

Fields Within the Field: How Turkish Postgraduate Media Research Has Engaged with Bourdieu's Sociology?

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Abstract: *In Turkey, where media studies have rapidly evolved institutionally since the early 2000s, Bourdieu's theoretical framework has emerged as a prevailing source for postgraduate researchers examining the interplay between media, culture, power, and social stratification. Despite growing reliance on Bourdieu in Turkish academia, a comprehensive thematic analysis of this trajectory is lacking. This study addresses this gap by systematically analyzing the application, adaptation, and contextualization of Bourdieusian frameworks across media-focused postgraduate theses. A comprehensive dataset of 95 theses (50 doctoral and 45 master's) defended in postgraduate programs in Turkey between 2001 and 2025 was analyzed using reflexive thematic analysis. Five predominant themes emerged from the findings: "journalism and the media field"; "digital media, platforms, and digital capital"; "cinema and television studies"; "symbolic violence and gender"; and "cultural consumption, taste, and distinction". These themes are primarily grounded in habitus, field, and capital, while symbolic violence and cultural reproduction are analytically significant within gender and screen studies. The study demonstrates the advancement of Turkish postgraduate media scholarship beyond derivative application toward significant theoretical progression, particularly evident in the adaptation of Bourdieusian concepts to non-Western media ecologies and digital platform cultures. Additionally, persistent gaps have been identified in political-economic analysis and quantitative relational methodologies, which necessitate further research.*

Keywords: Bourdieu; knowledge production; media studies; postgraduate research; thematic analysis; Turkey.

Introduction

The field of Turkish media studies has undergone significant expansion since the early 2000s, evolving from a few communication faculties into a comprehensive institutional network encompassing public, foundation, and private universities (Arik, Bayram 2011; Aydeniz 2023). This expansion has been accompanied by a pronounced theoretical pluralism, within which Bourdieu's sociology has gained notable visibility in postgraduate media research. Bourdieu's theoretical framework, including the concepts of field, habitus, capital, symbolic violence, doxa, and distinction, offers Turkish researchers an effective lens for examining the relationships among media, culture, power, and stratification amid marketization, political dynamics, and digital transformation.

Despite the growing use of Bourdieusian categories, systematic thematic analysis of the deployment, adaptation, and localization of his framework in Turkish postgraduate media research remains lacking. Existing reviews of Turkish media

scholarship tend to focus on bibliometric trends (Karşu Cesur et al. 2024; Yiğit Açıkgöz, Çizmeli 2023) or to pursue disciplinary histories (Karagöz Kızılca 2024). However, the implementation of Bourdieu's concepts remains dispersed. Despite their acknowledged pervasiveness, there is a lack of specificity regarding their application and the objects on which they are employed. This study aims to address this knowledge gap by conducting a comprehensive thematic analysis of relevant postgraduate media research.

There are three intertwined aims of this study: (1) to document the thematic distribution of Bourdieu-informed media theses in Turkey; (2) to analytically elucidate the operational dynamics of Bourdieusian concepts across journalism, platforms, screens, gender, and consumption; and (3) to identify where Turkish scholarship extends critically or replicates Bourdieusian frameworks. Accordingly, the guiding research questions are "What are the predominant themes in Bourdieu-informed postgraduate media research in Turkey?" and "Which Bourdieusian concepts are most frequently employed, and how?" To address these questions, an extensive dataset of postgraduate theses was analyzed using a reflexive thematic analysis approach (Braun, Clarke 2006; 2019). The investigation is inductive with respect to themes, but theoretically informed, as themes emerge from the documents themselves, while interpretation revisits Bourdieu's conceptual framework and its contributions to media studies (Benson 2006; Couldry 2003; Hesmondhalgh 2006).

Methodology

This qualitative study utilizes document analysis (Bowen 2009) and reflexive thematic analysis (Braun, Clarke 2006; 2019). This constructivist approach aligns directly with Bourdieu's relational epistemology, treating theoretical categories as adaptable analytic resources rather than fixed constructs (Bourdieu, Wacquant 1992). In this sense, reflexive thematic analysis operates through a relational stance, in which themes emerge as constructs shaped by the researcher's engagement with the data (Braun, Clarke 2019).

