

Soft Power in Turkish Foreign Policy: Impacts of Turkish TV Series¹

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Article Info

Article History

Received:01/11/2023

Accepted:25/05/2024

Published:30/06/2024

Keywords:

soft power, Turkish foreign policy, foreign policy tools, media, TV series

Jel Codes: F50, F59, N40

ABSTRACT

Due to its soft power in recent years, Türkiye has increased its appearance in various regions worldwide. The increase in this appearance is due to various tools used by Turkish governments in terms of soft power, such as the activities of Turkish institutions, investments of Turkish business people, and improvements in educational relations with other countries. The TV series industry, which has a large market in Türkiye, also contributes significantly to Turkish foreign policy as an unintended tool. Within this framework, after introducing the soft power of Türkiye and the role of media in foreign policy in general, this paper aims to analyze and evaluate in detail the impacts of Turkish TV series on the regions where they are watched and how Türkiye benefits from these impacts. Therefore, a case study is used as the research method for this study through which Türkiye is analyzed in detail regarding the TV series industry. Moreover, the impacts of these TV series are categorized as economic and cultural effects. Initially, the impact of TV series on tourism, the trade of products and services, and the direct income received through the export of these TV series are analyzed. On the other hand, according to the cultural effects of Turkish TV series, the impact of TV series on shaping the lifestyle of people, from their daily habits to the use of language, is described mainly. In its broadest terms, this study claims the more a country's TV series become popular abroad, the more it benefits from this situation in both tangible and intangible terms.

Türk Dış Politikasında Yumuşak Güç: Türk Dizilerinin Etkisi

Makale Bilgileri

Makale Geçmişi

Geliş: 01/11/2023

Kabul: 25/05/2024

Yayın: 30/06/2024

Anahtar Kelimeler:

yumuşak güç, Türk dış politikası, dış politika araçları, medya, Türk dizileri

JEL Kodları: F50, F59, N40

ÖZ

Son yıllarda sahip olduğu yumuşak güç sayesinde Türkiye dünyanın çeşitli bölgelerindeki görünürlülüğü artırmıştır. Bu görünümün artması, Türk kuruluşlarının faaliyetleri, Türk iş insanlarının yatırımları, ve diğer ülkelerle eğitim ilişkilerindeki gelişmeler gibi Türk hükümetlerinin yumuşak güç olarak kullandığı çeşitli araçlar sayesinde olmaktadır. Türkiye’de büyük bir pazara sahip dizi sektörü, amaçlanmamış bir araç olarak Türk dış politikasına büyük katkı sağlamaktadır. Bu çerçevede, bu makale, genel olarak Türkiye'nin yumuşak gücünü ve medyanın dış politikadaki rolünü ortaya koyduktan sonra, Türk dizilerinin izlendikleri bölgeler üzerindeki etkilerini ve Türkiye'nin bu etkilerden nasıl yararlandığını ayrıntılı bir şekilde analiz etmeyi ve değerlendirmeyi amaçlamaktadır. Bu nedenle Türkiye'nin dizi sektörü açısından detaylı bir şekilde analiz edildiği bu çalışmanın araştırma yöntemi olarak örnek olay çalışması kullanılmıştır. Ayrıca bu dizilerin etkileri ekonomik ve kültürel etkiler olarak sınıflandırılmaktadır. Öncelikle dizilerin turizme, ürün ve hizmet ticaretine etkisi ve bu dizilerin ihracatından elde edilen doğrudan gelir analiz edilmektedir. Diğer yandan, Türk dizilerinin kültürel etkilerine göre, dizilerin insanların günlük alışkanlıklarından dil kullanımına kadar yaşam tarzlarını şekillendirmedeki etkisi esas olarak anlatılmaktadır. Bu çalışma, en geniş anlamıyla, bir ülkenin dizileri yurt dışında ne kadar popüler hale gelirse, bu ülkenin de bu durumdan hem maddi hem de manevi anlamda daha fazla faydalanacağını iddia etmektedir.

