Chapter 6
The Language of Family Communication of Mother Character in Recent Films

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ABSTRACT

It is seen that the mother character and strong female roles are included in the recent Turkish films. In this sense, it is seen that the roles of the mothers as the gatherer of the family are related to the communication processes within the family. The language and discourse of the mother character in the family communication processes were investigated by examining the representations of the mother character in cinema films and Turkish society. It has been researched that the mother character is mostly used in the cinema series through the representations of the family as binding, restorative, fusing, and solution producer in the family communication processes. It is also important to understand the discourse language and social change processes of recent cinema films about how the character of the mother’s character in discourse language and its role in family communication processes are represented and included in the films. The representations of women in the films through the role of mother constitute an important research topic through the family.

INTRODUCTION

Jean Jacques Rousseau describes social roles in his book The Social Contract. Emphasizes that the family symbolizes the state in society and the head of the family completes the sentence in the form of father symbols as the state has a head.

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(Rousseau, 2010, 31). In patriarchal order the father represents the head of the family. Together with the change in the concepts of women and motherhood with the modern society, the representations of the patriarchal structure in the family and the media representations have changed. The change in the place of women in business and community life has led to questioning the social roles of men and women in family relations. The change in the roles of men and women has also begun to create a handicap for modern families in the distribution of tasks in family communication processes and the determination of who is responsible for why. In the social structure dominated by men since primitive ages, the existence of a woman other than motherhood caused the transformation of social order and family communication processes. It is impossible for mass media not to be involved in this process. When we look at the beginning of media studies, we can see that it was based on 100 years ago. With the invention of gramophone, radio, telephone, camera has become a different dimension of communication, sounds and images have become widespread at the same time to a wide audience. (Yavuz, 2016, 256). Another concept as old as the beginning of communication studies is the concept of motherhood. Women have been involved in communication processes over the concept of motherhood for 100 years. The concept of motherhood appears as a concept which is constantly researched and examined in the social cycle. The difference in the social perspective between the concept of women and men also leads to the examination of the concept of motherhood, which is one of the main roles of women in society. The fact that the concepts of being a woman and being a mother are often used together are seen especially in recent cinema films. The social structure is in a state of continuous motion. In fact, as Eric Fromm says, “The only thing that doesn’t change is the change itself.” The concept of being a woman has undergone a major change in the last century. In addition to being a child raising a woman sitting at home, she has been working for the social structure, producing, taking responsibility and including many other concepts. In this sense, the woman’s right to speak for the family has also changed. Reflections of this situation can be seen in cinema films. “For this reason, they ensured rethinking of classical narrative codes both in the representation of female characters and in the relationship of space with story and character. In addition to script and character analysis, space design should be realized in the film narrative by considering the codes of social order. Because everything about society will somehow show its leakage in the spaces used in film narration. Öz (Özdemir, 2017, 115). It is not possible to think of a cinema understanding independent of time and space. Everything is already experienced for time and space. There will be no timeless and spatial reality, nor will there be a timeless and spatial understanding of cinema. In fact, it is seen that the realities in the society are first reflected to the cinema. Cinema in this sense mirrors the reality of society. Cinema is a living mirror of society’s life adventure. Families, women,
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