

## GENDER ROLES IN TURKISH MUSIC VIDEOS

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### **Abstract**

*It's a well-known fact that mass media has a substantial role in today's world in the sense of disseminating information and cultivating social values and beliefs. Media can also manipulate and shape people's attitudes and opinions on any subject such as gender roles. As a part of the media, music videos have an active role in disseminating gender roles as well. The main purpose of this paper is to explore gender roles in Turkish music videos. To this end, the music videos on the top 40 list of PowerTürk music channel were analyzed by dividing into 30-second-units. Findings revealed that there were significant differences between men and women in displaying gender roles. And these gender displays reinforced stereotyped gender roles. Women were depicted as sex objects and subordinate. On the other hand, men were displayed as aggressive and dominant. These findings were interpreted as the indicators of that we are still a male-dominant culture.*

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### **INTRODUCTION**

Countless studies have been done on stereotypical portrayals of men and women in the media. Especially television has been blamed for creating false perceptions and expectations of objectifying women (Ward, 2002) and assigning more various roles for men compared to women (Signorielli, 1989).

Music videos are the programs broadcasted on television. A music video is a short film integrating a song and imagery, produced for promotional or artistic purposes. Along with many music television channels, countless sites on the World Wide Web also allow people to view and download music videos; social networking sites also make it possible to share and watch music videos. Thus music videos are now more available and prevalent than that they used to be. It was revealed that there are significant differences in the portrayal of men and women in music videos and music videos disseminate negative stereotypical gender roles by displaying women as sex objects (Sommers-Flanagan et al. 1993; Wallis, 2011). There are also many researches focusing violence in music videos. The results of these studies showed that males are displayed more aggressive than females (Seidman, 1992; Sommers-Flanagan et al., 1993; Tapper et al., 1994).

### **LITERATURE REVIEW**

PowerTürk TV is a music television channel which broadcasts Turkish pop and rock style music videos. The channel is a member of a company group named "Power Media Group Turkey" and founded in 2003 in İstanbul. The channel usually focuses on up-to-date Turkish music videos and keeps up with latest innovations in the music industry. It can be watched in Turkey as well as in Germany, Australia, Austria, Belgium, France and Switzerland ([http://tr.wikipedia.org/wiki/Powert%C3%BCrk\\_TV](http://tr.wikipedia.org/wiki/Powert%C3%BCrk_TV) retrieved 22.04.2014).

Researches on content analysis of gender role displays on television indicate that stereotyped gender role differences exist in various television programs. Especially, men are portrayed older, more successful, more powerful and more active problem solvers than women. On the other side, women are shown more often as victims, more emotional and dependent, more incompetent than men. Exceptionally, there are also independent and strong woman displays (Dambrot et al., 1988; Signorielli, 1989).

There are also researches conducted in Turkey to analyze gender roles in various media (Arslan and Koca, 2006; Karaca, and Papatya, 2011; Yılmaz, 2007; Yılmaz and Uluyağcı, C., 2007; Batı, 2010; Yüksel, 2006 & 1999). The findings of these researches are not surprising. According to the results, women are under-represented (Arslan and Koca, 2006) in the media. Even though there are changes in presentation of women in advertising, the traditional roles deemed appropriate for women haven't been changed much over time (Karaca and Papatya, 2011; Yılmaz, 2007) and contemporary advertising practices still reinforce sexist notions about ideal woman's body (Batı, 2010).

Researches on rock music videos are prevailing and the results of these researches reveal that white men are often shown as powerful, aggressive and unkind (Brown and Campbell, 1986; Sherman and Dominick, 1986). Indeed, most of the music videos contain violence, sexuality and crime (Baxter et al., 1985; Sherman and Dominick, 1986). Researches in 90's also have similar results (Seidman 1992; Sommers-Flanagan et al. 1993; Tapper et al., 1994). In MTV music videos, men are shown twice as often as women and more aggressive and dominant than women; on the other hand women engage in more implicitly sexual and subservient behaviors more than men (Sommers-Flanagan et al. 1993).

Wallis (2011) suggests that women are portrayed mostly as sex objects and subordinate. On the other hand, men are portrayed as aggressive. This situation reinforces stereotypical notions of gender roles. Wallis (2011) also revised and enhanced the conceptual framework of gender display, which developed by Goffman in 1976. Eventually, twelve nonverbal behaviors were determined to analyze gender display. These nonverbal behaviors include sexual self-touch, passionate singing, aggressive playing of an instrument, smiling, flinging hands/fingers, showing force, suggestive dancing, childish finger to/in the mouth, delicate self-touch, sultry look, touching hair and wearing provocative clothes (Wallis, 2011).