Atıf/Citation: Kökdere, Z. K. (2024). Soft Power in Turkish Foreign Policy: Impacts of Turkish TV Series, *Necmettin Erbakan Üniversitesi Siyasal Bilgiler Fakültesi Dergisi*, 6(1), 38-47



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¹ Presented at the conference titled "International Turkish Language and Regional Studies Congress" Albania, 2019

INTRODUCTION

The essential socialization tool of human beings in their lives and relations is no doubt communication by which they share their activities with others (Çalışır, 2014: 1). In this sense, communication is generally thought of as a type of relation of people among them. However, in today's world, mass communication, also called "*mass media*" has increased in importance. Especially with the increasing impact of technology in transforming daily life at the beginning of the 21st century and the technological improvements, social sciences have increased their attention in this field and focused more on digitalization (Silli Kalem, 2022: 97).

As a tool of socialization, media has various effects on people's lives, from economy to politics and from culture to education, because it can influence a large number of people more quickly than any other communication tool in a shorter time. Considering its influential role in shaping people's lives, media achieves this by utilizing many practical tools such as television, radio, newspaper, the internet, and magazines. Among these useful tools, television is one of the most frequently used since it can be reached by everyone in society more efficiently and in a shorter time compared to other media tools. Therefore, this study will focus on the influential role of television in shaping people's views, emotions, understanding, perception, and habits.

With the growing effect of globalization, the world has become more borderless, and the interactions between distant people have increased multi-dimensionally. These interactions are basically in terms of economic, political, and cultural relations. Accordingly, with the contributions of technological developments, nowadays, television has become a crucial means of increasing these noted interactions, even among nations at the state level, apart from their influence within the state borders. In other words, television can be considered a political tool used by states that aim to influence their citizens as well as other states and societies across their borders. In that regard, based on their impact on different societies/cultures, television, which encompasses TV programs, news, films, and TV series, could also be considered necessary in foreign policy processes of states and as an important tool of diplomacy. In other words, while foreign policy is the strategy or approach adopted by a national government to achieve its goals and the whole of actions and words used to influence others (Uysal, 2022: 93), all kinds of TV programs are significant instruments used by governments with the intent of reaching its goals.

Regarding its impact on foreign policy, the effect of media, and especially television, on people within and across state borders can be counted as an essential means of "*soft power*" widely used by many countries. According to Joseph Nye, different from hard power which is based on inducements (carrots) or threats (sticks) and economic power, soft power is based on the ability to shape the preferences of others in terms of attraction and seduction (Nye, 2004: 5). Deducing from this definition, it could be underlined that, soft power, contrarily to coercive power, affects other nations by using policies based on institutional or cultural relations which have direct effects on the societies. This situation leads to a tendency to use soft power instead of hard power in foreign policy-making processes within states. The presence and increasing role of non-state actors in using power is one of the most important reasons behind the decrease in the use of hard power by states, which leads to a situation in which non-state actors get the power to influence the public of other countries by other means (Çavuş, 2012: 20). In that regard, Nye (2004) mentioned the source of soft power in three categories which are essential to know to understand well the meaning of soft power. These sources are the culture of countries in places where it is attractive to others, political values when they live up to them at home and abroad, and foreign policies when they are seen as legitimate and having moral authority (Nye, 2004: 11).

Considering televisions and especially TV series in terms of soft power tools, it will be useful to focus on the first source of soft power: the cultures of countries. Thereby, it could be assumed that the more a country's culture becomes attractive to another society, the more this country will increase its capability in terms of soft power to affect this society. In order to present a better evaluation and understand the impact of media, Türkiye will be analyzed as a case. Considering Türkiye, especially throughout the rule of the Justice and Development Party since 2002, it has become one of the most influential countries over its neighborhood countries and regions through its ability to use soft power, particularly by utilizing, consciously or unconsciously, TV series as a part of its foreign policy. From this point of view, this paper will first analyze briefly the tools used by Türkiye in terms of soft power

and then will focus on the role of media and, especially, on the role of "TV series" in conducting foreign policy. Also, the impacts of Turkish TV series on different regions and on the society belonging to these regions will be analyzed in detail. So, this study will try to answer the main research questions: "*How are Turkish TV series effective in other regions?*" and "*How does Turkish Foreign Policy benefit from the spread of Turkish TV series?*"

