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**HOW DO WE DRAW THE PICTURE OF VIOLENCE? THE PERCEPTION OF SERIAL FILM **

Abstract:

Television shown as one of the most important invents of 21th century has become an indispensable vehicle of daily life and it has also become one of the most interesting topics for scholars studying about communication sciences. Many studies being conducted so far has proved that television is so effective on people and especially children are directly affected by messages from television according to the findings of some international surveys. In this study, it is tried to determine how children perceive "Kurtlar Vadisi Pusu" having a political and mafia content and how children are affected by this serial. In this context, 50 students among 7-10 ages from a primary school in Konya were asked whether they watch "Kurtlar Vadisi Pusu" or not. 47 students declaring that we watch the serial were again asked what cross to their minds when they hear "Kurtlar Vadisi Pusu" the name of the serial and they were demanded to paint ideas in their minds. After the analysis of paintings by using perception analysis, it was seen that so many students gave place to guns, knives, blood and some other figures including violence in their paintings. Beside this, it was founded that almost all of the paintings were also designed on a conceptual thematic basis which includes fight, clash and murder.

Keywords:

Television, Violence, Perception, Child, Television Serial

Introduction

Mass communication instruments, media in other words, are shown as one of the most important instruments in the formation of the modern world. Television which was regarded as one of the basic descriptive instruments of modernizing process has become the guest of honor with its multiple alternative(-less) channels (İçin Akçalı, 2009, p. 1). Television has turned into a part and parcel of our daily lives in such a short time that it has become one of us, even, a member of our families (Mutlu, 2008, p. 17). In this way, television is not only one of us but also is an instrument which thinks on behalf of us and saves us the trouble of thinking through dreaming for us (Öztürk, 2002, p. 68).

Positive and negative effects of television which has been used since the first half of the twentieth century also have been discussed since 1940's. in Turkey, television became spread during early 1970's (Demir, 2008, p. 288).

Today, television which is a communication instrument oriented to visual and audial senses have an important place in the development of children and may cause positive and negative effects. Due to their mental characteristics, children perceive the programs they watch differently (Aktaş and Öztekin, 2008, p. 532). The children of today haven't seen the life without television and even they can't dream about it. The children turn on the television as soon as they get up, they watch television until they go to bed and even they eat in front of television. Meanwhile, they encounter numerous scenes which include violence and sex prepared for adults and ignoring the fact that the children may see them. Since the children of today are socialized indoors not out of the house, television plays an important role in transferring the social codes to them as well as the families (Demir, 2008, p. 288). Television which has turned into a part of our lives and has been affecting our attitudes and values so much has been subject to numerous discussions and researches since it emerged first. The focal point of those discussions and researches has been the relationship between television and violence. In the numerous researches conducted so far, the violence on the television is revealed through both general observations and content analyses and it has been determined that television programs are extremely full of violence scenes (Taylan, 2011, p. 356).

In the present study, it was examined how children were affected by broadcasts with violent content and how they expressed the broadcasts they watched. How the children who watched 'Kurtlar Vadisi Pusu' television series, one of the most viewed series of Turkey in which images of violence are quite frequently used, were affected by the series and how they described the series is presented through the analysis of the pictures they drew.

1. Television, Children and Violence

Television which is called "Magic Box" since it brought the whole world to the people and "Fool Box" since it captured human beings is one of the most important mass communication instruments. Although television which was the most significant

communication instrument until recently is nearly about to be uncrowned due to the emergence of the internet, it still exists as one of the most important mass communication instruments (Şimşek and Uğur, 2008, p. 318).

When television was invented as a broadcast-transmitting device in England in 1925 by John Logie Baird, it wasn't thought to occupy a significant part of our lives (Rigel, 2008, p. 10). Indeed; television which became popular after the second half of the 20.th century started to take its place in our homes with the beginning of the 21.st century. The multiple quantities of channels, the number of television sets at home and children's programs becoming popular led to an almost unbreakable tie between children and television (Işık, 2007, p. 95). Gerbner et al., defines television as the mainstream which the children are born into it and a common environment which we all have our lives in it (2014, p. 281). As stated by Gerbner, television has been used so commonly that it became a part of our lives, children got their share from this effect at very young ages and fell under the influence of television. The owners of television who recognized this effect wanted to turn it into commercial good established channels of cartoons as well as broadcasting periods for children.

