

**Article Type:** *Research*

**Citation:** *Okmen, Y. E. (2023). Exported Turkish Television Series and Representation, Economics, Business and Organization Research, 5(1), pp. 48-64*

## EXPORTED TURKISH TELEVISION SERIES AND REPRESENTATION

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### Abstract

Turkish television series have also achieved significant success in the recent period and started to be exported to more than 250 countries from many continents. This situation has led to an increase in diplomacy traffic in interstate communication, and the discovery of Turkish culture by the citizens of other countries with interest. At this point, whether television series representing Turkish culture contain positive or negative images has been of interest to researchers in this field. While the number of touristic visits to Turkey has increased, the positive or negative image of the country has created the problem of this study. With this study, some television series that have been exported in the last period have been examined, and it has been tried to reveal how they are reflected in terms of the themes discussed and the places represented. The study was conducted by adopting the principles of the qualitative research method. The design of the research is case study. By applying to document analysis data in the literature related to the subject were collected. The situation of the data collected in this study was analyzed by descriptive analysis and aimed to contribute to the existing situation in the literature. The results show that Turkish television series represent Turkish culture with its positive and negative aspects. It is thought that the TV series industry should be developed in

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**Received:** 18.09.2022

**Accepted:** 01.01.2023

**Published Online:** 31.03.2023

relevant contexts. It has been concluded that it should be supported by different media tools within the scope of creative industries.

***Keywords:*** *Television, Serial, Representation, Export, Diplomacy.*

## 1. INTRODUCTION

The current literature states that in the digital era we are in, there is an orientation towards audiovisual contents and that these contents gain weight at the point of consumption. According to the course, the audience or users actively use audio-visual content both in terms of the time they allocate and in terms of the contents that determine the agenda of the society. The main audio-visual contents are; movies, television series, television programs, documentaries, short videos and videos produced for social media channels such as YouTube.

Audio-visual content has a special place in public diplomacy. The most practical way to gain the interest and sympathy of citizens of other countries in interstate communication is to transform cultural elements into audiovisual content. In the context of public diplomacy, soft power is the use of cultural content as a means of gaining sympathy. Contrary to hard power, it is an example of soft power that attracts the attention of citizens of another country by popularizing the cultural products of a country. The concept of soft power is identified with Joseph Nye (2005).

Television serials are the leading audio-visual content. Television series, which started with the active use of television and whose effect continues exponentially until today, have become one of the most important tools used actively to get to know a country's culture and to promote a country. In this respect, Turkish serials, which have been exported to many countries in the recent period, are an important field of study for communication scientists. Especially recently, Turkish television series, which have been popularly exported to many countries, have been in an important position in the promotion and representation of Turkish culture in every country broadcast. This effect has grown even more with Turkish movies that won awards at film festivals such as Cannes, and Turkish television series as a soft power factor increased their presence in the sector.

This study evaluates how Turkish TV series are represented in exported countries. When the messages from the source are transmitted to the receiver without any problems, the reception process begins. In this regard, it should be added that reception studies need a certain infrastructure. When and where the reception studies started, what the reception studies mean in the context of media tools, and the determination of the universe and sample to be researched are among the most important issues. This study makes evaluations and determinations on how Turkish cultural values are represented in the eyes of the audience watching Turkish television

series. It presents data by making inferences about how exported Turkish television series promote Turkish culture and what the audience might think about Turkey after watching the series.

This study gains prominence because of the power of television series, which is an entertainment tool, to affect the image of the country as a tool of cultural diplomacy. It is an important field of study that television series, which are assigned a mission to promote the culture of the country, create an image in the country where they are marketed. The findings to be obtained in this study will guide the series producers in the sector. At events where the public and private sectors come together, it is expected to share working data and consult. Thus, the producers will be able to make improvements in the transmission of Turkish culture and make innovations within the scope of the creative industries.