1. SOFT POWER IN TURKISH FOREIGN POLICY

The literature generally makes a distinction between hard power, which means the use of coercive or military methods, and soft power, which means the use of civilian and normative methods based on the instruments used (Oğuzlu, 2007: 83). As mentioned above, soft power has also been called the power of attraction for the countries that use this kind of power. Based on this point, like many other countries, there has also been a shift in the power used in Turkish foreign policy from military to soft power. Soft power has become more and more effective, especially with the increase in globalization. Indeed, the growing effect of globalization makes it easier to reach people living in other countries. Therefore, the more the world becomes a global village in which communication among people from different societies and among states and people living in other countries becomes more straightforward, the more states have developed their abilities to increase their influence across borders. Another crucial reason behind the shift of power in Turkish foreign policy in recent years is the increased capacity of non-state actors, such as civil society or non-governmental organizations, to influence decision-makers on both internal and external issues. The more non-state actors have been included in politics, the more soft power has been used by states due to their influential power of affecting societies directly.

In addition, according to Apaydın, other features or principles of Turkish foreign policy in recent years that led to an increase in Türkiye's soft power are multilateralism, peaceful foreign policy, peace promotion, and economic and humanitarian assistance conducted during the AKP government (Apaydın, 2010: 113). Firstly, in terms of multilateralism, Türkiye, during the AKP governments, has changed its policy, which focused highly on Europe, and it multiplies its relations with various regions around its neighborhood as well as all around the world from the Balkans to Africa, from the Middle East to Eurasia. On the other hand, Türkiye's attention has increased on conflicting parties in other parts of the world, and it has taken a peace promoter role in these conflicts by trying to solve them and promote stability through peaceful means. As Aras mentioned, "*Türkiye's mediation role and attempts for supporting mediation as a means of peacemaking is more visible than ever*" and so, Türkiye has become one of the influential mediators in international disputes (Aras, 2012: 10). Finally, the peace promotion and humanitarian assistance power of Türkiye has increased in recent years, particularly with the increase in the efficiency and number of institutions. Some of these institutions can be listed as TİKA (Turkish International Cooperation and Development Agency), Yunus Emre Foundation, Presidency for Turks Living Abroad and Related Communities, TRT (The Turkish National TV), and Kızılay (The Turkish Red Crescent), the Agency for investment and support, the Press Information Office, Maarif and other institutions through which Türkiye uses its soft power in the cultural event (Anadolu Ajansı, 2021). Through them, Türkiye has increased its ability to reach other places in the world and provide technical or humanitarian assistance to these places. Besides these institutions, the investments made by business people across the borders of Türkiye make an outstanding contribution to the soft power of Turkish foreign policy.

Moreover, Oğuzlu (2007) mentions that the acceptance of the efforts of Türkiye by other countries in terms of soft power is also because of the attractiveness of the "*Turkish Model*". He describes the features of this model by noting that Islam in Türkiye is mainly cultural rather than ideological or political; Türkiye succeeded in establishing the roots of secularism, which is not seen in the Muslim world, despite the legacy of the past; Türkiye has developed international relations with the West; Türkiye feels as a bridge between the West and East because it is the inheritor of Ottoman Empire; and finally Türkiye has never been colonized so it can lead the Islamic world to develop its relations with the Western countries (Oğuzlu 2007: 88). All these features contribute positively to the image of Türkiye abroad, especially in the Balkans and the Middle East.