Television which has been rapidly and gradually becoming common after its invention caused numerous changes not only in technological life but also in social life. This innovation and transformation formed by television broadcasts was politicians just before the universities and professional organizations. In 1952, the discussions about TV and violence were on the agenda at the American Congress and the Sub-committee of Children Criems organized a session called "The Effects of TV on Children's Crime" in the Congress under the Chairmanship of Senator Estes Kefauver in 1953. In academic terms, the very first activities were executed in England, Canada and the USA nearly at the same time after 1950's (Rigel, 2008, pp. 11, 14). After those very first activities, numerous activities related to this topic were conducted by numerous researchers from different fields all over the world. Infact, Balcı and Gergin state that more than thousand studies were conducted during the last 40 years. Among those studies, American Medical Association, American Academy of Pediatrics, American Association of Child and Adolescent Psychiatry and National Institute of Mental Health separately conducted studies related to this topic for 10 years. The striking results obtained from those studies are as follows; "the violence in media directs the violence in real life" (2008, p. 159). The committee called "the youth and violence" by the American Association of Psychology established in 1990's related to the causes and prevention of violence reached similar results. As a result of the work of the committee, it was concluded that children in the USA encountered high degrees of violence on television and the children who are exposed to extreme violences displayed an increased degree of aggressive attitudes (Gunter and McAleer, 1997, p. 89). Under the light of the studies executed by the effect researches, Valkenburg determines that violence in media displayed individual differences among the children from the point of behaving aggressively. Valkenburg classifies those differences in four categories such as the

age of the child, his/her gender, his/her concern to media violence and the attitudes of his/her family towards the violence in the media (2004, p. 53).

The solely friend of the children, television, affects reading in substantially negative manner and numerous children state can that "I don't want to study anymore". The children who prefer to spend most of their time in front of television rather than their families or friends are seriously affected from television. Television habituates the human brain to short intakes through the techniques such as short narrations, fast actions and flashes etc. so much that this occasion neuters the continuity of thought (Akbulut, 2001, p. 365). Gerbner and Gross, who call attention to those characteristics of television, determine that children become rich of entertainment with television and they are enslaved through legends and myths provided by television which they regard as an electronic preacher (2014, p. 337). Similar to Gerbner and Gross, Postman determine the effects of television on children through Sesame Street which is one of the programs for children as follows: "Sesame Street neither encourages children to love school nor something else related to school, such a program like "Sesame Street" encourages children to love television." (2004, p. 161). As Postman stated, television has turned into an indispensable instrument for children after it entered into their life; it has become the first source not only to give cartoons, serials and movies but also to teach the brutal facts of the outer world (Rigel, 1995, p. 210). Infact, Tatal Cheviron determines that the age group of children who stay in front of television was between 6 and 10 years old, they started to be insensitive to the programs prepared for themselves after the age of 7 and they started to become interested in the programs for adults (2014, pp. 72-73).

When we analyze the connection between television and violence, it may be seen that television depends of violence from the point of television programs. Among the television programs except talk shows, health and comedy programs; almost all the programs broadcasted during prime time, as well as television movies especially prepared for children, consist of violence one way or another. Westerns, detective and mystery films, gangster and spy programs and most of the television movies consist of the scenes of fighting, shooting and killing. The violence on television is surprisingly common although they aren't as live and apparent as the cinema movies (Freedman, Sears and Carlsmith, 2003, p. 299). The groups who watch the patterns of violence, terror and war in a mood as if they were watching or playing a computer game started to consider such contents as an instrument of entertainment. The efforts of media as if it rejects the violence should be regarded as an illusion. Because, those videos attract the attention of audience and provide ratings for such media organs. The increase of rating is also increasing the share in the advertising profits. The only reason for displaying the scenes of violence, terror and war in the programs and news bulletins in media should be considered as the anxious for rating (Yücedoğan, 2002, p. 110). The important point here is that the content or information which television provide doesn't differ for children or adults. Namely, television doesn't need to discriminate between the categories of children and adults; it simultaneously transmits the same information

(Postman, 1995, pp. 103-104). For that reason, children may encounter numerous videos including violence which are inconvenient for them and prepared for adults. However, the problem doesn't seem to be limited with the children who encounter the programs prepared for adults. Even in the cartoons which the children watch on television most, the elements of violence occupy an important place. Infact numerous cartoon films are based on violence elements. Majority of the cartoons such as Ninja Turtles, Pokemon, Power Rangers, Tom and Jerry etc which the children watch most emoploy numerous scenes with violence.