In addition, early studies have also shown that stereotyped gender displays can have negative effects on youths (Beentjes and Konig, 2013; Aubrey et al. 2011). Some researches revealed that stereotypical and sexualized gender images in the media can have negative effects on adolescent girls and young women, especially with regard to emotional and mental health (American Psychological Association, 2007; Bordo 1993; Pardun et al. 2005; Ward 2002). Specifically, young men and women show greater acceptance of sexualized gender roles and tolerance toward sexual harassments if they are exposed them in music videos (Kaloff 1999; Strouse et al. 1994).

Beentjes and Konig (2013) investigated the effect of exposure to music videos on adolescent's sexual attitudes. In that purpose a survey was conducted and 384 adolescents (age between 13 and 18) participated. Results show that sexual attitudes of adolescent are related to music video usage, personal factors and the sexual norms that they perceive in their social environment. The more adolescent watch music videos, have peer group discussions regarding music videos, consider that the music videos are realistic, the more they tend to have the traditional attitudes that men dominate sexual relationships and that women are sex objects (Beentjes and Konig, 2013).

Aubrey et al. (2011) examined the effects of sexual objectification of female artists in music videos on male undergraduates' sexual beliefs. Findings revealed that watching music videos involving highly objectified female artists can have negative effects on sexual beliefs of young men. Participants who watched highly sexual music videos reported that they have negative sexual beliefs, more acceptance of interpersonal violence than those who watched low-sexual objectifying music videos (Aubrey et al. 2011).

## *Gender Display*

Goffman (1976 cited by Wallis, 2011) specifically defines gender displays as the “conventionalized portrayals” of the “culturally established correlates of sex”. To Goffman, our gendered behaviors, as well as our concepts of masculinity and femininity, are scripts that are dictated by our environment that we consciously and unconsciously learn and perform in order to play our appropriate roles in society (cited by Wallis 2011).

Goffman has a seminal study on visual images in conveying nonverbal messages about gender. To examine the power of these messages he analyzed almost 400 advertisements and suggested five different ways of portrayals of men and women. These ways named relative size, the feminine touch, function ranking, the ritualization of subordination and licensed withdrawal. Some researches (Bell and Milic, 2002; Wallis 2011; Belknap and Leonard, 1991) extended Goffman’s categories and the final categories are as follow:

1. **Relative Size:** Goffman indicated that males were mostly portrayed taller than females to represent males’ superior social rank. According to him, differences in people’s heights are associated with people’s social status and comparison of "height" of the people in advertising presents who is superior to other people. The taller ones are those who are assumed to have power. The tendency of portraying men larger or taller than women falls into this category. On the other hand, Goffman indicates that there are exceptional cases. For example, there are advertisements portraying women taller than men. Since these women are generally found to be of a higher social status, these exceptions do not break the rules.
2. **The Feminine Touch:** The reason women are portrayed when they touch themselves is to convey a sense that women are precious and fragile. This category includes the use of hands or fingers to trace the outline of an object, to cradle or to caress. Self touching and self stroking are the other behaviors falling into this category. Goffman notes that these kinds of touching are the indicator of that one’s body being fragile and precious. In this category women are mostly depicted as lightly touching or caressing objects or themselves; men are portrayed as intentionally grasping objects.
3. **Function Ranking:** In the ads, men are shown having an occupational or active role. But women usually do not. In this category different kinds of tasks are bestowed to different people. Specific tasks are expected to be done by certain people. The importance of the task represents one's social importance. Goffman found that in the advertisement women usually have a secondary or supportive role. Otherwise men are generally depicted as an executor. Women only execute traditional tasks such as cleaning, cooking, ironing etc. If a man is shown doing these kind of traditional tasks, he is mostly presented as ridiculous and not a real man.
4. **The Ritualization of Subordination:** The images in this category tend to present women in inferior positions and poses. All these behaviors in this category are performed by women. This category includes actions showing subordination such as lowering oneself physically to another, bending one knee inward, not holding the body erect, lying on a bed or the floor, canting postures, puckish smile, acting less seriously and body clowning. Women are mostly portrayed as being under the physical care and protection of a man. Images of women holding man’s arm at the elbow; images of men holding women’s hand or protectively holding women by the shoulder are the indicators of the ritualization of subordination.
5. **Licensed Withdrawal:** Women are portrayed more often as having psychological problems than men. Therefore women are shown that they need the protection or the goodwill of others. Covering the mouth or putting a finger to the mouth to show anxiety or contemplation or to hide losing control of one’s emotions (For example, when afraid), gazing in a not directed way, being worried, retreating behind objects, snuggling into, nuzzling, changing position of the head or eyes/eyeshot to show submission are the behaviors fall into the licensed withdrawal category. In this category, characters are shown in a withdrawn manner (mentally and/or physically) when they are in an uncomfortable social situation. According to Goffman, females are portrayed as "drifting from the scene" and this kind of scenes creates an image that women are helpless and dependent to other people’s help.
6. **The Family:** Portrayal of the family also conveys the social norms. The number of the people in the family and the nature of the family’s organization are important. Even

though traditional nuclear family involving mother, father, son and daughter is not prevailing and average, the typical presentation of the family mostly conveys images of this traditional agreement. In addition, a special mother-daughter and father-son bond can be observed in the advertisements. Father – son relationship was usually depicted as more emotionally and locationally distant (Bell and Milic, 2002; Wallis 2011; Belknap and Leonard, 1991).