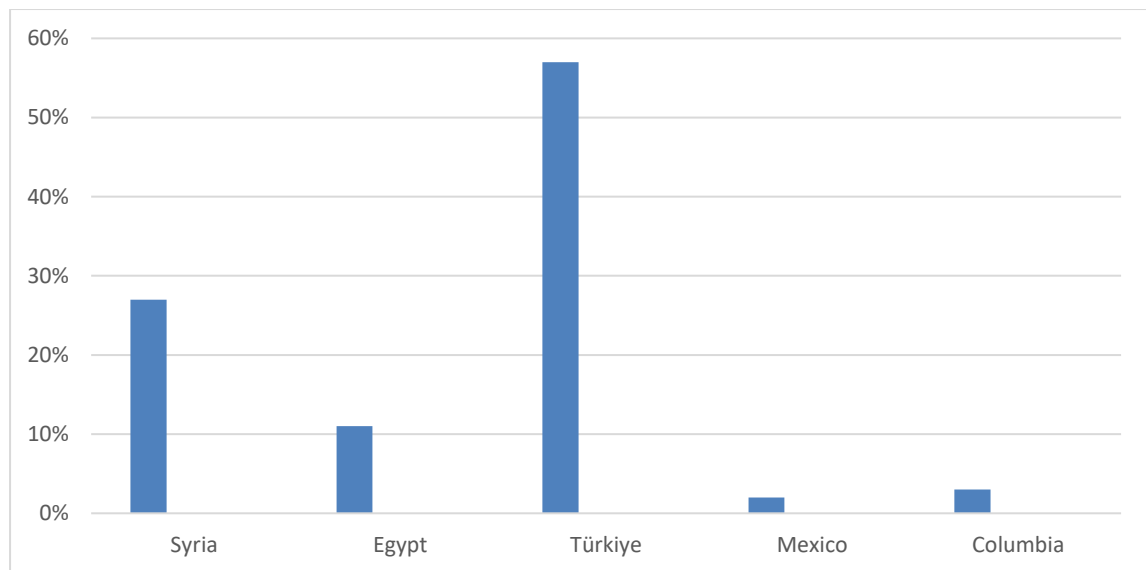
All the efforts of Türkiye based on its use of soft power such as the establishment of institutions or the strengthening of the Turkish model can be evaluated as intended activities for Turkish foreign

policy and can be considered as steps taken consciously. However, another real tool of soft power for Türkiye which occurred as unplanned is Turkish TV series watched from the Middle East to Africa, from the Balkans to Latin America (Laçiner, 2010: 145). Despite being unintended, the effects of Turkish TV series are compatible with the soft power efforts of Turkish foreign policy. The rising role of the Turkish TV series is strongly related to the attractiveness of the "Turkish Model" for societies in other regions. Moreover, the more the culture of a country becomes attractive to societies, the more this country increases the possibility of using media to affect this society. This situation can obviously be considered in Türkiye's case. As Sedat Laçiner claims;

"Other soft power elements for Türkiye are in media and culture fields. Turkish cultural products correspond to the needs of the region. Turkish serial films have remarkable potential in particular, and the TV series Nour for example, was in high demand throughout the region. Thanks to the Turkish cultural products many people in the region see the Turkish way of life as a model." (Atay, 2014)

Turkish TV series first gained popularity in the Middle East around Arab countries with the occurrence of *Gümüş* and then this popularity spread over neighboring countries, Mediterranean countries, Balkans, and very recently over Latin America, and then it spread all over the world (Atay, 2014). Before moving on to the impact of these TV series on Türkiye in detail, it will be useful to analyze a survey conducted by Muhammed Yusuf from Istanbul University in order to demonstrate the popularity of these TV series by analyzing a specific region: the Middle East. The survey was conducted with over 178 people from seven different countries among Arab countries, asking them numerous questions (Yusuf, 2014: 108). The two significant consequences of the survey are shown in the tables below.