Today, television frequently employs the eventsof violence and terror and the videos of war in order to set up a habit and notion that "such things may always happen". Nobody may put radical reactions to the vidoes of violence and terror and the effects which those videos may cause. The elements of violence dominate even in the cartoons prepared for children and those videos are frequently broadcasted through visual media, cartoons, action films, various show programs and news bulletins of today. Those negative videos are frequently displayed. Even, they don't confine themselves to show them once, they show many times and those videos are merely imprinted on the brains. In the news programs and main news bulletins which everybody is in front of the screen, we encounter extremity and repetition of those vidoes (Yücedoğan, 2002, p. 108). For that reason, Çaylı Rahte indicates television as a media instrument which facilitates watching and turns it into a natural part of the daily life. Due to that characteristic of television, the continuity of violence is accompanied by normalization and desentization (2010, p. 188).

The degree which the children are affected from the violence videos on television is parallel to the period of time when they spend watching television. The more time which children watch television increases the more the degree of bein affected increases. Especially, watching the scenes of violence more than two hours may negatively affect children (Işık, 2007, p. 113). Nevertheless, the researches related to the manner children perceip the violence reveals that the perception of the children differ according to the social stratum they they palce and the conditions of family and environment they are grown. It was revealed that the children coming from the environment with neglected or inconvenient education didn't perceive "the psychological violence" or they regarded "the physical violence" as a normal defending reflection. It was also determined that the children who are well-educated and who come from wealthy families find "psychological violenece" much more harmful. The important thing here is the need to know how often and when the children watch television. The effect of a program including violence on children varies depending on the topic of the program, mood of the watcher, his/her cognitive development level and his/her knowledge about media (Yıldız, 2008, p. 122).

The models presented in the media have significant importance on especially learning new behaviors of children and adults (Yıldız, 2008, p. 124). The significant reason for this is the one-way relationship between children and television. Infact, it is the same for adults but children are much more defenseless in such a relationship when compared to adults. The attitudes and beliefs the individuals gained previously may

establish a filter from the point of response; even, it may form an interrogation action for some people. However, children are weak from the point of interrogation. Their beliefs and attitudes may change since since they weren't socialized enough (Gürel, 2008, p. 527). When compared to adults, children may regard the videos on television real since they have no chance to choose whatever they perceive. Through the videos and messages which employ violence on television programs, violence may be adopted by children and may turn into routine behaviors. The violence elements in the serials and cartoon especially prepared for children perceptively and behaviorally affect children (Aktaş and Öztekin, 2008, p. 532).

Visual stimulants based on violence are more commonly seen than behavioral examples seen in daily life. The role models which are popularized, made attention-grabbing and attractive will lead mislearning experiences of children and adults who use television limitedlessly and unrestrainedly. Especially, the young individuals who tend to have anti-social attitudes and having numerous examples of deviation in their environment will prefer negative rol models to become a hero and draw attention. The young people at the beginning of gaining an identity are seen to wear, talk and behave similar to the role model they choose and imitate them. Depending on the age, gender, prestige and status, power and fame of the model that the children and youngs who watch television follow as an observer, may shape their attitudes (Yıldız, 2008, p. 124). Nevertheless, Ker Dincer and Yılmazkol also state that violence on television is transferred in simple and cheap dramatic ways; the rules about the winner in the world television established are determined and presented to the audiences through legitimating them (2009, p. 194). Television which shows the violence, fierce and murders applied by the heros to win a victory causes children admire those individuals who are shown them as heroes and try to resemble them. Due to the unsettled personality of children, they can become the most important model they take as an example and the heroes on television which they spend most of their time.

