formulaic, and insensitive language in the first scene -as follows:

*Soldier: Col, they buggered her. Cut her throat. Hacked her ears and nose off, nailed them to the front door.*

*Ian: Enough.*

*Soldier: Ever seen anything like that?*

*Ian: Stop.*

*Soldier: Not in photos?*

*Ian: Never.*

*Soldier: Some journalist, that's your job.*

*Ian: What?*

*Soldier: Proving it happened. I'm here, got no choice. But you. You should be telling people.*

*Ian: No one's interested.*

*Soldier: You can do something, for me-*

**Ian:** No.

**Soldier:** Course you can.

**Ian:** I can't do anything.

**Soldier:** Try (Kane, 2002: 45).

Ian labels the brutal acts as stories nobody wants to hear. He insists that it is not his job to tell them even though the soldier tries to persuade him that the atrocities Ian degrades into stories are reality. As aggression does not directly happen to him, Ian thinks that it is an individual matter of the victim. Therefore, he is desensitized to the sufferings of others and his ignorance, as an accomplice, perpetuates the on-going violence. However, he suddenly turns into a victim when the soldier turns the gun on him and orders him to “turn over...Going to fuck you” (Kane, 2002: 46). From now on, the perpetrator and bystander of the violence who tyrannizes over Cate and closes his ears to the others’ tortured lives is destined to malignant aggression of the soldier who suddenly invades his room. Right after the soldier rapes Ian and pushes the gun up his anus, he continues to narrate the horrid scenes he witnesses in the war. Then he tells Ian that “Gun was born here and won’t die. Can’t get tragic about your arse. Don’t think your Welsh arse is different to any other arse I fucked” (Kane, 2002: 47). This utterance clearly indicates that the soldier rapes Ian who detaches himself from brutal realities in his secure room to prove the concrete reality of violence and to show that he is not different from people who experience violence in the war. Through the sudden transformation of Ian into a victim and of the room into a war zone, Kane warns that violence thrives in insensitiveness and aggression is not a private matter but a global problem that concerns even anyone thousands of miles away. She also shows that violence which is not intervened can happen to anyone, anywhere, and anytime. Even the calmest lives can suddenly turn into chaos because there is - as Kane quotes in Graham Saunder’s book- “a paper-thin wall between the safety and civilization of peacetime Britain and the chaotic of civil war. A wall that can be torn down at any time, without warning” (2002: 45) just as in the case of Ian whose room is destroyed by a mortar, whose security is suddenly broken by knocks on the door, and who turns from a perpetrator into victim.

Fromm also states that some destructive energies are dormant without any stimulating factors and the destructive potential is activated by sudden traumatic events (1973: 270). *Vengeful destructiveness*, one of the types of malignant aggression, is a dormant energy reacted after “*intense and unjustified suffering inflicted upon a person or the members of the group with whom he is identified*” (1973: 271). However, this spontaneous reaction is not a defensive aggression against the threatening danger, occurs after the damage exerted, and is based upon insatiable lust and thirst for cruelty and vengeance (Fromm, 1973: 271-272). Frommian vengeful destructiveness is clearly exemplified in the soldier’s behaviours towards Ian and people in war zone. As his girlfriend is the victim of the others’ ruthlessness, he craves for endless revenge and wreaks his vengeance by torturing and shedding blood. He is not innately blood thirsty; however, his internal decadence stems from the traumatic effects of his girlfriend’s massacre as well as brutal conditions surrounding him. Sellar also indicates that his aggression and sexual assaults are “*manifestations of deplorable social structure*” (1996: 34). His traumatic experience awakens his dormant destructive energies and becomes a fertile soil for the emergence of his malignant aggression as seen in his following utterances: “*You don’t know fuck all about me. I went to school. I made love with Col. Bastards killed her, now I’m here. Now I’m here*” (Kane, 2002: 46). His malignantly aggressive acts are the reflections of what is done to Col upon the others’ lives and bodies. Overwhelmed by sorrow and thirst for revenge, he inflicts the same violence Col is exposed to upon Ian by raping, pushing the gun up his rectum, gouging and sucking his eyes. His following utterance right after he practices those destructive acts, “*Bastard pulled the trigger on Col. What’s it like?*”, proves that the soldier compensates the horrid experiences and suffering of Col in the war from Ian by re-enacting the same malicious scenario (Kane, 2002: 47).