In conclusion, it can be assumed that music videos disseminate gender roles and contribute to the media's role in gender socialization (Wallis, 2011). Owing to the emergence of new technologies such as smart phones, music videos are now more prevalent and influential. Thus, dissemination of stereotyped gender roles by music videos is much more probable. In this sense music videos can be examined to reveal gender stereotypes. The current study is important because it shows gender roles and differences depicted in Turkish music videos.

## PURPOSE

In this research, gender roles in Turkish music videos were analyzed. The main purpose of this study is to explore what kinds of gender roles are assigned to women and men in Turkish music videos and how they differ from one another. In this respect the paper aims to answer these questions:

Are there any differences between men and women;

1. in displaying dominance?
2. in displaying subordination?
3. in displaying sexuality?
4. in engaging in aggressive behaviors?
5. in objectification?
6. in terms of objectified body parts?

## METHODOLOGY

In this research, purposive sampling was used to select music videos. In this respect, 40 music videos, in the date of 11 March 2014, on the top forty list of PowerTürk TV channel (<http://www.powerturk.tv/listeler/40-pop.html>; see Appendix A.) were analyzed by conducting content analysis method. Statistical analysis of data was carried out using SPSS 13. The data were analyzed by using frequency and chi-square tests.

Most of the music videos last three or four minutes. It's assumed that certain kinds of behaviors are likely to be displayed repeatedly. Thus music videos were rated at 30-second units, resulting in 322 units and every 30-second-unit was coded for gender displays. If the final unit of the music video lasts less than 15 seconds, the unit wasn't coded. Units longer than 15 minutes were considered.

According to Bilgin (2006), in content analysis method, reliability of the coder requires that different coders should code the same text similarly or the same coder should code the same text similarly in different times. In this paper, latter approach was adapted and, initially, the researcher coded eight of the music videos. One month later, 40 music videos were coded. Previously coded eight music videos were also coded again for reliability analysis. In this study, Poindexter and McCombs (2000:203) reliability formula was adapted. According to Poindexter and McCombs (2000:203) an acceptable coefficient of reliability must be 80 per cent or above. Coherence between first and second coding of eight music videos was found to be %93,8.

Coding scheme was derived from the categories used by Sommers-Flanagan et al. (1993), Wallis (2011) and Goffman (1976 cited by Bell and Milic, 2002; Wallis 2011; Belknap and Leonard, 1991). These studies are important, because Wallis (2011) adapted Goffman's classification to music videos and Sommers-Flanagan et al. (1993) research provides additional categories such as objectification. In addition, Goffman's relative size category and "grasping an object" in the feminine touch category was taken into consideration as signs of dominance. The coding categories are as follow:

**Dominance:** Goffman's relative size (men being taller and weightier than women) and intentionally grasping an object fall into this category.

**Subordination:** Touching hair, delicate self-touch, smiling, averting one's eyes/head, lowering head/body, bashful knee bend, lying on a bed/floor, hands/fingers to trace outline of an object, crying and covering the mouth/ putting a finger to the mouth fall into this category.

**Sexuality:** This category includes sexual self-touch, suggestive dancing, a sultry look, wearing provocative clothes and also stroking/ massaging someone.

**Aggression:** Flinging hands/fingers, showing force, aggressive playing of an instrument, showing passion while singing and signs including intentional behaviors to hurt someone (e.g., slapping, shoving, kicking, and rape) fall into aggression category.

**Objectification:** If the only image on the screen is an isolated body part (e.g. navel-baring, cleavage, lips, genital areas, buttocks, thighs, legs), this situation is named objectification. Displaying upper half of the human body or a whole face is not assumed objectification. Besides, objectified body parts were also coded.

## FINDINGS

This research examined gender displays of men and women in Turkish music videos aired on PowerTürkTV music channel. The data were analyzed using SPSS 13 software program. To answer the research questions Chi-Square test was conducted. The findings obtained under the purpose questions of the study may be defined under separate sub-titles.

Within the scope of the study, 322 thirty-second units were coded. There were women in 255 (%79,2) thirty-second units and men were shown in 278 (%86,3) thirty-second units of the total.

### 1. Are there any differences between men and women in displaying dominance?

The results of the first research question showed that are significant differences between men and women in displaying dominant behaviors (Table 1).