2. Kurtlar Vadisi Pusu Television Series

Kurtlar Vadisi, which has come among the leading television series that attract the viewers in recent years in Turkey in terms of its topic and filming techniques, has been broadcast for more than 10 years with different names and on different television channels. The series, which first started to be broadcast with the title 'Kurtlar Vadisi' in 2003 and 100 episodes of which were filmed, was later banned by the Radio and Television Supreme Council (RTUK) in 2007 after the broadcast of a single episode with the title 'Kurtlar Vadisi Terör'. The series was started to be broadcast once again in 2007 this time with the title 'Kurtlar Vadisi Pusu' and is still being broadcast at present. The series, the 9th season of which is being filmed with the title 'Kurtlar Vadisi Pusu' this year, was transferred to five different television channels in its 9 years in Turkey and blazed a trail in this respect. Besides, feature movies of the series were also filmed with titles 'Kurtla Vadisi Irak' in 2006, 'Kurtlar Vadisi Gladio' in 2009 and 'Kurtlar Vadisi Filistin' in 2012. All three movies succeeded to rank among the most viewed movies in the box office.

There are several reasons for this high viewing rate of 'Kurtlar Vadisi Pusu', which has the themes of action, mafia and 'secret state'. The secret political and diplomatic issues depicted in the episodes along with the cultural state of the Turkish society can be listed among the primary reasons for the series to be widely viewed. Besides, in a masters study entitled 'İmaj Yönetimi ve Kurtlar Vadisi Örneği' Aldemir states that the high viewing rate of the series could be because the series takes a prominent place in the media, is subject to discussions due to its violent content, it is claimed that it inspires certain acts of murder, even politicians sometimes talk about Kurtlar Vadisi and feel the need to contact the producers and the screenwriters of the series give certain messages regarding Turkey's agenda. Aldemir also states that topics such as the use of violence in the series, the depiction of nationalism and the presentation of the male identity have been the subject of various academic studies (2011).

3. Literature Review

Upon the media, especially television, has entered into every moment of our lives, the effects of television on children became an important question of interrogation. In this regard, the relationships between children and media are generally considered as a matter of response while the general conclusion of the studies based on this thought states that television affects the children negatively (Şeker and Sine, 2012, pp. 118,119). When we review the studies conducted in the United States of America, they are seen to focus on the negative effects of television on children. In the studies, television is seen to lead numerous negative results such as disorders of food habits and social attitudes of children and the impairment in their regular sleeping patterns (Atay and Çelebi Öncü, 2009, p. 71). The violent videos existing on television may also diminish the sensitivity for violence. In short, seeing numerous deaths, murders, attacks, bombing activities, chopping feet and arms may make individuals, especially children, who watch them insensitive (Yücedoğan, 2002, p. 113). It can be said, when we consider all them, that especially the abuse towards children and young people and suicide which is an involuntary form of the violence are given in the news programs of radio and television in an inspirer manner (Polat, 2003, p. 27).

While numerous studies focus on the effects of television on children, a group of researchers deals with positive effects of television. Some researchers who study the relationships between the academic achievement of children and the effects of television claim that television provides positive effects to academic achievements of the children (Atay and Çelebi Öncü, 2009, p. 75). For that reason, learning contented programs which will be prepared based on the development process of children will be able to affect children positively (Şimşek İşliyen and İşliyen, 2015, p. 277).

The serial of Kurtlar Vadisi Pusu (the Valley of Wolves, Ambushment) which has continued more than 250 episodes not only attracts the interest of the television watchers but also numerous researchers. Numerous studies were conducted in Turkey under the title of Kurtlar Vadisi in various fields and employing various methods and remarkable conclusions were obtained. In this sense, 12 postgraduate thesis and numerous articles directly related to the topic were obtained in Turkey.

Among the obtained studies, Gültekin determines that he researched the content of the serial *Kurtlar Vadisi* in his study called “Prior to Iraq: the serial of *Kurtlar Vadisi*”; the serial had a content which legitimizes illegal methods, violence and killing in favor of the love for homeland and nation and protection of the state (2006). In a study called “Public Discourse, Mediatic Reality and Acculturation: A Research on the ‘Communicative’ Audiences of *Kurtlar Vadisi*” executed by Damlapınar in 2008, 802 students were applied face to face questionnaire and it was aimed to measure whether fictional realities produced in television serials are perceived as the public reality or not. At the end of the study, it was found that the participants of the questionnaire had the tendency to identify with the serials and the serial was perceived as public reality (2008). In the postgraduate thesis of Ulusoy completed in 2008, it was aimed to verify the hypothesis that serials had negative impacts on the young people through the questionnaire conducted of the young and conducting a content analysis related to randomly chosen 10 episodes of the serial. It was concluded at the end of the study that the 59% of the young people followed in the footsteps of Polat Alemdar, the main character of the serial while 44,5% of the participants act like Polat Alemdar (2008, p. 75). In the postgraduate thesis of Günerbüyük completed in 2009 with the title of “The Political Discourse in the Serial *Kurtlar Vadisi*”, the political discourse of the serial was analyzed. At the end of the study, it was determined that numerous concepts related to the nationalist concepts such as “Kurdish Evolution”, “National Security” which were related to the political agenda of Turkey were handled (2009, p. 74).

