

Iranian Migrants' Perceptions of Turkish and Iranian Culture: A Comparative Analysis with ZMET Technique

İranlı Göçmenlerin Türk ve İran Kültürü Algısı: ZMET Tekniği ile Karşılaştırmalı Bir Çalışma

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Abstract

This study aims to determine the perceptions of culture and communication in the social life of Iran and Türkiye. In the study, the prominent aspects of how Iranian migrants experience the culture and communication in the social life were examined. Furthermore, it was endeavored to ascertain the most important issues in Turkish and Iranian culture for Iranian migrants. In this context, Iranian migrants who reside in Türkiye were reached by using Snowball Sampling method, and Zaltman's ZMET Technique was used in the study. According to this technique, in-depth interviews were made with 10 Iranian migrants who reside in Türkiye. The contents of the interviews were transferred to a virtual environment as text, and specific codes were determined via content analysis. As a result of this analysis, a consensus map was created. Consequently, it was observed that Iranian migrants associated Iranian culture with the Nowruz festival, family, Iranian dishes and desserts, historical symbols, and religious symbols and they described Turkish culture through Atatürk, the Turkish flag, family, city, and the social life. The participants mentioned that Iran is in a global war and therefore, they depicted the country mostly in the color red. The cultural codes and the colors red, blue, green, and beige were emphasized for Türkiye.

Keywords: Migration, Culture, Cultural Perception, Communication, Türkiye, Iran.

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Öz

Bu çalışmanın amacı Türkiye'de yaşayan İranlı göçmenlerin, Türkiye ve İran'da sosyal hayatta var olan kültür ve iletişime yönelik algılarını saptamaktır. Çalışmada İranlı göçmenlerin sosyal hayatta yaşadıkları kültür ve iletişime yönelik öne çıkanlar araştırılmıştır. Ayrıca İranlı göçmenler için Türk ve İran kültüründe en çok öne çıkan konular belirlenmeye çalışılmıştır. Bu doğrultuda kartopu örneklem kullanılarak Türkiye'de yaşayan İranlı göçmenlere ulaşılmıştır. Çalışmada Zaltman'ın ZMET tekniği kullanılmıştır. Türkiye'de yaşayan 10 İranlı göçmen ile tekniğin sunduğu basamaklar doğrultusunda derinlemesine görüşmeler yapılmıştır. Görüşme içerikleri sanal ortama yazı olarak aktarılmış ve içerik analizi yapılarak belli kodlar çıkarılmıştır. Bu analiz sonucunda fikir birliği haritası oluşturulmuştur. Sonuç olarak İranlı göçmenlerin İran kültürünü, nazar boncuğu, dini liderler, anne, Nevruz bayramı, kıyafet ve ibadet üzerinden açıkladıkları, Türk kültürünü ise Atatürk, doğal yaşam, deniz, rahatlık, samimiyet, dostluk, korku üzerinden açıkladıkları görülmektedir. Katılımcılar İran'ın küresel bir savaşta olduğunu belirtip ülkeyi çoğunlukla kırmızı renk ile açıklamaktadır. Türkiye için ise kültürel kodlara yönelik kırmızı, mavi, yeşil ve bej renkler üzerinde durulmaktadır.

Anahtar Kelimeler: Göç, Kültür, Kültürel Algı, İletişim, Türkiye, İran.

Introduction

Migration, which is as old as the history of humankind, means to move physically. Toros (2008, p. 9) defines migration as people opening doors into new living spaces to move away or to be exiled away from their lands, social structures, and economic opportunities. The notion of migration, which has a multi-dimensional definition, diversifies as individual and massive, optional, and mandatory, continuous and short-period types of migration (Akıncı, Nergiz, & Gedik, 2015, p. 62; Tümertekin & Özgüç, 2019). The general distinction of the international migration is categorized as permanent settlers, temporary contract workers, temporary professional workers, secret or illegal migrants, refugees, and migrants. In the course of history, people or communities have used migration as a means of meeting their individual needs (physiological, safety, belonging, etc.) and a sense of self-realization (Ünlü, Kızıllan, & Elciyar, 2018). Migrations in the history of humankind were mostly caused by issues such as hunger, war, famine, and diseases. Nowadays, the important causes of migration can be regarded mostly as cultural, social, political, religious, and economic problems, and language, prosperity, and education (Garousi, 2003; Saygın & Hasta, 2018, p. 312). Moreover, it is possible to mention the international trade and political relations. According to Berry, Phinney, Sam, and Vedder (2006), more people experience migration gradually due to these factors, and this situation has led to an increase in the number of multinational countries that have communities of different ethnic backgrounds together. This has also paved the way for an increase in the significance of cultural studies on migrants and migration.

Culture has a complex structure due to its sophistication and content. Its complexity derives from the memory of society and includes information about beliefs, ethics, custom, values, and the past (Petrova, 2016). According to American cultural studies (Swingewood, 1998), culture is the dialogue between the past and the present created by people, and it is the memory space that existed and continues to exist today. The culture, which includes several different voices to be heard, affects the content of the dialogues and helps the generations to find answers. Triandis (2007) defines culture

as the material and moral elements of people's vital activities and socio-cultural cooperation created by people. Culture expresses the elements that meet human needs and allow humans to adapt to the environment (Er & Özden, 2011, p. 97; Petrova, 2016). It is also possible to define culture as a set of attitudes, preferences, beliefs, and values that manage individual behavior and therefore, determine social, political, and economic results (Rapoport, Sardoschau, & Silve, 2018). "Culture is formed in the context of values which have deep roots in the history of society" (Saran & Er, 2011, p. 344).