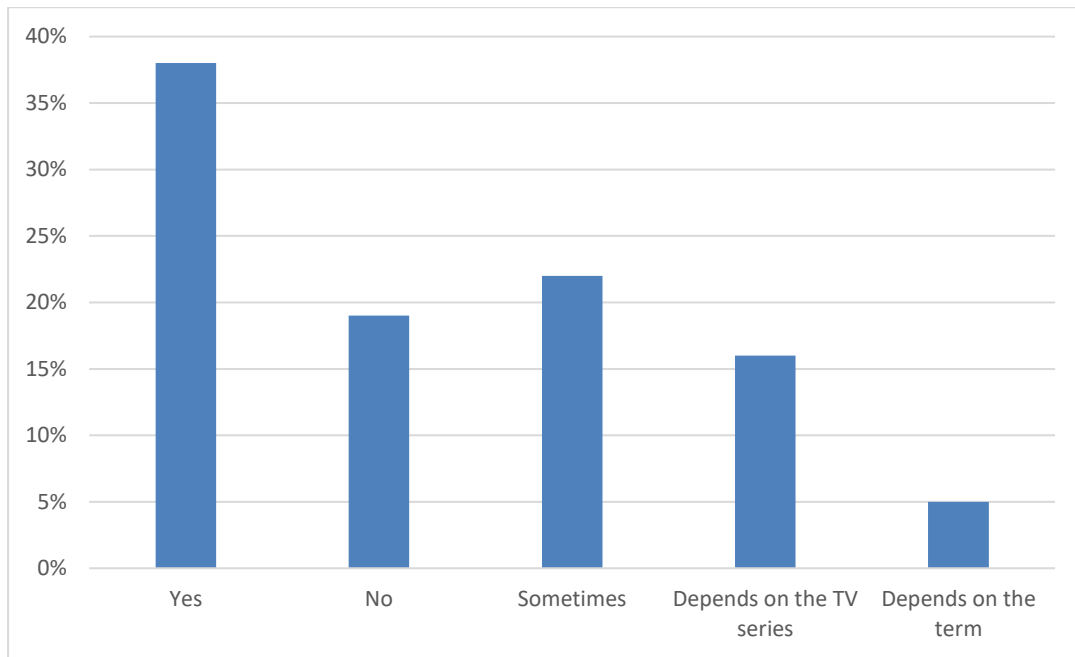
Table 1: Which of the countries' TV series you watch more?



Source: Yusuf, Arap Topluluklarında Türk Televizyon Dizilerin Yeri Ve Önemi, p.108

Throughout this study, people were asked, "Which of the countries' TV series do you watch more?" Among the five countries, 57 percent of the participants in the survey selected Türkiye as the country to which TV series they watch belong. So, it can be concluded that Turkish TV series are the most preferred foreign TV series around this region compared with other countries' TV series.

Table 2: Do you watch Turkish TV series regularly?



Source: Yusuf, Arap Topluluklarında Türk Televizyon Dizilerin Yeri Ve Önemi, p.108

In addition, participants were asked "Do you watch Turkish TV series regularly?" to understand their frequency of watching Turkish TV series. Table 2 taken by the study of Yusuf, shows that 38 percent of people joining the survey watch Turkish TV series regularly and only 19 percent of these 178 people do not watch Turkish TV series regularly. This is a great and crucial point in understanding the effects of TV series on people abroad and how they can be used as a tool of Turkish foreign policy. As mentioned above, these effects could not be reduced to only the Middle East region, and these numbers have increased over time. According to Türkiye's Ministry of Culture and Tourism's data, while TV series export growth is 4.54% in the world, by the end of 2013 this rate exceeded 20% in Türkiye and, this means that hundreds of millions of people watch Turkish TV series in approximately 85 countries in the world in 2014 (Kamiloğlu, 2015), while this number increased to 155 countries today connected with the increasing number of TV series published which reached to nearly 200 TV series per year (Takvim, 2022). Türkiye is the country that is making the fastest progress in TV series exports and currently ranks second in the world after the United States in terms of TV series exports and Turkish TV series are sold to more than 100 countries around the globe, from France to Japan, from Uruguay to Indonesia, from Latin America to the Turkic Republics, and reaches over 500 million viewers (Pinto, 2023). Above all, it is worth noting that besides considering the Turkish Model as an integral part of the rise of selling Turkish TV series worldwide, this is not the sole factor contributing to their influence. Therefore, it has become essential to consider the impact of Turkish TV series in non-Muslim societies, too. Despite its short past compared with Hollywood, this achievement is a crucial step for Türkiye and must be evaluated carefully. In other words, Türkiye comes just after Hollywood in this sector, again an essential indicator for showing the effects of Turkish TV series. Apart from these, the success of Turkish TV series could also be realized by the fact that in 2017, Ay Yapım's series *Kara Sevda* won the "Best Series" award at the International Emmy Awards, one of the most prestigious awards in the television industry, held in New York, where series from 18 countries participated in 11 categories (T.C. Kalkınma Bakanlığı, 2018). Winning this award is a critical step in declaring the influential power of Turkish TV series worldwide.