Table 1. Chi-Square Results of Dominance

| Variable  |                    | Value  | df | Sig.    |
|-----------|--------------------|--------|----|---------|
| Dominance | Relative Size      | 88,891 | 1  | 0,000*  |
|           | Grasping an object | 6,416  | 1  | 0,011** |

\*P≤,01; \*\* P≤,05

There were no scenes that women are taller and weightier than men. In other words, all the women were depicted shorter and thinner than men (n=255; 100%). On the other hand, it was also revealed that in 82 thirty-second units (29,5%) men are taller and weightier than women. In this study, grasping an object was taken into consideration as another dominance indicator. In comparison to "relative size", females were more often displayed when grasping an object (n=3, 1,2%). But the ratio of males displayed when grasping an object is 5% (n=14) (Table 2). According to these findings, it can be said that males were depicted more dominant than females in Turkish music videos which were examined in this study.

Table 2. Dominance Crosstabs

| Variable  |                    |         | Gender |       | Total  |        |        |
|-----------|--------------------|---------|--------|-------|--------|--------|--------|
|           |                    |         | Women  | Men   |        |        |        |
| Dominance | Relative Size      | Absent  | 255    | 196   | 451    |        |        |
|           |                    |         | 100,0% | 70,5% | 84,6%  |        |        |
|           |                    | Present | 0      | 82    | 82     |        |        |
|           |                    |         | 0,0%   | 29,5% | 15,4%  |        |        |
|           | Grasping an object | Absent  | 252    | 264   | 516    |        |        |
|           |                    |         | 98,8%  | 95,0% | 96,8%  |        |        |
|           |                    | Present | 3      | 14    | 17     |        |        |
|           |                    |         | 1,2%   | 5,0%  | 3,2%   |        |        |
|           |                    |         | Total  |       | 255    | 278    | 533    |
|           |                    |         |        |       | 100,0% | 100,0% | 100,0% |

**2. Are there any differences between men and women in displaying subordination?**

On Table 3, results of chi-square analysis show that in some cases there were significant differences between men and women in displaying subordination. On the other hand, no significant difference was determined in “lowering head/body” (Table 3).

Table 3. Chi-Square Results of Subordination

| Variable      |  | Value  | df | Sig.    |
|---------------|--|--------|----|---------|
| Subordination | Delicate Self-Touch                                      | 48,531 | 1  | 0,000*  |
|               | Touching hair  | 65,437 | 1  | 0,000*  |
|               | Smiling  | 14,161 | 1  | 0,000*  |
|               | Averting eyes/head                                       | 30,194 | 1  | 0,000*  |
|               | Covering the mouth<br>(or putting a finger to the mouth) | 4,874  | 1  | 0,027** |
|               | Bashful knee bend  | 17,983 | 1  | 0,000*  |
|               | Lowering head/body                                       | 1,415  | 1  | 0,234   |
|               | Lying on a bad/floor                                     | 20,368 | 1  | 0,000*  |
|               | Tracing outline of an object                             | 22,641 | 1  | 0,000*  |
|               | Crying   | 6,142  | 1  | 0,013** |

\*P≤,01; \*\* P≤,05

All behaviors, in which there were significant differences found between genders in subordination category, were more often displayed by women rather than men. “Averting eyes/head” (n=104; 40,8%) was the most displayed subordinate behavior by women. Other subordinate behaviors frequently displayed by women were “delicate self-touch” (n=81; 31,8%), “touching hair” (n=65; 25,5%), “smiling” (n=43; 16,9% ), “lying on a bad / floor” (n=36; 14,1%) and “tracing outline of an object with hands/fingers” (n=27; 10,6%). Even though it was determined that women were depicted more often in a subordinate position, men were also shown as acting subordinate behaviors. Similarly, “averting head/eyes” (n=53; 19,1%) was the most displayed subordinate behavior by men. The behavior never acted by men was “bashful knee bend”. However, it should be considered that the proportion of subordinate behaviors performed by men was quite lower than women. Therefore it can be concluded that women were depicted as submissive and obedient in the music videos examined in this study (Table 4).