The soldier performs sadistic acts arising from existential needs of *rootedness* and *excitation and stimulation* which are not favorably satisfied in unpropitious conditions as well as *vengeful destructiveness*. Due to Col’s absence, he is in emotional void and suffers from sense of rootlessness and the lack of strong affective ties with the environment. As Fromm states, human organism existentially needs for the sense of *excitation and stimulation* and there are various stimuli generating excitation from murder and sex to love

and creative works. Since being excited by destructive acts which do not need to endure frustration is much easier than by productive acts which need discipline, critical thinking, and patience, individuals can solve this existential problem by activating those simple stimuli and exciting oneself through aggression if they fail to grow (1973: 241-242). The soldier who is in deep sorrow and frustration after his girlfriend is slaughtered cannot also fulfil his existential need of excitation and stimulation through productive act of love. He attempts to create excitement and increase his life force through sexual assaults and shedding blood to get rid of existential burden. As a sadist exciting himself through inflicting pain and exerting full control over victim, he makes Ian unable to defend himself, sodomizes and mutilates him, and coerces him to endure the torture by pointing the gun at him just as Ian abuses Cate by putting the gun to her head. Ian who abuses Cate to alleviate his existential angst falls victim to somebody trying to soothe the unbearable sense of existence through maliciousness. The price he pays for his atrocities towards Cate and insensitiveness to the ones persecuted is being exposed to the same insults and violence that harm human dignity.

Fromm also reports that a sadist wants to suffocate and control the victim's life but not to put an end to it because the sadist "*makes another being an extension of himself*" and needs the victim to complete oneself and to ease the sense of vital impotence (1973: 292). In other words, "*while it appears that the sadist is free of his victim, he needs the victim in a perverse way*"; therefore, "*the quality of life should be maintained in his victim*" (1973: 292). In similar way, even though the sadist soldier exercises various destructive acts upon Ian, he does not kill Ian but keeps a tight rein on him because he needs him to heal the sense of loneliness and powerlessness. His following utterance shows his need for Ian when Ian attempts to take the soldier's gun: "*Don't I'll have to shoot you. Then I'd be lonely*" (Kane, 2002: 41).

After the soldier commits suicide by blowing his brain out, Cate who rescues a baby from brutality of war returns to the hotel room. Ian who is crippled and blinded begs Cate for touching him in despair. He also asks her to give him the soldier's rifle so he can shoot himself. Even though Cate tries to persuade him not to kill himself, Ian whose existential angst is aggravated by the soldier's malignant aggression completely loses the zest for life and

denies everything including the existence of God within the futility of life as follows:

**Cate:** *It's wrong to kill yourself.*

**Ian:** *No it's not.*

**Cate:** *God wouldn't like it.*

**Ian:** *There isn't one.*

**Cate:** *How do you know?*

**Ian:** *No God. No Father Christmas. No fairies. No Narnia. No fucking nothing* (Kane, 2002: 52).

He yearns for death and is disgusted with life so strongly that he envies the dead baby in Cate's arm by saying "*lucky bastard*" (Kane, 2002: 54). His life is paralyzed and loses its vitality as he cannot lift the heavy burden of his existence. Fromm touches upon the tendencies of *biophilia* and *necrophilia* in human nature. He defines biophilia as "*the passionate love of life and of all that is alive*" (1973: 365) and necrophilia as "*the passionate attraction to all that is dead, decayed, putrid*" (1992: 332). Even though human beings are biologically merited with the capacity for biophilia, they psychologically have the potential for necrophilia. It emerges when the development of biophilia is stunned due to "*psychical crippledness*" in relation to human's existential situation (Fromm, 1973: 366). In this sense, Ian embodies necrophilic tendencies because he completely loses his faith in the vitality of life and is distorted by the unbearable sense of powerlessness and rootlessness which is further worsened by the soldier's brutal acts. As a necrophilous character, Ian cannot be interested in anything alive and is malignantly motivated by self-destruction and seeking comfort in corpses. After Cate leaves him to find some food in the final scene, Ian cries with bloody tears in huge emotional vacuum. To excite himself and soothe his angst, he feverishly masturbates uttering "*cunt cunt cunt cunt...*" in many times even when he is about to die of starving (Kane, 2002: 56). When the ecstasy of sexual activity is not enough for him to anesthetize his pain, he attempts to strangle himself. As he is alienated from the warmth of life, he attempts to comfort his sense of loneliness by hugging the putrid dead body of the soldier and eating the corpse of the baby. Ian eventually "*dies with relief*"; however, he resurrects into his meaningless life with the raindrop coming

through the roof on him by cursing “*Shit*” and the play ends with his thank to Cate who feeds him (Kane, 2002: 57).