Besides the attractiveness of the Turkish Model for societies in different countries around the world and the contributions of Türkiye to social or political changes in these countries, the significant number of audience has also had an important impact on Türkiye itself by increasing its interests. These impacts generally turn to Türkiye as inevitable gains in different aspects. Accordingly, since the export of TV series does not cause a significant cost to Türkiye, the returns of the TV series are highly profitable

for the country. In the next section, the impacts of Turkish TV series in terms of benefits for Türkiye will be analyzed in detail.

2. IMPACTS OF TURKISH TV SERIES ON TÜRKİYE

Despite the numerous TV series exported to these countries, those that attract more attention are *Muhteşem Yüzyıl* (The Magnificent Century), *Fatmagül'ün Suçu Ne?*, *Adını Feriha Koydum*, *Aşk-Memnu* and *Gümüş* (Nour), and for instance, Nour's final episode only was watched by 84 million people in the Middle East (Karar, 2015). More recently, *Diriliş Ertuğrul*, *Payitaht Abdülhamit*, *Elimi Bırakma*, *Filinta*, *Benim Adım Melek*, and *Masumlar Apartmanı* could also be added to that list of Turkish TV series, especially by underlying the importance of TRT production fulfilling the mission of using TV series effectively for cultural diplomacy and country promotion (Sayın, 2021). More than 60 TV series of TRT have been translated into many languages, from English to Russian, from Spanish to Arabic, and meet the audience in more than 100 countries (Sayın, 2021). Considering this information, it can be concluded that the more the number of countries importing Turkish TV series and the number of TV series that Türkiye exports increase, the more Türkiye will benefit from this process in terms of increasing its interests. To have a better understanding, it will be useful to analyze these impacts under two broad categories, each of which can be divided into various sub-categories. The broad categorization of the effects of TV series in Türkiye is based on the differentiation between the economic and cultural impacts.

To begin with, the economic impact of TV series on Türkiye is directly based on the huge amount of TV series exported to other countries. TV series have become necessary goods of trade between Türkiye and other countries that are customers for these TV series. The revenue of these TV series has increased yearly with the spread of Turkish TV series around the world. According to Kamiloğlu, although the export revenue of Turkish TV series was around \$10 million in 2004, according to the 2014 data, the export revenue of Turkish TV series reached \$200 million, which is related to the increase in the expense of each episode of TV series which is about \$35 and \$50 per episode in 2004 (Kamiloğlu, 2015). The trade of TV series has become an important contribution to the national economy of Türkiye. Moreover, as a growing sector, Türkiye aimed to export TV series in the amount of one billion dollars by 2023 (Sayın, 2021).

Apart from the direct contribution of Turkish TV series to the national economy, there are also some implicit impacts of these TV series on Türkiye's national economy. These implicit, but at the same time crucial, the impact of TV series could be analyzed under four sub-categories, which are advertisement of the country which contributes to tourism, advertisement of Turkish products by making them more known in foreign countries, contribution to the textile sector by shaping the fashion style of different societies and building trade by increasing connection among countries. Firstly, Turkish TV series significantly contribute to the tourism sector in Türkiye. The main reason behind these contributions is that Türkiye's distinct cities, natural beauties, historical places, and different cultures from these cities are introduced through TV series. Pointing out that in more than a hundred countries, particularly in the Middle East, North Africa, Eastern Europe, Western Europe, Asia, America, and Latin America, 150 Turkish TV series are watched by 500 million people, the Minister of Culture and Tourism in 2016, Nabi Avcı (2016) mentioned that *"we are in second rank after Hollywood in exporting TV series, and so there is an increase in the number of tourist coming to our country from the countries in which Turkish TV series are watched."* TV series generally introduce places attractively, and so these places entertain a massive number of tourists. In other words, TV series are used for tourism promotion by announcing holiday opportunities offered by the country's touristic areas to increase the desire and demand for tourism by providing information about cultural and historical heritage and natural beauties through promotion and advertising (Şahin and Acar, 2021: 24). Especially, these TV series use Istanbul's historical and natural beauties as series sets, and this provides admirable visuals for the audiences who then become eager to visit and see these locations (Yusuf, 2014: 157). By contributing to the country's tourism sector, these visitors also contribute to the national economy of Türkiye. Thereby, understanding the travel motivation of tourists can directly contribute to the tourism development strategies and marketing objectives of the region or the specific touristic place (Altun and Çınar, 2019: 16).