Table 4. Subordination Crosstabs

| Variable      |   | Gender  |        | Total  |       |
|---------------|---|---------|--------|--------|-------|
|               |   | Women   | Men    |        |       |
| Subordination | Touching hair   | Absent  | 190    | 273    | 463   |
|               |   |         | 74,5%  | 98,2%  | 86,9% |
|               | Delicate Self-Touch                                   | Present | 65     | 5      | 70    |
|               |   |         | 25,5%  | 1,8%   | 13,1% |
|               | Smiling   | Absent  | 174    | 256    | 430   |
|               |   |         | 68,2%  | 92,1%  | 80,7% |
|               | Covering the mouth (or putting a finger to the mouth) | Present | 81     | 22     | 103   |
|               |   |         | 31,8%  | 7,9%   | 19,3% |
|               | Averting eyes/head                                    | Absent  | 212    | 260    | 472   |
|               |   |         | 83,1%  | 93,5%  | 88,6% |
|               | Bashful knee bend                                     | Present | 43     | 18     | 61    |
|               |   |         | 16,9%  | 6,5%   | 11,4% |
|               | Lying on bad/floor                                    | Absent  | 240    | 272    | 512   |
|               |   |         | 94,1%  | 97,8%  | 96,1% |
|               | Tracing outline of an object                          | Present | 15     | 6      | 21    |
|               |   |         | 5,9%   | 2,2%   | 3,9%  |
|               | Crying  | Absent  | 151    | 225    | 376   |
|               |   |         | 59,2%  | 80,9%  | 70,5% |
|               | Total   | Present | 104    | 53     | 157   |
|               |   |         | 40,8%  | 19,1%  | 29,5% |
|               | Total   | Absent  | 239    | 278    | 517   |
|               |   |         | 93,7%  | 100,0% | 97,0% |
|               | Total   | Present | 16     | 0      | 16    |
|               |   |         | 6,3%   | 0,0%   | 3,0%  |
| Total         | Absent  | 219     | 269    | 488    |       |
|               |   | 85,9%   | 96,8%  | 91,6%  |       |
| Total         | Present   | 36      | 9      | 45     |       |
|               |   | 14,1%   | 3,2%   | 8,4%   |       |
| Total         | Absent  | 228     | 275    | 503    |       |
|               |   | 89,4%   | 98,9%  | 94,4%  |       |
| Total         | Present   | 27      | 3      | 30     |       |
|               |   | 10,6%   | 1,1%   | 5,6%   |       |
| Total         | Absent  | 240     | 273    | 513    |       |
|               |   | 94,1%   | 98,2%  | 96,2%  |       |
| Total         | Present   | 15      | 5      | 20     |       |
|               |   | 5,9%    | 1,8%   | 3,8%   |       |
| Total         |   | 255     | 278    | 533    |       |
| Total         |   | 100,0%  | 100,0% | 100,0% |       |

### 3. Are there any differences between men and women in displaying sexuality?

The third research question of the study is to determine if there are any differences between males and females in displaying sexuality. In Table 5, it was revealed that there are significant differences between genders in performing sexual behaviors (Table 5).

Table 5. Chi-Square Results of Sexuality

| Variable         |                             | Value  | df | Sig.   |
|------------------|-----------------------------|--------|----|--------|
| <b>Sexuality</b> | Sexual self-touch           | 6,616  | 1  | 0,010* |
|                  | Suggestive dancing          | 13,646 | 1  | 0,000* |
|                  | Sultry look                 | 56,194 | 1  | 0,000* |
|                  | Provocative clothing        | 90,678 | 1  | 0,000* |
|                  | Stroking/ massaging someone | 9,326  | 1  | 0,002* |

\*P≤,01; \*\* P≤,05

Likewise subordination category, every behavior in sexuality category was performed more often by women rather than men. In the music videos analyzed in this research, 36,1% (n=92) of women had a “provocative clothing” and 18,4% (n=47) of them had a “sultry look”. In the third rank, women were shown while “stroking or massaging” a man’s body (n=29; 11,4%). The most displayed sexual behavior by men was “stroking or massaging” a woman’s body (n=12; 4,3%). There was no scene showing a man having a “sultry look” and touching himself sexually (Table 6).

Table 6. Sexuality Crosstabs

| Variable         |                             |                      | Gender |        | Total  |        |
|------------------|-----------------------------|----------------------|--------|--------|--------|--------|
|                  |                             |                      | Women  | Men    |        |        |
| <b>Sexuality</b> | Sexual self-touch           | Absent               | 249    | 278    | 527    |        |
|                  |                             |                      | 97,6%  | 100,0% | 98,9%  |        |
|                  |                             | Present              | 6      | 0      | 6      |        |
|                  |                             |                      | 2,4%   | 0,0%   | 1,1%   |        |
|                  |                             | Suggestive dancing   | Absent | 236    | 275    | 511    |
|                  |                             |                      |        | 92,5%  | 98,9%  | 95,9%  |
|                  | Present                     |                      | 19     | 3      | 22     |        |
|                  |                             |                      | 7,5%   | 1,1%   | 4,1%   |        |
|                  | Sultry look                 |                      | Absent | 208    | 278    | 486    |
|                  |                             |                      |        | 81,6%  | 100,0% | 91,2%  |
|                  |                             | Present              | 47     | 0      | 47     |        |
|                  |                             |                      | 18,4%  | 0,0%   | 8,8%   |        |
|                  |                             | Provocative clothing | Absent | 163    | 268    | 431    |
|                  |                             |                      |        | 63,9%  | 96,4%  | 80,9%  |
|                  | Present                     |                      | 92     | 10     | 102    |        |
|                  |                             |                      | 36,1%  | 3,6%   | 19,1%  |        |
|                  | Stroking/ massaging someone |                      | Absent | 226    | 266    | 492    |
|                  |                             |                      |        | 88,6%  | 95,7%  | 92,3%  |
|                  |                             | Present              | 29     | 12     | 41     |        |
|                  |                             |                      | 11,4%  | 4,3%   | 7,7%   |        |
|                  |                             | <b>Total</b>         |        | 255    | 278    | 533    |
|                  |                             |                      |        | 100,0% | 100,0% | 100,0% |