Except those studies, there are also numerous studies related to *Kurtlar Vadisi* with different topics. Among them, the postgraduate thesis called “The Presentation of the Male Identity as an Example of Popular Culture in the Serial of *Kurtlar Vadisi*”, the article of Seçil Büker called “The Cognitive Structural Analysis of the Film ‘*Kurtlar Vadisi* Iraq: the revenge of old-nomadic Cain from the new-emperialist Abel”, the article of Ayhan Selçuk called “A Review of Cultural Elements and Identity Presentations in the Film *Kurtlar Vadisi* Iraq”, the postgraduate thesis called “The Management of Producing Programs for Television: the Review of the Serial ‘*Kurtlar Vadisi*’ from the point of the Techniques to Shooting Films” by Murat Uslu, and the postgraduate thesis by Pınar Sayan (2009) called “New Nationalism in Turkey in the Field of Popular Art: the Example of *Kurtlar Vadisi*”.

4. Method

The present study, which was implemented in June 2013, was conducted on 50 children between the ages of 8 and 10 who were studying at a primary school in İsmil, which is a small town in the Province of Konya. The study consists of the assessment of the pictures drawn as a response to the question “What comes to your mind when they say ‘*Kurtlar Vadisi* Pusu’ series?” by 47 children who stated that they watched the series. The children who participated in the study consisted of 26 girls and 21 boys.

This study consists of the assessment of the pictures drawn by children. Pictures play an important role in terms of being able to communicate with children. For this reason, in this study it was considered that pictures would yield more favorable results in

understanding the inner worlds of children compared to words (Şimşek İşliyen and İşliyen, 2015, p. 277). In this study, which used the reception method, the pictures drawn by children were also grouped in a number of categories and analyzed through numerical data. 'Reception analysis', which appears within the British Cultural Studies School, is a frequently used method of analysis which was developed in the 1980s. With this method, it is aimed to discover how viewers position themselves in the face of the messages presented by the media (Şeker and İşliyen, 2012, p. 333).

Since Ismil is a small town dwelled by people who generally have an economically low level of income, typically there is only one television in homes consisting of a few rooms. For this reason, children who do not have their own rooms and televisions are exposed to the broadcasts watched by their parents. In this regard, Turkey's one of the most viewed television series 'Kurtlar Vadisi Pusu', which has a content appropriate to adults, is also widely viewed by the children in the town of Ismil, which was selected as the sample of the study.

The study, which was conducted to determine how the violence on television is perceived by children by selecting the sample as 'Kurtlar Vadisi Pusu' television series, which draws attention as the most popular series in Turkey and in which images of violence are quite frequently used, was performed through face to face interviews with children. No guidance was provided to children on what to draw in the pictures drawn on A4 sized papers and the children were allowed to choose to use or not to use crayons. The pictures drawn in this way were grouped into categories based on their contents and assessed.

4.1. Findings and Interpretation

In the findings of the study in which the children drew pictures of what came to their minds when they heard about the series 'Kurtlar Vadisi Pusu', it is remarkable that the children primarily drew weapons and similar objects together with the color red to indicate blood and figures of dead and wounded people. In addition, in the study it was observed that the luxury cars that stand out in the series were also frequently used in the pictures. Other remarkable aspects prominent in the pictures were that some children drew the characters of the series in detail and also included the names of most of the characters in their pictures.