In this context, the problem and research questions of the study on Turkish television series, which have recently been on the rise, are as follows; What are the exported Turkish TV series? Which producers export TV series? Which countries are Turkish television series exported to? Why is there an interest in Turkish TV series that have recently been exported to various parts of the world? How do Turkish television series represent Turkish culture? Is there a positive image of Turkish culture? What elements should be present in the series to create a positive image? How can Turkish television series be integrated into innovations within the scope of creative industries?

The aim of this study;

1. to reveal what kind of image the exported Turkish television series creates in the eyes of the audience by broadcasting it abroad. In this context, to evaluate the image of Turkish culture in the eyes of the viewers who consume Turkish TV series.
2. As a result of the evaluation of the TV series, to make recommendations to the TV series producers in the sector. Thus, by ensuring that the diplomacy process formed by Turkish television series is more qualified and positive, to direct the negative aspects for consumers to be improved.
3. To make suggestions on what should be done to increase the efficiency of Turkish television series in the market and to be more active. Thus, to present the concrete situation for the expansion of the trade volume and for the Turkish television series to become more qualified.

4. To make suggestions on what needs to be done for innovative reinterpretation of series within the creative industries.
5. To analyze the state of the sector in order to expand the exported serials by evaluating them within the scope of transmedia narratives.
6. To identify the common features of places such as Arab countries, Latin American countries and the Balkans, where Turkish TV series were first exported.

This study adopted the principles of qualitative research method (Yıldırım & Şimşek, 2016). The studies in the literature are evaluated by using document analysis, one of the most frequently used data collection techniques in qualitative research. In addition to the literature, the study adds up-to-date data on the serials that have been exported recently, and deals with the current situation together. The study evaluates how television series present representations by making use of representation studies theoretically. By analyzing the data, it reveals a descriptive analysis of the existing situation. Thus, this study; It refers to the past situation, current situation and possible future situations related to the subject.

## **2. REPRESENTATION IN MASS MEDIA**

The contents created for mass media are published when the production process is completed and circulated for mass consumption. The media in which content such as television series is broadcast also affects the structure of the content. In this respect, the communication medium through which the content is published can determine the structure of the message. For example, while the content produced for the radio is expected to reach only the listener consumers; on television, there are contents that combine different channels such as sound, image and text. In this context, first of all, the means by which the content is put into circulation affects many stages from reception to consumption practice. Mass media are considered together with the concept of representation. Characters, locations, costumes, etc. that the audience sees. everything represents the reality in the plot. In this respect, it should be considered that there is a representation value under every object seen in mass media. How to understand representations in content is part of the reception process. Whether the represented values reach their goal as desired by the content creators is revealed after the reception study. In this respect, it is an issue that should be considered together that the objects in the mass media are represented for certain purposes and that the audience receives it according to the information in its background. However, in order to find out the level of reception, it is

necessary to conduct research on a determined population and sample. In this study, reception will not be made, but only occasional examples will be given considering that the represented values reach the audience as a result of reception.

According to RA.White, there are four different perspectives in reception theories. "1) Characterized by the neo-Marxist trend and draws heavily from structuralist analysis. The Anglo-American tradition of cultural studies, 2) An American tradition of symbolic interactionism that stands much closer to functionalist approaches. 3) In the cognitive cultural anthropology of thinkers as diverse as Geertz, Levi-Strauss, and Turner The tradition of consensual cultural studies with strong roots, 4) A tradition based on the theories of hegemony that invites and recognizes the active cultural contribution of the lower social classes and attaches them to the power structure in a way that wins their consent (cited in Mutlu, 2012: 78-99). In this respect, it is thought that an important determinant is whether the ideology created, whether or not it is related to the power, provides social benefit in the big picture. It is expected that the content in which ideologies are planted will be received by the audience in an accurate and understandable way.