**4. Are there any differences between men and women in engaging in aggressive behaviors?**

When aggressive behaviors in music videos were analyzed, significant differences between males and females were determined. The only exception in aggression category is that there was no statistically significant difference between men and women in terms of engaging in behaviors to hurt someone such as slapping, shoving etc. (Table 7). 5,9% (n=15) of women and 2,9% (n=8) of men engaged in such behaviors.



Table 7. Chi-Square Results of Aggression

| Variable          |                                     | Value  | df | Sig.   |
|-------------------|-------------------------------------|--------|----|--------|
| <b>Aggression</b> | Flinging fingers/hands              | 10,610 | 1  | 0,001* |
|                   | Showing force                       | 8,149  | 1  | 0,004* |
|                   | Aggressive playing of an instrument | 21,599 | 1  | 0,000* |
|                   | Showing passion while singing       | 7,834  | 1  | 0,005* |
|                   | Behaviors to hurt someone           | 2,908  | 1  | 0,088  |

\*P≤,01; \*\* P≤,05

In aggression category, all the behaviors in which there were significant differences between genders were displayed more often by men rather than women. In other words, behaviors in aggression category were mostly performed by men, excluding “behaviors to hurt someone”. “Flinging fingers/hands” (n=48, 17,3%) and “showing passion while singing” (n=48, 17,3%) were the aggressive behaviors which were mostly displayed by men. 10,1% (n=28) of men were shown as playing an instrument in an aggressive way; the ratio of women shown as playing an instrument aggressively was only 0,8% (n=2). (Table 8).

Table 8. Aggression Crosstabs

| Variable                      |                                     |         | Gender |        | Total  |
|-------------------------------|-------------------------------------|---------|--------|--------|--------|
|                               |                                     |         | Women  | Men    |        |
| <b>Aggression</b>             | Flinging fingers/hands              | Absent  | 235    | 230    | 465    |
|                               |                                     |         | 92,2%  | 82,7%  | 87,2%  |
|                               |                                     | Present | 20     | 48     | 68     |
|                               |                                     |         | 7,8%   | 17,3%  | 12,8%  |
|                               | Showing force                       | Absent  | 250    | 258    | 508    |
|                               |                                     |         | 98,0%  | 92,8%  | 95,3%  |
|                               |                                     | Present | 5      | 20     | 25     |
|                               |                                     |         | 2,0%   | 7,2%   | 4,7%   |
|                               | Aggressive playing of an instrument | Absent  | 253    | 250    | 503    |
|                               |                                     |         | 99,2%  | 89,9%  | 94,4%  |
|                               |                                     | Present | 2      | 28     | 30     |
|                               |                                     |         | 0,8%   | 10,1%  | 5,6%   |
| Showing passion while singing | Absent                              | 232     | 230    | 462    |        |
|                               |                                     | 91,0%   | 82,7%  | 86,7%  |        |
|                               | Present                             | 23      | 48     | 71     |        |
|                               |                                     | 9,0%    | 17,3%  | 13,3%  |        |
| <b>Total</b>                  |                                     |         | 255    | 278    | 533    |
|                               |                                     |         | 100,0% | 100,0% | 100,0% |

### 5. Are there any differences between men and women in objectification?

In this study, if the only image on the screen is an isolated body part, this situation is considered objectification. After being coded the objectification situation in the scene for its absence or presence, it was also determined which part of the body was objectified. As it can be understood from the Table 9 there were significant differences between males and females in objectification in the music videos.

Table 9. Chi-Square Results of Objectification

| Variable               |                       | Value  | df | Sig.   |
|------------------------|-----------------------|--------|----|--------|
| <b>Objectification</b> | Body isolation        | 17,322 | 1  | 0,000* |
|                        | Objectified body part | 29,327 | 11 | 0,002* |

\*P≤,01; \*\* P≤,05

The ratio of body isolation was 20,4% (n=52) for women and 7,9% (n=22) for men. This situation showed that objectifying woman's body was quite common rather than objectifying man's body in Turkish music videos (Table 10).