Table 1. Weapon Usage in the Pictures Drawn by the Children

	Participant	Percent
Yes	38	80,85
No	9	19,15
Total	47	100,0

When we examine Table 1, which presents the rates of the use of weapons in the pictures drawn by the children, we see that 38 of the children (80.85%) drew at least

one weapon, whereas only 9 children (19.15%) did not include any weapons or similar objects in their pictures. In some pictures, the number of weapons drawn exceeds 10.

Table 2. Figure Usage of Death, Blood and Wounded in the Pictures by the Children

	Participant	Percent
Yes	32	68,1
No	15	31,9
Total	47	100,0

Whether figures such as blood, dead and wounded bodies were used in the pictures drawn by the children is examined in Table 2. According to the findings, 32 of the children (68.1%) drew figures of blood, dead and wounded bodies at least once in their pictures, whereas 15 (31.9%) did not include such content in their pictures.

Table 3. Figure Usage Including Violence in the Pictures Drawn by the Children

	Participant	Percent
Yes	43	91,5
No	4	8,5
Total	47	100,0

Whether at least one of the weapon, blood, dead and wounded body figures presented in Table 1 and Table 2 exist in the pictures is examined in Table 3, which presents the use of figures with violent content in the pictures drawn by the children. When Table 3 is examined, it is seen that 43 of the children (91.5%) used figures with violent content in their pictures. The number of children who did not use any figures with violent content was found to be only 4 (8.5%). According to this result, it is understood that when 'Kurtlar Vadisi Pusu' was mentioned, a figure with violent content came to the minds of the majority of the children.

Table 4. Figure Usage Including Violence in the Pictures Drawn According to Gender

	Yes	No	Total
Boy	20	1	21
	95,2%	4,8%	100,0%
	46,5	25,0%	44,7%

Girl	23	3	26
	88,5%	11.5%	100.0%
	53,5	75.5%	55,3%
Total	43	4	47
	91,5%	8,5%	100,0%
	100,0%	100,0%	100,0%

When the use of figures with violent content in the pictures drawn was assessed in terms of gender, it was seen that 95.2% of the boys and 88.5% of the girls used figures with violent content. Although boys used more figures with violent content compared to girls, a significant difference could not be found.

Picture 1



The first detail that attracts attention in the picture drawn by B.Y., a 9 year old girl, is that all the characters depicted in the picture had a weapon in hand. It is clearly seen in her picture that the gunfights that were filmed in various scenes of almost every episode of the series were stuck in the mind of the child. It is also understood that the figure depicted with a black eye on the top right of the picture is Poyraz, the evil character of the series. Poyraz is the villain of the series who has one eye and whose other eye is covered with a black band. Another significant aspect of the picture is that the 9 year old child who drew the picture depicted the character in detail.

Picture 2

The second picture examined within the scope of the study was drawn by a 9 year old boy named I.A. As was in the previous picture, all the characters were depicted with a weapon in their hands also in this picture. The child who drew the picture wrote the names of all the characters on the picture. Considering that the 9 year old boy who drew the picture wrote the name of each character almost without mistake, it appears that the child viewed the series quite carefully. The characters that are divided into two groups as 'POLAT AND HIS FRIENDS' and 'ISKENDER AND HIS FRIENDS' under the script of 'KURLAR VADISI PUSU' represent the two opponent groups in the series.

Picture 3

When we examine Picture 3, which was drawn by a 9 year old female student named R.T., we can see that the scenes of violence filmed in the series are clearly depicted in the picture. It is clearly illustrated in the picture that on the one side 'Polat', the leading actor and hero of the series, and 'Poyraz', the villain of the series engage in a gunfight, while on the other side a character buries a dead character in a hole which appears to be a grave. While the names 'Polat' and 'Poyraz' are mentioned in the

picture, it is another prominent aspect of the picture that the black band covering the eye of 'Poyraz' is also illustrated in this picture.

Picture 4



Picture 4 was drawn by a 10 year old male student named M.B. although there is not a complete thematic integrity in the picture, there is an element of violence at every corner of the picture. The gunfight of two armed characters and another armed character in a car were illustrated at the top of the picture. A human figure with tied arms and colored red to appear like blood is apparent at the bottom of the picture. It can be understood that this character was tortured with the knife and axe drawn next to him. Again, it can be understood from the black band on his eye that one of the men in black suits drawn at the bottom is the villain of the series 'Poyraz'.