According to Avci, texts in cultural fields such as literature, cinema and television series are linked to the discourses of current power and ideologies (2019: 108). From this point of view, how audio-visual content is approached is quite open to criticism. This is also seen in the studies on the TV series Dallas. Although it is a mixed culture, there are many motifs from American culture in the series. Considering that America is a pioneer in the culture industry, American-made movies and TV series are seen in a dangerous position. However, foreign viewers were able to develop different readings for the series. Considering Assman's work on memory, it is seen that he distinguishes between mimetic, objects, communicative and cultural (2001: 32-34). According to Assman, memory is very prone to learning by imitation and fulfilling behavioral patterns by imitation. The most important source that individuals will be fed at the point of imitating what they see is the mass media. In this respect, television series can have a decisive role in the transmission of memory. Television series have the power to direct individuals and societies by influencing them. When it comes to representation, the representation of the past or the historical is also an important issue. When the relationship between history and representation is mentioned, the first concept that comes to mind is nostalgia. Human beings yearn for the past every day. Experienced social and cultural changes carve past values and a sense of longing for the past comes to the fore in people. This situation,

which also shows itself in audience research, has created the idea of bringing nostalgic elements to the fore in television productions. The most concrete example in this regard in Turkey is seen in the television series *Eighties*.

All production elements of the TV series broadcast on TRT, such as clothing and decor, were designed to remind them of the 1980s. Those who watch the series go back to the past and remember those days and experience a kind of satisfaction. In this respect, the nostalgia element blended with history in television series is found to be sympathetic by the audience and positively affects the viewing rates of the series. There are many views on what history means and what it is. While some researchers draw attention to the objectivity of history and its being based on evidence, some researchers He pointed out that history is a human-made and subjective process (Connerton. 1999: 15).

As a result of the research and examination, it is believed that both exist in places where historical issues are discussed. Unbelievable historical interpretations will not be taken seriously by people. On the contrary, an understanding of history in which everything is objective and proven does not seem possible. Because some of the issues experienced in history do not have an official source in writing or legal language. At this point, an understanding of history created by human hands comes into play. In this context, the personal life experience and ideological orientations of the person who created the history are decisive.

In this respect, historical series can be preferred by the audience. It may be preferable for people to watch a movie rather than reading an academic article on a historical subject. When we look at the Turkish TV series that have been exported recently and have achieved success in viewing rates, the existence of historical TV series draws attention. The most concrete example of this situation has been the TV series *Payitaht Abdulhamid* and *Diriliş Ertuğrul*. The first success of these series is in the country. It is thought that the domestic audience watches the series due to different production elements. However, it should be added that there are many reasons and variables. Based on the reasons for watching the series, it can be stated that they watch Turkish culture and history because they are interested, liked and tried to ensure its sustainability. These series constitute a separate category in that they combine historical issues with the audience's sense of nostalgia. Similarly, the re-watching of TV series like *Dallas* from time to time is another example of this situation. The emotion that leads people who feel that they are connected to a group to act jointly is that they return to the common point in their past,

that is, it is based on collective memory. Halbwachs expressed important views in the context of the concept of social framework. According to him, the social framework is the unique forms of social relations that social groups develop within themselves. This means that individuals who are conscious of the collective memory draw a framework and act according to the common values of the group and do not go beyond it. This situation provides the opportunity for like-minded individuals to support and keep each other strong (Halbwachs, 2017: 65). From this point of view, television series or movies can serve the collective memory. The social framework of a particular group can be supported by such narratives.

According to Randall, the stories that accumulate in the memory are based on people's pasts. People process the memories they bring from the past with various accumulations of emotions. The self does not remain objective in the face of developing events. Experienced events cannot be thrown into memory without being touched. People tend to memorize the events they choose. And these events according to the intensity of emotion. can interpret. Thus, experiences in memory become experiences (Randall, 1999: 228-230). Halbwachs, in his *Collective Memory* study (2017), also discussed the ways in which past events took place in memories. According to him, the reinterpretation of the past and transferring it to the memories is actually for the interests of the present. According to Halbwachs (2017: 66), representations of the past are amenable to modification to be interpreted according to the present period. The way in which the past events are remembered in a society is important (Connerton, 1999: 38). The way historical events are remembered can be expressed by distinguishing between individual memory and collective memory. While personal experiences and experiences are at the forefront in individual memory, multi-faceted experiences such as mass media and opinion leaders play an active role on collective memory. According to Medin, collective memory is the memory that individuals inherit and transfer (2019: 124).