The dataset comprises 95 postgraduate theses (50 doctoral dissertations and 45 master's theses) defended between 2001 and 2025 and indexed in the National Thesis Center of the Council of Higher Education. Throughout this study, the term

postgraduate theses denote the full dataset, doctoral dissertations and master's theses distinguish the two strata wherever the comparison is analytically relevant, and postgraduate media research is reserved for the scholarly activity and field rather than for the documents themselves. Two criteria governed inclusion: the primary field had to be media or communication studies, broadly defined, and the abstract had to cite Bourdieu. As the documents are publicly available, the authors and universities were not anonymized.

The thematic analysis was conducted using thesis abstracts as the unit of analysis. Full thesis texts were consulted only when the information provided in the abstracts was insufficient, ambiguous, or required clarification. This design balances breadth, since abstracts permit a consistent comparison across a large dataset, with the interpretive depth afforded by selective recourse to the full text whenever a thesis's theoretical or methodological position could not be established from its abstract alone. The coding was carried out in MAXQDA following Braun and Clarke's (2006) six-step reflexive procedure, and the analysis identified five principal themes, which subsequently inform the structure of the findings section.

It is essential to acknowledge the limitations of this study. Thesis abstracts are intended to concisely summarize the theoretical argument of a study, but they may omit significant nuances. The focus on Bourdieu narrows the scope of inquiry, effectively excluding scholarship that inconsistently borrows his terminology. Nevertheless, these limitations remain consistent with the fundamental arguments concerning thematic distribution and conceptual utilization.

Findings and discussion

Two descriptive observations provide the context for the thematic analysis that follows. Firstly, there is a temporal concentration in the most recent period: 77 of the 95 theses were defended in 2018 or later. This concentration corresponds with the consolidation of postgraduate media programs across Turkey and the increasing prominence of Bourdieusian theory as a research resource. Secondly, with respect to the conceptual repertoire actually deployed, habitus emerges as the most frequently invoked concept, followed by field and by capital in its various forms,

while symbolic violence, distinction, doxa, and cultural reproduction manifest in more theme-specific ways. A reflexive thematic analysis identified five predominant themes, which collectively encompass the analytical contributions within the field: “journalism and the media field”; “digital media, platforms, and digital capital”; “cinema and television studies”; “symbolic violence and gender”; and “cultural consumption, taste, and distinction.” These themes are not entirely hermetic, as many of them intersect, but each organizes a distinct set of empirical phenomena and conceptual frameworks.

Journalism and the media field

Within the journalism and the media field, Bourdieu's field theory tends to be theoretically ambitious. The distinction between autonomous and heteronomous poles (Bourdieu 1996) serves as a recurring analytical framework, facilitating the interpretation of the structural challenges faced by Turkish journalism. In this context, economic and political pressures, as well as widespread media ownership, adversely affect the autonomy that professional journalism seeks to preserve (Benson 2006; Hallin, Mancini 2004). Notably, newsroom transformations emerge neither as inevitable technological advancements nor as mere responses to external pressures within a dynamic landscape. Kalender's (2025) ethnography of United Kingdom data-journalism newsrooms proposes a “data habitus” as a subspecies of journalistic habitus, a conceptual extension that directly responds to the challenges posed by digitization. Şirvanlı (2025) demonstrates that Turkish fact-checkers, open-source investigators, and video storytellers occupy more than marginal positions, constituting emergent subfields with distinct capital structures and doxic assumptions. Indeed, they represent a clear illustration of Bourdieu's (1993) argument that struggles at their boundaries continuously restructure fields.

The concepts of symbolic capital and habitus, when considered in conjunction with field theory, assume a prominent role in the analytical frameworks of these. Ağduk's (2023) study of women journalists in Turkey demonstrates that the journalistic field is structurally characterized by masculine domination, in which symbolic capital is unequally distributed, even when economic and cultural capitals

are comparable. Parlak's (2024) doctoral thesis develops a complementary argument about the digital domain, demonstrating that the conversion of digital competencies into symbolic recognition is of significant importance in the field, aligning with ongoing debates on professional redefinition (Creech 2021; Ragnedda et al. 2025). Doxa manifests most evidently in Evirgen's (2023) analysis of the Turkish television series sector, in which commercial production practices metamorphose into accepted norms that delineate the permissible scope of production and dissemination, thereby constraining the field's autonomy. Öztürk (2020) demonstrates that alternative Turkish digital media evolve as challenging poles within the news ecosystem. These unconventional sources utilize innovative practices to contest dominant field norms, despite lacking the institutional capital necessary to transform the existing order comprehensively.