## CONCLUSION

In a nutshell, malignant aggression is tornado of Ian’s sense of impotence arising from unresolved existential needs of unity, rootedness, and effectiveness in unpropitious conditions. To alleviate his existential angst, Ian performs ecstatic destructiveness and sadistic and necrophilic acts as a perpetrator and falls victim to the aggression of the soldier who soothes his sorrow through vengeful destructiveness and excessively sadistic behaviours in *Blasted*. Kane establishes a parallelism between a corrupted relationship of Cate and Ian and the atrocities in a war zone in *Blasted*. Ian’s malignant aggression towards himself and Cate images the collapse in the context of the individual whereas the destructiveness of the soldier represents the social destruction and catastrophic situation of humanity. As Kane explains, in an 1998 interview with Dan Rebellato, that “*one is the seed and the other is the tree,*” the violence in social context emerges as a product of the violence in the context of individual. With the character of Ian who falls victim to the whirlpool of aggression he enlarges by engaging in, Kane draws attention to the boomerang effect of malignant aggression transforming victim into perpetrator and perpetrator into victim. She also presents that people’s indifferent attitudes beget violence. Therefore, she condemns the society’s insensitive stance to the atrocities prevailing in the world yet not affecting them and gives message that their sense of false security can be spoiled anywhere and anytime. To prevent “the seed” from growing “the tree” and to be able to change the system, she makes the audiences confront with their passivity and normalization of the on-going atrocities within and around them. She reminds them of their responsibilities and complicities in the escalating destructive behaviours through malignantly aggressive and ecstatically destructive characters and disturbing scenes.

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**CHAPTER 6**  
**THE SITUATION OF STREET CHILDREN FROM THE**  
**PERSPECTIVE OF URBAN POVERTY AND SUBALTERN**

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## **INTRODUCTION**

Today, cities show different forms of segregation, one of which is spatial segregation. This is because people from the same cultural background, social status, or occupations have a tendency to live together. Especially in big metropolises, those who are different from urbanities on the basis of social, cultural, economic and political reasons are being exposed to exclusion. So, the result is spatial segregation, thus leading to the growth and development of slums.

Partially the most important causes of social clustering of otherness include: social, economic and cultural characteristics. The fact that migrants with similar social and economic capital and place of origin are often end up in the slums best exemplifies this. As these people are systematically blocked from access to resources, rights and opportunities, such as livelihood, health, education, they tend to locate away from urban community. Again, it should also be noted that urban poverty is main driver that very much matters for this.

Street children come first among the poor, subalterns, and sufferers of the city. In the city, they continue be viewed as a criminal machine and dangerous, and are accused of crimes. The fact that they inherit any power to prevent them from this worst conditions actually leads to ensure the continuation of this disadvantage.

This purpose of the study is to discuss the street children's situation from the perspective of their subalternity in urban areas. With this in mind, the study deals with those fundamental issues, respectively: the conceptual definition of subalternity, the ways in which cities lead to subalternity, and the relationship between subalternity and social exclusion in the city.

### **Subaltern and Urban Subalterns**

Economic inequalities continue to discriminate both the societies and the groups in that society. People have been assigned to classes in the same way as the countries, that is, classifying by economic indicators. This shows that not every country is the same in terms of economy, and this gap has risen between countries. Various plans and programs endeavour to gap the economic inequalities but the result is a vicious cycle that sustain the continuation of economic division between the poor and rich countries. The

addiction theory also points to similar issues. The theory postulates that the countries' economy are divided into a hierarchy of two countries: core and peripheral. Unlike the peripheral countries, core countries are more developed, industrialized and urbanized. The theory further suggest that the wealth of core countries come from peripheral countries. To rephrase it, core countries exploit peripheral countries' resources. It should be clear at this point that all forms of poverty and exclusion in earth are caused by similar reasons.