Events experienced in this context are sometimes tragic and do not want to be remembered. Sometimes, it is especially desired to be remembered, kept alive and transferred to the next generations (2019: 124). The most concrete example of this is wars. While the wars that a nation has lost and do not want to remember are tried to be forgotten, the wars of heroism are tried to be conveyed with the events held every year. In order for a society to continue its development by gaining self-confidence, such events in its history are kept alive in the collective memory. Bringing together the memories of the past has positive associations in people. In this case, negative emotions are forgotten, emotions dominate the memory, making



people smile. The feeling of nostalgia activates the person by reminding the information in the memory again. The feeling of nostalgia, as a sum of positive feelings about the past, affects people's life positively (Özgüneş, 2020: 62-63). In this context, television series based on nostalgia or history can be effective on the audience. The negative emotions experienced in the past are thrown aside and the moment is savored and the meanings attributed with the watched series are redefined. In this section, history as a discipline, its representation in mass media and how the represented subjects are circulated in micro-scale memory and macro-scale collective memory are discussed. It is known from many examples that historical serials were transformed into content suitable for mass media. These contents are actually means of representation. And this representation has a reflection on society, on collective memory. The way the subject is expressed and its ideological orientation are decisive.

The progress of history and its reinterpretation according to the period put it in a different position. While the representations constructed to create memory satisfy some segments, some segments may be disturbed. However, it is believed that this and similar discussion environments will contribute to the society. Thus, it can be said that television series represent both the present and the past, while benefiting from the audience's longing for nostalgic elements. Since the representation of historical issues through television series is a very common situation recently, it is thought that it is important to add depth by thinking about the subject in the axis of the concepts and discussions discussed in this section.

### **3. TELEVISION SERIES FROM AUDIO-VISUAL CONTENT**

This study focuses on television series of audiovisual content, which is considered as an important instrument of cultural diplomacy. The study is limited to television series and excludes other audiovisual content and media. Television series produced in Turkey have recently attracted interest from various parts of the world and have started to gain a share in the market. In general, Turkey has moved from being a country that imports TV series to a country that exports TV series and attracts tourists to the country with these series (Özarslan, 2020: 234).

Television series, seen as people's leisure time entertainment, are important in the context of public diplomacy and in terms of directing the agenda of the society. A country's diplomatic relations can be supported through cultural diplomacy products such as television series. TV series are an important supporter in terms of promoting and transmitting the country's culture

and having a voice in the world as an element of "soft power" (2005) as conceptualized by Joseph Nye.

“Dallas”, which was watched with great interest all over the world in the 1980s, is one of the leading American television series that were watched with great appreciation and marketed as export products. Following this series, "Slave Isaura" and "Wind of Lie" shows alongside with soap operas, which were widely popular among female audience, started to play an effective and persistent role in daily life. Many academic studies discussed how “Dallas” was exported almost all over the world and watched with interest in almost all societies. This series has started to influence the cultures of other societies as they experienced the first adventures of soap operas.

It can be said that the exportation of the series “Dallas” resulted in the americanization of other countries. The series, which has a special importance among television series, stands in a different position in terms of achieving firsts.

In this respect, television series have various effects in the exporting countries. A series that is admired and popular throughout the society continues to exist for many years and somehow extends into people's daily routine. The TV series' depictions of lifestyles, fashion, and cuisine cultures serve as role models for individuals and inspires them to enjoy living similarly. This aspect of television series is also important for cultural diplomacy. Viewers who watches the series consider buying the accessories they see in the series and traveling to the country where the series was filmed. In this respect, the guiding power of audiovisual content is quite effective. TV series from audiovisual content increase the reality dimension through the editing process and affect the viewers who watches the series.