Distinctions between doctoral and master's levels are evident in the methodological approaches employed in these theses. Doctoral dissertations in this theme combine ethnography, in-depth interviews, and historical analysis to produce multi-method field investigations. For example, Aşkın's (2020) monographic study of Radikal newspaper reconstructs the medium as a site of agent-structure interplay over two decades. In contrast, master's theses commonly adopt the form of bounded case studies, focusing on a specific medium, city, or practice. These studies use semi-structured interviews as their primary research method. Savaş's (2025) study of the local press in Bolu, based on semi-structured in-depth interviews, demonstrates how journalists' positions are shaped by the interplay of habitus, capital, and field, providing a comprehensive counterpoint to the predominantly metropolitan focus of field-theoretical research on Turkish journalism. Theoretically, doctoral dissertations focus on a more comprehensive reconstruction of the field's relational dynamics, while master's theses emphasize documenting situated practices. Notwithstanding their shared Bourdieusian underpinnings, these two bodies of work operate within distinct spatial and temporal domains. Moreover, Bourdieu's political economy of media remains mostly unexamined, despite its potential to offer a more nuanced understanding of the dynamics at play. Specifically, while the concept of concentration of ownership and the economic determination of the heteronomous pole are frequently invoked, they are rarely operationalized,

resulting in a significant gap between structural analysis and empirical evidence.

Digital media, platforms, and digital capital

The second theme encompasses social media platforms, including Instagram, TikTok, YouTube, and Twitter/X, as well as online communities, influencers, and practices related to digital identity. Extending Bourdieu's concept of capital to the digital domain occurs through two predominant theoretical approaches. Researchers analyze digital capital as a distinct form, alongside the conversion of existing capitals into digital visibility and vice versa (Ragnedda 2018; Ragnedda, Ruiu 2020). Yurdakul's (2025) study, which focuses on digital capital inequality, is noteworthy for exploring digital competencies, networks, and content production as distinct forms of capital alongside their uneven distribution within social hierarchies.

The concept of "habitus" serves as the overarching theoretical framework that unifies research within this theme. Turkish postgraduate research resists digital exceptionalism by asserting a continuum between offline predispositions and online practices, expanding Couldry's (2003) media meta-capital. Online practices reflect dispositional patterns structured by socialization rather than free-floating choices, whereby offline habitus structures digital interactions across Generation Z (Arslan 2023), YouTuber audiences (Özdemir 2023), and broader digital consumption (Oral 2021). Bal's (2019) sociological analysis of motherhood presentations on Instagram contributes to the existing body of research by extending this discussion to a gendered context. The study demonstrates that platform self-presentation is shaped by a maternal habitus and class-specific aesthetic codes, which become internalized even before they are manifested online.

Within this theme, field theory is applied extensively, particularly in contexts where platforms exhibit resistance to conventional classification as fields, as their rules of the game are established by corporate architectures rather than emerging from participants' collective struggles. This issue is addressed directly in Dikkol's (2021) doctoral thesis, which posits that online groups are in the process of becoming fields, exhibiting *illusio*, *doxa*, forms of capital, and symbolic violence while

maintaining fluid and algorithmically determined boundaries. Akçadağ's (2024) study of TikTok explores similar privacy concerns, positing that the platform redefines what constitutes a legitimate disclosure of intimate life and thereby reorganizes the symbolic dynamics of visibility. This constructive ambivalence captures a genuine aspect of digital environments and extends Bourdieusian analysis beyond its original context. The concept of distinction reemerges in analyses of streaming audiences and influencers, where platforms shift the structure of taste hierarchies rather than flattening them, thereby giving rise to emerging forms of cultural capital (Priour, Savage 2013). Methodologically, the theses within this theme combine digital ethnography, netnography, and mixed-method designs. Concurrently, master's theses typically adopt single-platform case-study formats, while doctoral dissertations typically analyze two or more platforms and theorize the relational structure of digital environments.

Cinema and television studies

The theses under consideration in the third theme interpret screen cultures through the lens of Bourdieusian categories, drawing extensively on concepts of cultural reproduction, cultural capital, habitus, field, and distinction. Most explicitly, the concept of cultural reproduction is employed in analyses that treat television and streaming platforms as agents of socialization. Özcan's (2022) semiotic analysis of the Netflix series "The Protector" posits that streaming platforms function as contemporary infrastructures of cultural reproduction, in which orientalism and self-orientalism are both reproduced and reconfigured, thereby transposing Bourdieu and Passeron's (1977) argument on the relation of education to cultural reproduction. Theoretically, this offers considerable insight, as cultural reproduction exhibits notable autonomy from institutional constraints by following dispositions transmitted via sustained exposure.