Picture 5



When we examine Picture 5, which was drawn by a 9 year old female student named A.H., we can see two prominent figures aiming the guns in their hands to each other and the names of the two important characters of the series 'Polat' and 'Poyraz' scripted on the picture. Another detail that attracts attention is that although the sun is illustrated in the picture, the color black is also intensely used in the picture. It is

considered that the use of black this much in the picture originated from the idea of reflecting the gloomy or moody atmosphere prevalent throughout the series.

Picture 6



Picture 6 was drawn by a 9 year old male student named G.B. In the picture, at the top of which the armed fight of 3 figures with weapons in their hands is illustrated, it can be understood from the red color that two characters were shot in the head and the belly. A car with a dark color is illustrated at the bottom of the picture. Since dark colored luxury cars are widely used in the episodes, it is observed that the depicter was clearly affected by this aspect of the series.

Picture 7



The seventh picture examined within the scope of the study was drawn by a 9 year old female student named S.A. The picture includes various elements that are quite frequently used in the series such as weapons, blood, men in black and black cars. In the picture which depicts three men in black clothes, while one of the men carries a weapon in his hand, the other two lies on the ground with blood on their heads. A car is also illustrated in the picture, in which it is apparent that the men were shot with a gun.

Picture 8



The last picture examined within the scope of the study was drawn by a 10 year old male student named M.Y. Textual expressions are also used together with the drawings to enable the better understanding of the picture. In the picture, using the guns in their hands, the 'good' characters of the series 'Polat' and 'Abdulhey' shoot at a car in which 'Poyraz', one of the villains of the series, sits. Considering the direction the car travels, it is apparent that it was aimed to show that 'Poyraz' is running away. The last significant aspect of the picture is the image of a house with the script 'Elif's place' on it. 'Elif' is the daughter of the main character of the series, 'Polat'.

5. Evaluation and Conclusion

The period in which the brains of children develop fastest is the first ten years of life and if the ability of learning in this period is shaped by television, it becomes more difficult for the child to turn towards different sources of communication in the following periods of life (Gürel, 2008, p. 529). It is obvious that this effect is stronger and may create permanent results especially in children, who cannot distinguish between the reality and fiction as much as adults.

According to the social learning theory of Bandura, children learn through observation and watching. This can be interpreted as the observation of the models presented in the media by the child consciously or unconsciously and the child's performance of the types of behavior related to the scenes he or she watches through identifying them with his own behavior. If the child knows that he or she can reach a result through the behavior they learn by means of the model presented and if this behavior is reinforced and supported, the probability of repeating that behavior will increase. This behavior in time will be internalized and take its place in the child's behavioral repertoire (Yıldız, 2008, p. 123). Similarly, in the light of the studies conducted on violence on television, Ataş argues that a behavior that is internalized in a child during childhood and adolescence constitutes the basis of forms of behavior that exists throughout life and could also be observed in adulthood. Films and television series with violent content have a significant role in these forms of behavior (2011, p. 107).

Based on these views of Bandura and Ataş, as the result of the present study that presents how children perceive 'Kurtlar Vadisi Pusu' television series it was found through the pictures the children drew that elements with violent content occurred in their minds when they heard of the series. In fact, as the result of the study it was found out that 80.85% of the children drew weapons and 68.1% had figures of dead and wounded people in their pictures. It was determined that the children used figures with violent content in their pictures at a rate of 91.5%. When the pictures were compared in terms of gender, although it was seen that male students used more materials with violent content in their pictures compared to female students, this difference was not found to be significant.

The detailed analysis of the pictures with content that mostly included violent figures, it was seen that the pictures not only included violent content but also the majority of the pictures were fictionalized based on violence-conflict. It was observed that the children who included a scene of gunfight in almost every picture also frequently drew blood and weapons.

In conclusion, it should be pointed out that the pictures alone are not enough to present how children interpret violence and how and to what extent they are affected. However, pictures are a reliable way of evaluation because they allow for free expression and are nourished by the backgrounds acquired in the past. For this reason, a review of the whole of the findings obtained in this way reveals the troubled relationship of television with children (Şeker and Sine, 2012, p. 136). Although the present study conducted in the sample of 'Kurtlar Vadisi Pusu' does not alone put forth the conclusion that the series turns children to violence, the effect left by the series in a child's mind is obvious.

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