#### **4. AN EVALUATION ON THE REPRESENTATION AND DEVELOPMENT OF TURKISH TELEVISION SERIES**

Turkish TV series have started to become a part of viewers' daily life in the countries where they are broadcast. In addition, Turkish TV series have introduced different elements of Turkish culture in the countries where they are broadcast. Cultural values are spread to many countries through TV series and pave the way for foreign publics to learn these values directly and indirectly. Turkish TV series that attract the attention of foreign publics also create their own audiences and fan bases. Viewers show great interest in the series characters they follow closely and try to learn about their lifestyles, countries, and cultures. TV series have become a

very important element of soft power for Turkish public diplomacy, however they have been utilized quite late.

The report of TESEV (Turkish Economic and Social Studies Foundation), which also conducts research on these issues, is worthwhile. Thanks to Turkish TV series broadcast, studies showed that the popularity of Turkish culture in the Middle East has seen an upward trend and there was a significant rise in number of tourists coming to Turkey from the Middle East. In a survey conducted in 16 Middle Eastern countries, 74% of 22 Cultural Diplomacy respondents stated that they watched at least one Turkish TV series ("Beyazcama in the Middle East", 2012). This rate shows that Turkish TV series should also be transformed into a strategic communication tool.

Miriam Berg conducted a study on the impact of Turkish TV series in the Middle East. Within the scope of the study, she interviewed one hundred Qatari youth and as a result of the research, she stated that Turkish TV series helped to break prejudices against Turks and Turkey. The similarities between Turkish and Arabic, ethnic and cultural affinities have been effective in directing viewers to dubbed Turkish TV series, especially in Qatar. (Çınar, 2018).

Çalığışu can be considered as the first Turkish television series to be exported and broadcast abroad. Russia was one of the first countries to broadcast Çalığışu. The series became a surprising breakthrough when it was broadcast in Russia. TİM S Pruduction has made a name for itself as a production house that exports many TV series and movies made in Turkey. Timur Savcı, the founder and owner of the company, emphasized the potential of the sector by stating that many more successes can be achieved with Turkish TV series as they have great power as a country, adding that stories will never end in these lands.

Looking at the number of TV series exported up to now, it is seen that Turkish TV series have been watched in more than 200 countries, leading to interaction in various fields. While Turkish TV series have been prospered in the Middle East, the Balkans, Eastern Europe and South America, Turkish TV series have also begun to be exported to Central European countries (such as France and Spain), which are difficult markets to break into. It is estimated that the exported TV series have reached more than 600 million viewers worldwide ("Turkish TV series in the world", 2018; "Turkish TV series as a Public Diplomacy tool workshop", 2019).

Television series fulfill a major task in the process of promoting and transmitting the cultural values of the country they represent (Doğanay & Aktaş, 2021: 870). TV series present

to audience around the world many unknown details of a country's culture. A detailed look at the Turkish TV series that have been exported recently reveals that some TV series reached very different audiences from very different stories both in Turkey and abroad. Huge international fan base of millions of viewers has grown up for TV shows like *Binbir Gece*, *Gümüş*, *Muhteşem Yüzyıl*, *Anne*, *Aşk ve Ceza*, *Paramparça*, *Kurtlar Vadisi*, *Kurtlar Vadisi Pusu*, *Kösem Sultan*, *Fatmagül'ün Suçu Ne*, *Ezel*, *İstanbul Gelin*, *Yaprak Dökümü*, *Sakarya Fırat*, *Bir zamanlar Osmanlı Kıyam*, *Ihlamlar Altında*, *Diriliş Ertuğrul*, *Payitaht Abdülhamit*, *Sıla*, *Öyle Bir Geçer Zaman ki*, *Medcezir*, *Erkenci Kuş*, *Paramparça*, *Adını Feriha Koydum*, *İffet*, *Asi*, *Vatanım Sensin*, and *Yabancı Damat*.