Secondly, Turkish TV series are important and useful tools for advertising Turkish products. By reaching many people easily and in a shorter period, TV series are also effectively used to introduce Turkish products to the world, increasing their sales. The CEO of Calinos Holding, Fırat Gülgen (2011), the exporter of 80% of Turkish TV series, said that "*all of the world knows Coca-Cola, because during the Hollywood films the actors or actresses absolutely drink Coca-Cola. Why we do not drink Çamlıca or Pınar Su? For example, if we want to sell white goods or textile goods, we should include them in TV series. This kind of work is performed, but has not been concluded yet.*" This is an important statement in terms of understanding the capability of TV series to advertise Turkish products. Placing these products in TV series will be effective in order to increase their export to foreign markets all around the world. Recently, the Minister of Trade of Türkiye also reflected on that point and articulated that films, TV series, digital games, brands, and actors will be used as the power to carry Türkiye's products and services abroad and with this goal, they will encourage product placement on all digital platforms (T.C. Ticaret Bakanlığı, 2022).

Thirdly, TV series also greatly contribute to the economy of Türkiye through the textile industry. Türkiye has been a model for many countries, especially for countries from the Middle East and Balkans, with its feature of combining modern and traditional ways of life. This feature also reflects the dresses of people, which have become more visible through TV series. So, the increase in the audience of Turkish TV series directly gives rise to the interest of these people in textile goods worn by Turkish actors and actresses. Thus, the demand of these people for dresses introduced in TV series has increased, contributing to a growth in the export market. Finally, Turkish TV series also contribute to Türkiye's national economy through rental agencies. As the ratings of Turkish TV series increase around the world, more people recognize Türkiye, especially the places where these TV series are sold. Therefore, people who watch these TV series do not come to Türkiye only as tourists; they are also willing to buy houses like those that they see in the TV series. Alphan (2011) also mentioned, "*The wealthy devotees of Turkish TV series pursue houses which resemble those in the TV series by contacting estate agents from Türkiye.*"

Besides all these direct and indirect economic impacts of Turkish TV series, it will now be helpful to touch upon the cultural aspects of their impacts. As Ural (2009) articulated in his thesis, "*It is not wrong to say that television, regarding its prevalence, effectiveness, and format, is undoubtedly the most influential mass medium on having an effect over cultural changes in a society*" (p. 109). Therefore, being one of the most important tools of Türkiye's soft power TV series could also be considered contributing to this area, because they have the power to reach many people simultaneously and shape their social life. Like the economic impacts of TV series, their cultural impacts also could be analyzed under different sub-categories. To begin, it is important to explore the cultural impact of these TV series under the notion of religion. Although Türkiye is a country with a majority of Muslims in its society, it has a more secular structure compared with countries from the Middle East. So, the Turkish Model, which combines the modern and religious factors, has been a popular feature of Türkiye which reflects its TV series. This situation attracts the attention of the audiences of Turkish TV series from many countries whose populations are also mostly Muslims, and the demands of these people increase toward establishing such a model in their own countries.