The dominant ideologies and forces determine exclusion forms and re-classify the people in the exploited countries or societies . Needless to say, the consequence of this is colonialism. In order to manage and control the colonies, these countries use both direct and indirect forms of control. One of them is orientalism. Orientalism is a powerful political instrument of domination. It was Edward Said who coined the notion of orientalism as a term. His thoughts then gradually matured and led to new thoughts. At this point, the critique of some important figures, called postcolonial, was particularly helpful. Because these theoretical contributions in the end led to the foundation of Subaltern Studies Collective by Ranajit Guha. The Collective focused on subaltern in terms of class, caste, gender, language, and culture, etc. According to the Collective, subaltern means an inferior status or rank. The main idea is that when the binary opposition between the self and other is established, the other is negated and therefore constructed as outside the nation and society. As a consequence, the individual feels disconnected from his/her culture, and thus, is merely subject to the imperialist hegemony (Yetişkin, 2010: 15). Guha considered “people” and “subalterns” to be synonyms. He paid much attention to the demographic nuances and divisions between elite and subaltern groups within Indian society. The “elite” here refers to both domestic and foreign actors/agents. In fact, the notion of subaltern was first referred to by Gramsci as a description of social class. But it was Guha that managed to elaborate on the original demarcation of the notion of the subaltern. After Guha, the word has been transformed into the description of a great many domination forms, such as caste, gender, race, language, religion and culture (Bhambra, 2015:30-3).

It seems that the notion of subaltern eventually reached the following meanings: underclass, subclass, lower class, classless, etc. Bauman (1999:97-98) defines the concept of "lower class" in terms of social mobility. According to him, lower class refers to a changeable social structure. Here, it is depicted as a lower step of the social ladder that people struggle to climb to the higher steps. People who have been demoted to the lower are best suited to this class. Another important concept is classless. This concept refers to a society that is not inclusive of everyone and is smaller than the sum of its parts. Herbert J. Gans lists the members of 'classless' class as follow:

The coverage of this behavioral definition includes those dropping out the school, not working, and having babies out of wedlock but still continuing to receive government benefits. In addition to these, the homeless, beggars, those addicted to alcohol or drugs, and the criminals are also suited to this class. Not limited to these alone, residents of social housing, illegal immigrants and mobsmen are also members of this class. As is seen, the concept of classless covers a large social groups. This is due to the fact that the term is conducive to be used as a label to stigmatize the poor, regardless of their current attitudes.

The term 'underclass', on the other hand, refers to social groups experiencing great poverty, and having racial disadvantages. The basic characteristics of these groups are that they do not work, do not participate in labor force, have a personality that is in great despair and break free from society. Therefore, these groups are mostly involved in illegitimacy, violent crime and out of the labor force (Aytaç, 2013: 77-78).

People in the category of subaltern are within the hegemonic discourse, wanting a piece of pie, but not being allowed. The reason why they are outside the metropolitan shadow is they are characterized as marginal on the basis of their socioeconomic status, family structure, and social relations. As a result, they are pushed out of public spaces into subaltern settlements.

### **Urban Poor: a.k.a. Others**

Albeit in different forms, poverty has persisted so far. Today, it is mainly exacerbated by radical transformations in today's global economy, and the collapse of traditional solidarity networks, such as family-kinship, friendship-neighborhood patterns. As seen, poverty is a large scale

phenomenon that still merits its own spot on the present day. But urban poverty goes further, recognizing the many factors that contribute to deprivation in the cities, e.g. various socio-economic reasons, such as unemployment, increasing cost of living, lack of income, inability to live in a permanent residence, lack of education attainment and health facilities (Ilhan, 2013: 170). At this point, it is safe to say that no single approach related to poverty or the representation of poverty can answer the questions that stem from poverty. Therefore, it is of great importance to use a combination of approaches, working together in function of each other. Critically navigating through the representations of subalterns generated by those who represent them as dangerous for the urban order, for example, shows that they are mostly poor and impoverished people. But popular approaches accounts for subaltern in terms of political and cultural discourses. Again, poverty assistance TV programs points to the economic representation of poverty. This evidently shows that poverty elicits different responses, such as phobic, populist and economist-technician representations on the mind of public (Erdoğan, 2002: 26). The details may vary, but the representations share common grounds, that it, they are dangerous for the urban order, and the urban codes in power work to justify their subject positions as a phobic.