Looking at the exported Turkish television series, A breakthrough is noted in their potential to represent Turkish culture, the interaction traffic that takes place after watching, and the development process of the series within the scope of creative industries, however it needs further improvement. Some of the exported series are series with historical stories, they deal not with present-day Turkey, but with issues based on the Seljuk Empire or the Ottoman Empire, giving these series barely an opportunity to showcase existing cities in terms of tourism. This eliminates the potential to attract instant tourists to the country. Nevertheless, it can be said that the costumes, accessories, music and decorations used in the series attract attention and were successful in the context of creative industries.

Another situation that needs to be mentioned is the impact and debates that *Muhteşem Yüzyıl* TV series has developed at home and abroad. The fact that the series, which deals with the reign of Kanuni, mostly featured stories set in the Harem was highly criticized, and the series, including the political actors of the period, occupied the agenda of the country for a long time. In terms of representation, the series included many cultural contents related to the Ottoman Empire. Those who watched the series abroad learned about many wars, characters, places, etc. from that period. The representation of the Sultan, the main character of the series, is a controversial issue. While some audience did not see any negativity in the representation of the Sultan, other audience groups reacted that the life of a Sultan who went on horseback to unceasing wars throughout his life was never shown, only his Harem life was shown. Overseas viewers traveled to Turkey a lot after this series, and there was a significant influx of tourists to the places that were frequently used at that time, especially Topkapı Palace and Süleymaniye Mosque. In this respect, it is seen that television series fulfill an important task in terms of both diplomacy and representation.

Another series that made a great impression in terms of representation was the *Diriliş Ertuğrul* series. Again based on a historical story, the series broke export records and was screened in more than 250 countries. Various heads of state have also become fans of it and it has been very successful in terms of diplomacy in that country. Thanks to the series, domestic and international viewers had the opportunity to learn more about the history, characters and wars of that period. Television series are considered to be more effective than reading a history book, as they have been able to transfer the representation of history from generation to generation in an instructive way. Looking at the representation of the series abroad, it is seen that the metaphors frequently used in the series can be sold in the context of the creative industry. Some of these products were *Kayı Boyu Ring*, *Diriliş Ertuğrul* music album, *Börk*, *Kılıç-Kalkan*. In this respect, it can be said that TV series representing Turkey are successful representation products in terms of country promotion and diplomacy by breaking domestic and international views records.

In addition to these positive developments, there are also negative developments in Turkish television series. A different field of Turkish TV series is the melodrama of a very poor family and the life of a high level rich family, especially in the *Sarıyer* region which overlooks a magnificent scene of the *Bosphorus*, both are fictionalized in the same series. Such series, which focus on the lives of rich and poor families, are among the leading series that have been exported to many countries in recent years. The representation of the family structure and daily life in these series raises the question of what kind of image they create in terms of the transmission of Turkish culture through TV series. A detailed look at these series reveals that consumer culture and the use of brands brought about by the global capitalist system come to the front, and their compatibility with Turkish culture raises doubts.

Another situation that raises doubts about the representation of the exported Turkish television series and is thought to create a negative image is the violence in the TV series. There are examples of violence in various dimensions, such as violence by men against women, violence by men against men, violence by mothers or fathers against children, and by a friend against a friend. No matter what culture it comes from, the elements of violence negatively affect the image of a country. When we look at the Turkish television series, it is seen that the elements of violence and conflict are used quite frequently. In particular, the subject of domestic violence and incompatibility is frequently handled in TV series, and unhappy family tables are constructed in almost every TV series. Considering that the producers of the series produce

content inspired by the existing situation, it can be accepted that there is a certain share of reality. However, increasing this dimension and including it in every TV series and every episode can reveal negative situations regarding the Turkish family structure.

Violence is another issue creates a negative image in the series and raises doubts about the representation of the exported Turkish television series. There are examples of violence in various dimensions such as violence by men against women, violence by men against men, violence by mothers or fathers against children, violence by friends against friends. Regardless of the culture, violence negatively affects the image of a country. Violence and conflict are used quite frequently in Turkish television series, especially the domestic violence and incompatibility issue covered in the series as unhappy family tables are depicted in almost every one. Considering that producers tend to be inspired by the existing situation, it can be accepted that there is a certain degree of truth. However, widening this dimension and including it in every series and every episode may show the Turkish family structure in negative situations.