The concepts of cultural capital and habitus inherently shape reception studies. Göğüş's (2025) intergenerational study of a Turkish television series, "Yalı Çapkını" (Golden Boy), conducted in Gaziantep, offers a comprehensive analysis of generational interpretations. This study demonstrates that the habitus, influenced

by familial and geographical factors rather than solely by age, shapes these interpretations. A religious habitus dictates the hermeneutic strategies women use to decode television, creating spaces for internal contestation (Karagöz 2022). Similarly, Turkish “arthouse” cinephiles constitute a distinct subfield governed by strict hierarchies of legitimate viewing (Öndün 2023), wherein Bourdieu’s (1984) “distinction” establishes the socially structured criteria defining both a “proper” film and a competent spectator. Furthermore, the criteria of recognition are not only acquired but also shared and contested within this subfield.

An examination of the theses reveals that field theory also functions as a systematic framework for the analysis of cinematic production and representation. Yılmaz’s (2022) historical analysis of Turkish cinema criticism from 1948 to 1960 situates the critic as an agent whose habitus and symbolic capital shape the field’s existing positions. A prevailing negative stance toward Yeşilçam cinema marked the inception of Turkish film criticism. As demonstrated in Şahin’s (2020) doctoral study of new middle-class representation in recent Turkish cinema and in Kılıç’s (2019) reading of Nuri Bilge Ceylan’s provincial films, this analysis extends to contemporary cinema, showing that cinema has become a site where class habitus, regional distance, and micro-power relations are staged for national audiences. Kahraman’s (2019) analysis of class-inflected masculinity in contemporary Turkish cinema demonstrates that screen representations of men concurrently serve as sites for the production of both gender and capital, thereby illustrating how films function as sites where cultural capital and hegemonic masculinity are co-produced. Methodologically, this theme exhibits substantial internal heterogeneity, integrating semiotic and critical discourse analyses, reception ethnographies, and field-theoretical historical studies. Doctoral dissertations frequently integrate reception research with content analysis or historical reconstruction, whereas master’s theses generally concentrate on a specific text or a clearly defined audience. Crucially, the relational structure of Turkish cinema as a field of production, with its festivals, funding circuits, and institutions established to legitimize it, remains underexplored relative to its evident importance.

Symbolic violence and gender

The fourth theme focuses on the manifestation of symbolic violence across various media platforms, including television serials, news, advertising, and platform cultures. Turkish postgraduate research effectively mobilizes symbolic violence (Bourdieu 2001) to analyze how media naturalizes gender inequality and domination without explicit misogyny, evident across television serials (Özer 2020), social media representations of the female body (Nayman 2021), and bank advertising targeting men (Özer 2019). These studies exemplify a common analytical approach, elucidating that symbolic violence necessitates neither explicit misogyny nor the presence of naturalized images to perpetuate gender hierarchies. Within this theme, habitus is inextricably linked to symbolic violence, suggesting that its efficacy is contingent on its interweaving with dispositions. Kuzucan's (2025) doctoral study, which examines the impact of communicative action on habitus transformation through the case of women workers at Gerze Tekel Tobacco Processing House, provides a comprehensive historical analysis, offering a detailed reconstruction of how factory labor transformed the rural women's habitus from 1958 onwards. Concurrently, the study highlights the formation of the stigmatizing label of the "Tekel wife" as a form of symbolic violence exerted by the surrounding community. This dynamic shift between long-term habitus transformation and short-term symbolic violence represents a novel theoretical approach within the context of Turkish Bourdieusian gender scholarship.