Both in developed western metropolises and in the metropolises of developing countries, including Turkey, urban poverty is the basic mechanism for the reproduction of social disadvantage: space problems indeed. Looking back to the physical segregation in the cities, it reveals that social disorder, exclusion and stigma mechanisms are highly effective through this process. Especially, social inequality is assumed to trigger this vicious circle because of its potentially detrimental impact (Aytaç, 2016: 136). As seen, the sources of urban hierarchy are widely based on urban poverty. The analysis of Sennett (1999: 12) on this issue also specifically states the following:

The basic characteristic feature of the way we build cities is the walls formed by differences between people, and such walls are proof of disintegration and disconnectedness, rather than mutual relations. That is why the things we build in cities minimize social relations, thus leaving the individual socially ineffective, e.g., exterior walls covered with cast glass, main roads separating poor districts from the rest of the city, dorm-style sites.”

As mentioned above, spatial segregation in the cities leads to the exclusion of the urban poor. Here, the urban poor, also called marginal, suburban, etc. denotes all social groups displaced to the margins of the society. Especially, migration and rapid urbanization further worsen the social, economic and cultural structures of people who can not keep pace with development of the city, thus producing new subalterns and sufferers. But it is the women and children that suffer much from the negative family relations in the city, leaving them to disappear into obscurity.

There are various reasons why urban poverty has become chronic. Maybe, the most important reason is economy. Economy is undoubtedly a main determinant of chronic poverty, causing different forms of social exclusion. Therefore, those who are blocked from access to employment become more self-sufficient in their cost of living, as a response to this. Apart from this, employment and demographic transformations are also as effective as economy in producing new forms of vulnerability. This is because instability, heterogeneity and anonymity seem to loosen the kinship bonds, thus worsening the social cohesion (Mingione, 1996: 13-14). In conclusion, factors, such as economy, isolation, deterioration of social relations, which we elaborate on great detail, prevent urban poor's economic situations from transforming in a meaningful way.

The positioning of urban subalterns is related more to their social spatial location in the urban configuration. This configuration is mainly shaped and molded by economic and political power contests. But the power contests unfortunately situate subalterns at the bottom level of the social ladder (Geniş, 2011: 56). Therefore, generally speaking, this results in exclusion and ignoring of the others, i.e., subalterns. Actually, the situation is almost the same with the street children.

People with different ethnicities, religions, cultural backgrounds, social status live together in the cities. Asef Bayat (2014: 34-35) explains the existence of the cities in terms of neoliberal perspectives. According to him, city is a place in which a large number of urban inhabitants, the urban subaltern, are compelled by necessity to operate, spend time, subsist and extend their livelihoods in the out-door public spaces. In other words, city is marked by the density of collective interaction in the public spaces. People subsist in the vast out-door economy of the city operating as street vendors,

workers, drivers and street children, etc. But not all of them are visually distinguishable from the majority. Street children, for example, are one of the world's most invisible populations. They often grow up in train stations, public landfills or under the bridges of the world's major cities. As a marginalized segment of urban populations, street children survive on the extreme margins of human life, while performing intermittent activities, e.g. begging, stealing or prostitution.

Unfortunately, the strategy adopted by Turkey concerning the street children carried, in itself, the seeds of exclusion and segregation as is the case for most countries. As they were spoken of as a dirt, they must be put into a place out of sight, accordingly. The following events that occurred in 1943, for example, best exemplifies this. More than twenty street children froze to death on the streets of Istanbul on those days but the press reflected the event in the newspaper headline as 'Child Protection Agency undertook a mission to take inventory of 'street children' with the help of İstanbul municipal police'. Actually, this initiative was aimed at establishing the number of street children, due to their increasing numbers and visibility. Again, some street children were gathered and compelled to drift away from the cities during this period. Tan newspaper again reflected this event dated August, 11, 1943 in the headline as 'What future for street children? Is dispelling 5,000 children to Anatolia a solution? As seen, the best practice intervention for street children on the mind of state or society is to dispel the myth of the street child as a troublesome.