Table 10. Objectification Crosstabs

| Variable        |                |         | Gender |        | Total  |
|-----------------|----------------|---------|--------|--------|--------|
|                 |                |         | Women  | Men    |        |
| Objectification | Body isolation | Absent  | 203    | 256    | 459    |
|                 |                |         | 79,6%  | 92,1%  | 86,1%  |
|                 |                | Present | 52     | 22     | 74     |
|                 |                |         | 20,4%  | 7,9%   | 13,9%  |
| Total           |                |         | 255    | 278    | 533    |
|                 |                |         | 100,0% | 100,0% | 100,0% |

#### 6. Are there any differences between men and women in terms of objectified body parts?

According to gender, objectified body parts were varied as well (Table 9). As it can be obviously seen on the Table 11, legs (n=14; 26,9%), lips (n=9; 17,3%), belly (n=6; 11,5%), hips (n=5; 9,6%) and shoulders (n=5 ;9,6%) were among mostly objectified body parts of women. Men's lips (n=7; 31,8%), hands (n=8; 36,4%), eyes (n=2; 9,1%) and necks (n=2; 9,1%) were shown in objectification category. There were no scenes zooming in a man's foot, legs, belly, hips, and shoulders. In this sense, it can be understood that there were differences between males and females in terms of objectified body parts (Table 11).

Table 11. Body Parts Crosstabs

| Variable     |                           | Gender |        | Total  |
|--------------|---------------------------|--------|--------|--------|
|              |                           | Women  | Men    |        |
| Body Part    | Feet                      | 1      | 0      | 1      |
|              |                           | 1,9%   | 0,0%   | 1,4%   |
|              | Legs                      | 14     | 0      | 14     |
|              |                           | 26,9%  | 0,0%   | 18,9%  |
|              | Lips                      | 9      | 7      | 16     |
|              |                           | 17,3%  | 31,8%  | 21,6%  |
|              | Hands                     | 6      | 8      | 14     |
|              |                           | 11,5%  | 36,4%  | 18,9%  |
|              | Belly                     | 6      | 0      | 6      |
|              |                           | 11,5%  | 0,0%   | 8,1%   |
|              | Breast<br>(Chest for men) | 4      | 1      | 5      |
|              |                           | 7,7%   | 4,5%   | 6,8%   |
|              | Eyes                      | 1      | 2      | 3      |
|              |                           | 1,9%   | 9,1%   | 4,1%   |
|              | Hips                      | 5      | 0      | 5      |
|              |                           | 9,6%   | 0,0%   | 6,8%   |
|              | Arms                      | 1      | 1      | 2      |
|              |                           | 1,9%   | 4,5%   | 2,7%   |
|              | Shoulders                 | 5      | 0      | 5      |
|              | 9,6%                      | 0,0%   | 6,8%   |        |
| Neck         | 0                         | 2      | 2      |        |
|              | 0,0%                      | 9,1%   | 2,7%   |        |
| Groin        | 0                         | 1      | 1      |        |
|              | 0,0%                      | 4,5%   | 1,4%   |        |
| Count        | 52                        | 22     | 74     |        |
| % within sex | 100,0%                    | 100,0% | 100,0% |        |
| Total        | % of Total                | 70,3%  | 29,7%  | 100,0% |

## CONCLUSION

This study examined gender displays of men and women in Turkish music videos in accordance with categories developed by Sommers-Flanagan et al. (1993), Wallis (2011) and Goffman (1976 cited by Bell and Milic, 2002; Wallis 2011; Belknap and Leonard, 1991).

The findings revealed that stereotyped gender roles are quite prevailing in Turkish music videos. As expected, there were gender display differences between males and females. Besides these gender displays mostly reinforced the stereotyped gender roles. These findings align with previous studies (Sommers-Flanagan et al. 1993; Wallis, 2011; Seidman 1992; Tapper et al. 1994). Whether there were differences between men and women in displaying gender roles were discussed in terms of five categories. These categories are dominance, subordination, sexuality, aggression and objectification.

Taking into consideration dominance category, in the music videos men were depicted more dominant than women. Within this category, according to the relative size variable, there were no scenes that women were taller and weightier than men. Goffman (1976 cited by Wallis 2011) noted that men were mostly depicted taller than females to represent males' superior social rank. Being taller was equated to having power. "Grasping an object" is another sign of dominance, and this behavior was performed mostly by men as well. In contrast, behaviors in subordination category, including delicate self-touch, touching hair, smiling, averting eyes/head, bashful knee bend, lying on a bed/floor, crying, covering the mouth and hands/fingers to trace the outline of an object were performed mostly by women. None of the subordinate behaviors were acted by men more often than women. In this direction, it can be said that in the Turkish music videos, which were examined in this study, men were pictured as superior to women and women were depicted as obedient and submissive.