Cultural reproduction and doxa serve as the conceptual frameworks of postgraduate research. Sunam's (2017) comparative analysis of Islamic and liberal marriage websites reveals that these platforms exhibit divergent surface ideologies while collectively perpetuating the doxa of conventional marriage as the optimal framework for female adulthood. Critical discourse analysis of earthquake news coverage on national television channels, as demonstrated by Şirin (2024), reveals that the combination of naming, framing, and omission produces a misrecognition effect with political ramifications, including the attenuation of accountability. In this context, the concept of symbolic violence functions beyond its traditional role as a content flaw in individual texts, serving instead as a technology of categorization, thereby extending Bourdieu's (1994) argument about the

bureaucratic field's imposition of categories of perception. Doğan's (2014) analysis of news coverage of new social counter-movements broadens this scope, showing how the framing of protests by mainstream television results in a misrecognition effect that delegitimizes dissent through the same naming practices, thereby confirming the existence of a common mechanism of categorization through which symbolic violence operates across both gendered and political contexts. Notably, symbolic violence is frequently employed in theses as a descriptive label rather than as an analytical instrument. While the more robust interpretations elucidate the mechanisms of misrecognition through which gendered domination is accepted as legitimate, the less substantial ones merely identify sexist content and label it symbolic violence, neglecting to demonstrate the process through which consent is produced. Methodologically, this theme relies on critical discourse analysis, semiotic analysis, and content analysis, often combined with qualitative interviews. However, doctoral dissertations extend these methods through ethnographic fieldwork, while master's theses predominantly focus on the analysis of particular texts.

Cultural consumption, taste, and distinction

The fifth theme focuses on the analysis of cultural consumption, taste formation, and the practices through which class distinctions are produced and legitimized in contemporary Turkey. This theme is most closely aligned with Bourdieu's concepts outlined in "Distinction" (1984). Aesthetic consumption distinguishes the new middle class beyond mere economic capital (Temelli Coşgun 2023). Conversely, urban poor youth utilize consumption symbolically to minimize visible class differences and ascend hierarchies (Yamanoğlu 2008). Collectively, these two studies imply that distinction has multifaceted consequences, including the potential to facilitate upward mobility and engender downward mobility (Bourdieu, Wacquant 1992). Kan Ülkü's (2010) doctoral analysis of advertising for gated communities in Istanbul, focusing on the post-2000 period, contributes to this dialectic by conceptualizing residential choice as a vehicle of distinction, in which the convergence of spatial segregation and advertised lifestyle becomes evident.

The notion of cultural intermediaries frequently serves as a focal point in Turkish postgraduate media discourse. Ergül's (2024) study on influencers posits that digital platforms have established a novel stratum of cultural intermediaries whose position-taking shapes the taste structures of broader audiences, thereby reviving and transforming the role Bourdieu (1984) had previously outlined in service occupations of the 1970s. Bourdieu's (1984) analysis of the new petite bourgeoisie reveals a specific type of cultural intermediary engaged in jobs involving presentation and representation, focusing on presenting themselves as models and actively imposing new aesthetic and lifestyle norms on broader audiences. The concept of symbolic capital is most clearly articulated in Yıldız's (2019) study of the bestseller system using the case of Orhan Pamuk. Literary consecration is produced through multiple forms of visibility rather than solely by textual merit. Tavlı's (2022) analysis of the reconfiguration of Turkish pop music between 1980 and 2000 closely aligns with Bourdieu's (1996) investigation of the French literary field, particularly regarding the dynamics between autonomous and heteronomous principles. The analysis of this music field demonstrates how symbolic capital, accumulated through prior commercial success, shapes creative latitude in subsequent production cycles.

Field theory also provides a framework for analyzing leisure, food, and everyday aesthetics. Alyakut's (2019) study on food advertising draws parallels between nutritional habitus and symbolic violence, highlighting how global foods gain legitimacy and influence middle-class eating habits. Kip's (2010) analysis of television viewing habits unveils a cultural hierarchy that is omnivorous rather than strictly stratified, thereby demonstrating that the Turkish case aligns with Savage's (2015) concept of "emerging cultural capital," wherein cultural omnivorousness serves as a novel, flexible model of distinction rather than the dissolution of cultural boundaries. Doctoral dissertations in this theme often employ a mixed-methods approach, integrating surveys with in-depth interviews, whereas master's theses primarily use qualitative interviews. Theoretically, this theme represents the most ambitious extension of Bourdieu's methodology to contemporary contexts, fostering a notable willingness among researchers to assess his theoretical framework in Turkish society critically.