Certain social groups in the city face hardship and isolations, as compared to other dominant groups. Bauman (1999:136) throws an essential question for judging this situation: What are the positions of people who are not needed, unwanted and abandoned? Bauman, even without waiting for an answer, replies to his question: Putting out of sight or pushing into inferior positions. Because we as members of the new brave world of consumption and the public spaces are challenged through their presence. Bauman's answer is actually reasonable, in light of their treats to urban structure. Because in the dominant culture, they always wish to be eliminated or pushed aside, thus constantly staying in the shadow of the city. It is not surprising, therefore, that this leads to producing a social division of space and creating natural habitats of urban subalterns. But fortunately this serves as a warning to urban people

to avoid association with such places, due to the fact that these spaces are labelled as dirty, stained and risky.

### **Street Children: Survival on the Extreme Margins of Poverty and Deprivation**

There are lots of different reasons for the circumstances of street children. One important reason to this may be the lack of or a low degree of family contact. Because the case of street children is directly associated with family structure. Thus, family breakdown, abandonment by the family or merely weaker engagement may all lead to increases in the numbers of street children. Economy is also at the core of this process. This is because wealth and family relations go in parallel with the continuation of the family. Micheli (1996: 49) also sheds light on similar issue. He asserts that poverty is a strong predictor of weakening family relations. Normally, the mature of the family can increase communication between family members, especially with the families having elderly members. However, poor families, by contrary, have low levels of communication. This can be caused by several factors, including the inability to benefit from the opportunities the city offers properly, such as health, education, public assistance programs, etc. As a result, deteriorated living conditions result in extreme poverty, leading to loosening of family ties. So the end result for the street children is leaving the family and surviving on the streets.

Various definitions of street children were drawn up by different researchers. Despite dealing with different aspects, almost all definitions share one fundamental attribute: they depend on the streets for their survival-whether they live on the streets, work on the streets, or a combination of two.

Street children are broadly divided into two groups: children on the street and children of the street. The first category refers to children who maintain family ties and often return home in the evening. The second category, on the other hand, refers to children who have weaker family ties and occasionally return home. In addition to these, UNICEF identified a third category, which is actually closely related to the second category in terms of lifestyle and daily activities. Unlike the children in the first and second categories, children in this category are completely detached from their families (Lalor, 1999: 760). But apart from these, one additional category may

be runaways. Runaways refers to children who stay away from home for a long time. Especially in industrialized countries, such as Great Britain and the United States, the number of these children are considerably increasing (Browne and Falshaw, 1998:242).

According to Polat (2002:7), due to their long presence in the street, street children experience many problems, including involvement in crime, exposing to dangers, abuse, etc. Not limited to this alone, they are also deprived of the basic rights, that is, education, playing with their peers, spending time with family, etc. Apart from Polat, Küntay (2000:124) also puts a great emphasis on the lack of relations with the family and defines the street children as “children under the age of 18 who live on the streets and are often involved in illegal relations in order to be able to survive”. It is clear from these definitions that the lack of family relations, housing, and high probability of committing a crime are common characteristics of street children.

Street children are a vulnerable group whose exposure to street environments and lifestyles leads to various risks. But they are not even aware of these possible risks, and therefore are not able to avoid all possible external dangers. As noted by Mingone (1996: 18), living in a single-parent family or in a low-income household further increases those risks. It seems that the family structure the child has is also so much important with this process because we are witnessing a collapse in the realms of family, work and welfare today, according to Morris (1996: 167). Also, the insufficient of employment opportunities for men, losing of nuclear family, the inability to benefit from public assistance programs because of the political reasons contribute to this deterioration. In addition, childcare problems and limited employment opportunities especially for women should be added to the list. So these multiple causes link to the lower class in the mind of society, causing single mothers to be excluded and stigmatized.