Considering the situation in terms of sexual behaviors, again unsurprisingly, all the behaviors in this category were carried out by women at a higher rate than men. Women were active in terms of sexual behaviors in the music videos. Especially, in the music videos women usually wore provocative clothes. Having a sultry look and stroking or massaging someone (indeed a man) were also the behaviors assigned to females. Women were portrayed as sex objects in the music videos.

As expected, men were shown as more aggressive than women. In particular, flinging fingers/hands, showing force, aggressive playing of an instrument and showing passion while singing were the behaviors dominantly performed by men to show aggression. Indeed, being aggressive was undertaken as a duty by men.

In contrast to an earlier study (Sommers-Flanagan et al. 1993) it was revealed that there were significant differences between males and females in terms of objectification. Women's body was objectified rather more often than men's body. In addition, objectified body parts were varied with regard to gender. The most objectified female body parts were legs, lips, belly-waist, hips and shoulders. On the other hand, men's objectified body parts included lips, hands, eyes and necks. The only objectified body part in common was lip. Men's feet, legs, belly, hips, and shoulders were never objectified.

In conclusion, it can be assumed that music videos disseminate gender roles and contribute to the media's role in gender socialization (Wallis, 2011). Because music videos are a form of entertainment like other media products, research findings are not surprising. Stereotyped gender role displays are found in music videos just the same way as they are found in other media forms. The findings regarding gender display in music videos conveyed a false message that women's roles in the society are being sexy and subordinate and that men's role in the society is being aggressive and dominant. With regard to representations in the Turkish music videos, that can be said that we are still a very male-dominant culture.

The use of purposeful sampling methodology is the main limitation of the study. Therefore findings of this research cannot be generalized to a larger population. That should be considered and gender role differences in various music TV channels and music types should also be taken into account in future studies. More importantly, the effects of the music videos on young people should also be examined.

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## Appendix:

The Top 40 List of PowerTürk TV on 11<sup>th</sup> March 2014

|    | Name of the Singer/Group         | Name of the Song         |    | Name of the Singer/Group | Name of the Song       |
|----|----------------------------------|--------------------------|----|--------------------------|------------------------|
| 1  | Mehmet Erdem                     | Acıyı Sevmek Olur Mu     | 21 | Berkay                   | İzmirli                |
| 2  | Funda Arar Feat. Enbe Orkestrası | Hafıza                   | 22 | Fettah Can               | Kalp Ağrısı            |
| 3  | Emre Aydın                       | Eyvah                    | 23 | İrem Derici              | Zorun Ne Sevgilim      |
| 4  | Bengü                            | Saygımdan                | 24 | Aydilge                  | Yine Ben Aşık Oldum    |
| 5  | Model                            | Ağlamam Zaman Aldı       | 25 | Sıla                     | Vaziyetler             |
| 6  | Ferhat Göçer                     | Git                      | 26 | Candan Erçetin           | Milyonlarca Kuşuk      |
| 7  | Bedük                            | Koyver Kendini           | 27 | Gökhan Türkmen           | Çatı Katı              |
| 8  | Gökhan Özen                      | Ne Farkeder              | 28 | Duman                    | Yürek                  |
| 9  | Ece Seçkin                       | Şok Oldum                | 29 | Atiye                    | Ya Habibi              |
| 10 | Kolpa                            | Ölünmüyor Mutsuzluktan   | 30 | Mabel Matiz              | Sultan Süleyman        |
| 11 | Gripin                           | Bir Cevabın Var Mı       | 31 | Murat Dalkılıç           | Neyleyim İstanbul'u    |
| 12 | Ziynet Sali                      | Geleliyorum Yanına       | 32 | Ziynet Sali              | Deli                   |
| 13 | Emre Altuğ                       | Hangimiz Tertemiz        | 33 | Oğuzhan Koç              | Ayy                    |
| 14 | Bora Duran                       | İnsan                    | 34 | Yüksek Sadakat           | Seninle                |
| 15 | Özgür                            | Yıllar Sonra             | 35 | Fettah Can               | Yalanlar Cumhuriyeti   |
| 16 | Yusuf Güney                      | Bunalım                  | 36 | Aydilge                  | Aşk Paylaşılmaz        |
| 17 | Keremcem                         | Berbat                   | 37 | Ömür Gedik               | Ömür Gedik             |
| 18 | İrem Derici                      | Sevgi Olsun Taştan Olsun | 38 | Mustafa Sandal           | Tesir Altında          |
| 19 | Gülşen                           | Irgalamaz Beni           | 39 | Nil Karaibrahimgil       | Kanatlarım Var Ruhumda |
| 20 | Gece Yolcuları                   | Meyhaneler Sen           | 40 | Leyla The Band           | Aşk Bitti              |