By synthesizing these five themes, it becomes evident that the Bourdieusian contribution to Turkish postgraduate media research transcends mere addition, demonstrating a cumulative nature. The concept of habitus, as it pertains to journalism, offers a theoretical framework for elucidating why professional dispositions resist external pressures. In the digital realm, the concept of habitus elucidates the continuity observed between offline and online practices. In the context of gender, the notion of habitus sheds light on the incorporation of symbolic violence. Moreover, within the domain of consumption, the concept of habitus elucidates the endurance of taste hierarchies. The concept of dispositions as relational, embodied, and historical retains its analytical coherence despite varying analytical work across contexts, as researchers continue to adopt it, thereby preserving its relational specificity. This is indicative of a mature theoretical tradition in which a framework can traverse empirical domains while maintaining its specificity within each domain of application. This marks a shift from mere citation to genuine analytic use, as evidenced by the application of the framework in a variety of empirical contexts (Bourdieu, Wacquant 1992; Prieur, Savage 2013). Consequently, this trajectory underscores the efficacy of Bourdieusian concepts not merely as static rhetorical tools but as a multifaceted methodological repertoire that actively fosters empirical discovery across diverse social fields.

Conclusion

This study demonstrates the profound consolidation of Bourdieusian sociology within the media field in Turkey, particularly since 2018. Across journalism, digital platforms, screen cultures, gender, and consumption, the concepts of habitus, field, and capital provide the essential analytical scaffolding that Turkish scholars increasingly adapt to non-Western contexts. These three concepts form the shared analytical core across all identified themes, while a second tier is distributed unevenly: symbolic violence and cultural reproduction perform the decisive analytical work within the gender and screen-studies themes, whereas distinction and doxa organize the interpretation of consumption and platform cultures.

Turkish media scholarship extends beyond applying Bourdieusian categories

locally, incorporating empirical evidence to refine and expand these frameworks. Specifically, Kalender's (2025) conceptualization of data habitus, Şirvanlı's (2025) theorization of peripheral journalistic actors within a subfield, Yurdakul's (2025) examination of digital capital inequality, Kuzucan's (2025) analysis of long-duration habitus transformation, and Temelli Coşgun's (2023) reinterpretation of distinction for the Turkish new middle class exemplify noteworthy theoretical contributions rather than illustrative transpositions. Methodologically, doctoral dissertations demonstrate a consistent preference for multi-method designs with ethnographic or historical components, whereas master's theses tend to feature restricted case studies.

Further inquiry is necessary to understand why Bourdieu's reception in Turkish media studies has assumed these particular thematic and temporal patterns. Three factors can be identified as the primary drivers of this dynamic. Firstly, the structural affinity between Bourdieu's theorization of cultural fields and the conditions of the Turkish media system requires further scrutiny. His account of the tension between the autonomous and heteronomous poles of a field, and of the symbolic mechanisms through which domination is naturalized, maps closely onto a media environment marked by ownership concentration, political dependence, and accelerating marketization (Yesil 2016). Hence, it is noteworthy that the framework has yielded substantial contributions, particularly in domains where these pressures predominate, including the analysis of journalism and gendered domination. Secondly, the temporal dimension merits consideration. The post-2018 concentration of the dataset is indicative of both the institutional consolidation of postgraduate media programs and two developments external to the academic field: the platform transformation that furnished the objects of the digital capital theme, and the heightened public salience of gender, which supplied both the urgency and the materials for the symbolic violence theme. Finally, the third consideration addresses the reception itself, which can be read through the very tools the theses employ. Theory does not circulate neutrally, but rather is selected, translated, and reaccented according to the prestige economy and translation infrastructure of the receiving field (Bourdieu 1999; Said 1983; Santoro 2008). From this perspective, the adaptation of Bourdieusian concepts to non-Western media ecologies, as

documented above, is more than an incidental feature of the Turkish case, but a predictable outcome of the social conditions under which his sociology has circulated.

The findings further highlight significant gaps in existing knowledge. Bourdieu's political economy of media, with its focus on ownership structures, advertising dependence, and the heteronomous pole of fields of cultural production, has been cited extensively but rarely put into practice. Despite the evident affinity between quantitative and computational methods and Bourdieu's relational sociology, these methods remain underutilized. Systematic engagement with the political economy of Turkish media and rigorous application of network and correspondence analyses would strengthen future research. These observations serve as guidelines for future progress rather than criticisms of prior accomplishments. The noteworthy influence of Bourdieusian thought in Turkish postgraduate media research and evidence of its theoretical adaptability raise the expectation that these gaps will be addressed by the prospective researchers currently engaged in Bourdieu's sociology.

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