Children are employed and/or compelled to live on the street because of different social, political, economic and cultural factors. A closer look at the literature also reveals this situation. According to these studies, social dynamics, such as rural poverty, migration, distorted urbanization, unemployment, low income, can all lead children to end up living on the street (Yıldız ve Adaş, 2006: 23). In addition, causes related to the family

structure like having a single parent or fragmented family and domestic violence/abuse should be again added to the list. This is best seen in many cases of street children. They have mostly weak or insubstantial relations with their families. Again, it should also be noted that urbanization and migration are estimated to bring pervasive changes especially for rural based families. But undoubtedly, it hits the children hardest, causing them to escape from the home and family environment.

### **The Problems of Street Children in the City: Impoverishment and Isolation**

The city offers a great many opportunities, such as education, culture, economic, health, art, transportation, etc. that people want to live in it. However, the resources or opportunities of the city are not distributed evenly across its inhabitants. It is people's economic status or conditions that determine the level of engagement. Thus, economy is a key factor enjoying the opportunities. In view of this fact, it is not difficult to deduce that not all people have equal chance to benefit from the city.

Street children are also among those social groups that fail to access properly those opportunities given in the city. As noted before, some social groups are more likely to be excluded from sharings of the city, thus leading to the social exclusion. According to Adaman and Keyder (2006: vi), poverty at this point makes particular reference to social exclusion because the political economy of production and sharing processes trap those people in poverty. But not restricted to this, cultural, political factors and no jurisdiction of rights also lead to discrimination. As such, a great many factors contribute to exclusion and poverty of some social groups. The case of street children is also not different. They are mostly deprived of those facilities brought by the city. Especially, the inability to access to health services brings with it various problems for those children.

Street children can have severe health problems, including mental deficiency, dyspraxia, speech problems, and weak-tie social relations when compared to their peers. They can also experience various behavioral, emotional, as well as psycho-pathological difficulties, due to the primitive living conditions (Arnas, 2003: 49-51). But not not only due to living

conditions alone, malnutrition, lack of attention, love and basic care also very much matters for this.

Education is important and functional in urban life. Through education, children not only integrate with the society, but also shape their future. For this reason, it is indispensable for enhancing their social and psychological development. However, most street children are constrained by the need to fulfill their basic needs, therefore do not go to school (Yeter, 2019: 39). But this is a significant challenge for the street children because it is only through a regular education can a child develop social and psychological skills. Another challenge is about the capacity development. Street children have inability to develop their capacity. So, this leads to poverty, and affects their whole life.

In metropolises, rich and poor people live in different conditions, with the wealthy living in comfort, but the poor living in desperate conditions. There are too many social groups that fall into the poor category. Homeless people also belongs to one of these subgroups. Homeless refers to people that lack a fixed, adequate, and regular nighttime place. In view of street children, this definitions can be formulated: children who live in the street without a permanent residence (Kaypak, 2013: 9). For the urbanities, home is a place where you get a lot of function. For example, it serves as a shelter to protect from the risks and dangers of the city. It also provides protection from the chaos and confusion of metropolitan life, thus leading to a state of comfort. However, street children are deprived of these facilities brought by the permanent housing like other homeless groups.

It is apparent that street children face the risks of the city as they are deprived of aforementioned facilities. So, it is no wonder that they are victims of all kinds of abuse and neglect, and mostly involved in illegitimacy. Here, it should be again noted that this is mainly led by the poor conditions and social exclusion.

## **RESULTS**

The social, economic, cultural and political structure of the city is not homogeneous. The heterogeneity of the city can therefore lead to the different social inequalities and social exclusion. Here, it is the majority-minority or the dominant-subaltern position of people that determines the urban relations. In

the dominant culture, subalterns or minorities always wish to be eliminated or pushed aside. Therefore, generally speaking, this results in exclusion and ignoring of these people.

Social exclusion is mostly associated the urban poor in the city. There are a wide range of reasons why urban poverty is widespread in the cities such as unemployment, homelessness, lack of education, etc. At this point, street children are not cause but the result of this poverty. They are displaced on the margins of the city because they are labelled as risky, dangerous, and worthless. It is not surprising, therefore, that they do not benefit properly urban services offered for the benefit of other urban residents.

As such, the consequence is that we see a more widening spatial divide between street children and urban residents, on the one hand, and, on the other, the growth of street children's vulnerabilities and impoverishment from city facilities. Unfortunately, this situation leads them to associate with criminal activities.

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