Another negative aspect of Turkish TV series, which are exported to many continents and more than 250 countries, is the lack of innovative steps in country branding. First of all, most of the exported TV series are set in Istanbul and are stuck in Istanbul. Many cities in Anatolia, especially those in the Aegean and Mediterranean regions, stand out with their natural beauty, historical background and local characteristics. However, this is not sufficiently portrayed in the TV series and foreign viewers mostly see Istanbul. In addition to cities, it is a similar situation that brands from various sectors of the country are not brought to the forefront. If domestic companies from Turkey are presented in the series through product placement or other techniques, this will accelerate the sales and marketing process of other products from Turkey and provide financial inflow to the country. However, it is seen that Turkish TV series do not have any initiative in this regard, and a sectoral unity has not been achieved.

Finally, it is thought that Turkish television series should be innovatively developed in the context of the creative industry and transmedia. As is known, transmedia narratives are the continuation of a story in different media. For example, one of the most common examples is the transformation of a story presented to readers as a novel into a television series and then into a computer game. In this respect, it is observed that some of the exported Turkish television series were previously presented as novels and then adapted into television series. However, it is seen that the necessary steps have not been taken to adapt them to the gaming industry, the

music industry, and the motion picture industry. In this respect, it becomes clear that Turkish television series need to be developed.

Turkish television series exported abroad have produced positive and negative images in the eyes of audience. There are positive representations about the promotion of culture, diplomatic mobility and tourists' travel to the country. On the other hand, there are drawbacks in terms of the conflict between rich and poor families, the representation of violence and the sector's cooperation in the context of creative industries. It is thought that places where Turkish TV series were first exported such as Arab countries, Latin American countries and the Balkans, have some mutual characteristics. Turkish television series were first screened in these countries rather than in Central European countries. The existence of a society that can spare time for television series can be cited among the reasons for this. In the European region, personal education and leisure time is filled with activities such as sports, culture and art, while in Arab and Middle Eastern countries, entertainment tools determined by global mainstream media such as television remain dominant.

## **5. DISCUSSION AND CONCLUSION**

As a result, it is seen that Turkish television series have been on the rise in the recent period, and they have been exported to more than 250 countries from many continents. The ease of consumption of audio-visual contents has led to the representation being more active in this field. In this respect, it has been revealed that great tasks are attributed to audio-visual content such as television series in terms of representation. In this direction, it has been revealed that the Turkish television series exported have a mission both in terms of international diplomacy traffic and in terms of promoting Turkish culture and represent cultural values.

Turkish television series, whose popularity has increased recently, are watched a lot due to reasons such as family, love, city, history and drama. Television series representing Turkish culture in the exported countries have achieved great success in promoting Turkey. However, every success of viewing does not mean correct and qualified promotion of culture. As a matter of fact, distinctions such as rich and poor in Turkish television series, the fiction of violence and conflict, the presentation of intrigues rather than the developing areas in Turkey, damage the promotion of Turkish culture in terms of ethics, quality and accuracy. It has been seen that the classical drama fiction, rather than the philosophical events that will bring Turkish culture to the fore and create an interest in the culture, damage Turkish culture and cause negative

representations from time to time.

In addition, it has been revealed that creative industries, transmedia narratives and country branding studies should be used for the improvement of Turkish television series. It has been observed that there is no sectoral cooperation in this regard, and no steps have been taken towards the idea that the same story can be continued in different media channels. It has been revealed that Turkish television series, which are promising in terms of export figures, cannot use these areas sufficiently. In such a period when country and city branding studies are spreading rapidly, it has been determined that almost all TV series were shot in Istanbul and the industry was stuck here. Thus, it is thought that this study is important in order to make the diplomacy and representation process formed by Turkish television series more qualified and affirmative. Both the elimination of the negativities in the representation and the development of innovative aspects will accelerate the Turkish TV series industry.

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