Moreover, TV series also greatly impact the lifestyle of people watching them in different countries. Women who mostly watch Turkish TV series are affected by them and try to shape their lives like they witnessed in these TV series. For example, according to a documentary published by Al Jazeera, women are affected by the behaviors of Kıvanç Tatluğ, who is a well-known Turkish actor, against his wife in the TV series Nour (also called Gümüş), and thus they divorced their husbands (Pinto, 2014). In addition, the social position of women is stronger in Turkish society compared with the Middle East and this is clearly exposed in TV series, so women from the Middle East admire Turkish TV series (Deniz, 2010: 58). In other words, women affected by these TV series have tried to strengthen their position in both social and working life in their home country since they have become more aware of their rights. Apart from their impact on women, TV series also have an overall impact on countries' societies. For instance, the TV series introduces Turkish cuisine, which is a substantial part of Turkish culture, to the audience. Accordingly, people have tried to cook Turkish foods, and for instance, in the Middle East, some confectioneries make Muhteşem Yüzyıl's cakes and sell them (Pinto, 2014). This instance reflects the impact of Turkish TV series on the lifestyle of people abroad. Also, the dresses of

Turkish actors or actresses are introduced through TV series. Besides contributing to the national economy, this point is also important in terms of its cultural impacts because influencing and changing the dressing habits of people who watch and admire these TV series is simultaneously imposing your culture on them.

In addition, if language is considered a component of culture, it can be realized that Turkish TV series also have a cultural impact on other regions in terms of spreading the Turkish language to different parts of the world. The more people admire TV series, the more they will be interested in the language used in the country to which these TV series belong and there will be an increasing tendency to learn that foreign language. This is because they will be more willing to resemble people living in these countries by using the same language. With the spread of Turkish TV series, the number of people attending courses teaching Turkish culture and the Turkish language in countries with whom Türkiye has historical ties has increased significantly (Anadolu Ajansı, 2021).

Mendillioğlu (2014) gave a great instance to describe this situation and said that "*especially in Croatia, with the greatest impact of Binbir Gece, in Zagreb, streets expressions used in Türkiye such as Hoşgeldin, Estağfurullah, Tövbe Ya Rabbi,*" have been heard within the society's daily life". All in all, while addressing the importance of Turkish TV series, the Minister of Culture and Tourism Mehmet Nuri Ersoy underlined that thanks to the Agency established by Türkiye, the country and its culture are promoted in more than 200 countries and following the interest in Turkish TV series there is an increased admiration to the Turkish language and culture all over the world (Akgün, 2023).

CONCLUSION

To conclude, from a deductive approach, it can be underlined that mass media is an essential communication tool for reaching many people in a short period. Among the means of mass media, televisions are undoubtedly one of the most influential ones due to their broad audience. Therefore, countries to reach societies in different countries to affect them and benefit from these effects should use television programs effectively. In other words, governments intending to achieve their foreign policy goals must consider the use of media as an important instrument to touch upon the society of another country directly and to shape their attitudes. Among these TV programs, TV series are among the common ways of reaching another society by visually showing the way of life of a particular group of people as well as their habits, languages, culture, and history. Therefore, TV series are one of the most important tools of soft power, and they refer to achieving the goals of a government through peaceful means.

Regarding this point of view, Türkiye is one of the countries that use TV series effectively as a tool in its foreign policy. Due to the prevalence of Turkish TV series, Türkiye has increased its appearance in various regions worldwide, from Africa to the Balkans and from the Middle East to Latin America. This increasing appearance and popularity turn to Türkiye in terms of benefits. These benefits are mainly in terms of TV series' economic and cultural impacts. On the one hand, from the financial side, it can be pointed out that the proportion of the effects of Turkish TV series on Türkiye's national economy cannot be ignored, and compared with the past, this impact has increased gradually till today. Tourism, industry, and real estate sectors are the most beneficial fields, among others.

On the other hand, considering their cultural impacts, besides all other means of soft power, deriving from the notion of the "*Turkish model*", particularly for Muslim societies, Turkish TV series are very crucial for introducing and imposing Turkish culture to different societies including the daily habits, clothes, language, history, and cuisine of the country. This situation makes Türkiye an admirable country and contributes positively to its image. Thanks to all these benefits gained by the use of Turkish TV series, the government of Türkiye could be considered an excellent example for understanding how countries benefit from media to support their foreign policy goals.

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