Within the scope of definitions mentioned above, migration can be considered one of the most significant social, cultural, and economic incidents that marked the 20th century. In this century, the expectations of people from their countries have changed due to various reasons such as experiencing technological breakthroughs, increasing transportation opportunities, integration of global economies, inequality of income distribution, increasing wars and political factors in some regions, and the interactions of people with different cultures which have increased with migrations. In this interaction process, social, cultural, and economic problems arise for the people, who migrated, and the countries that people move to. According to Giddens (2008, p. 373), there are three basic models; Assimilation, Melting Pot, and Cultural Pluralism which describes the integration process of migrants for some multicultural societies and can suggest solutions.

According to the Assimilation Model, migrants, who enter a new society, act in accordance with the values and norms of the majority by giving up their basic cultural traditions, behavior, and cultural norms in general. This model emphasizes that migrants must change their language, clothing and lifestyle, and cultural attitudes to integrate into the new social order (Berry et al., 2006, p. 51).

In the Melting Pot Model, instead of the vanishing of the culture of migrants, the two cultures unite to create new and developed cultural patterns. When migrant groups with different cultural norms and values adapt to the wider social environment they enter, more diversity emerges (Broumandzadeh & Nobakhat, 2014, p. 75). Multicultural societies are highlighted as the most desired result of the Melting Pot model. In this model, migrants do not give up their traditions and contribute to the developing social environment. The acceptance of different types of fashion, music, and lifestyle together is the most prominent aspect of this model. It is possible to define this model as an accurate expression of American cultural change (Broumandzadeh & Nobakhat, 2014, p. 76). In addition to the intercultural attitudes, Berry et al. (2006, pp. 51-52) believe that there are some intercultural variables for easy communication with the culture of the host community. These can be described as cultural identity, grammar, and its use, social relationships with peers, gender, duration of residence, and ethnicities of neighbors.

Another model is the Cultural Pluralism. According to this model, the best way is to accept equal validity and importance of different subcultures and to create a multicultural society. This approach considers migrant minority groups as equal in society in terms of having the same rights as the majority of the population. This model approaches ethnic differences as vital components of the life of the entire nation. Western countries can be said to be multicultural in several ways. For example, the existence of ethnic differences, equal approaches to the national community, and acceptance

of independence elements in these countries can be discussed in the context of multiculturalism (Broumandzadeh & Nobakhat, 2014, p. 76).

Some countries in the world which have experienced migration movements from the past to the present can be examined under different titles for specific reasons. Türkiye can be ranked as one of the first countries to receive continuous migration movements due to its geopolitical position, changing of states that prevailed in Anatolia, and the economic, social, and cultural issues of the neighbors. While Türkiye is a country that sends or accepts migrants, it is also a target country for several migrants who perceive Türkiye as a bridge for further migration (Deniz, 2014). Its geographical location has made it a point where the paths of migrants and refugees with different religions, languages and races cross. Recently, the process of becoming a 'transit migration' country has been added to this. Türkiye, which is regarded as an important agent in different countries of the world that send and accept migrants, has encountered 'international' migration as one of the rapidly increasing waves of migration (Akıncı et al., 2015).

Türkiye, which was a source and transit country for migration in the past, has also become a target country in recent years. Especially due to the conflicts in its neighbors in the Middle East, political and economic instability, and its suitability for the transitions due to its geographical location, Türkiye is a transit route for migrants who aim to cross into European Union (EU) countries (T.C. İçişleri Bakanlığı Göç İdaresi Başkanlığı, 2022). According to the latest figures from the Directorate General of Migration Management (DGMM) there are more than 3.9 million foreign nationals who seek protection in Türkiye (Türkiye, 2019) (See Figure 1).

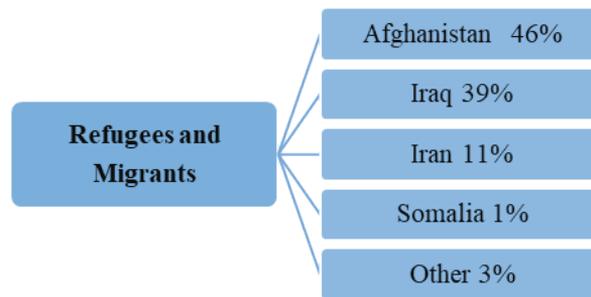


Figure 1. Rates of Refugees and Migrants in Türkiye

Source: (Türkiye, 2019, p. 4).

Migration out of the country due to civil wars can be considered an expected situation in countries such as Syria, Afghanistan, and Iraq. At this point, the situation of Iranian migrants differs. In the course of history, the migration of the first Iranians began during the Arab invasion of Iran, and it was seen that many Iranians migrated to China and India. Social, cultural, business and educational migrations have been observed during the last century (Naghdi, 2010).

Only a few studies focus on Iranian migrants who reside in Türkiye. Kirişçi suggested that Iranians regarded Türkiye as a country of transition to the European Union (EU) (Kirişçi, 2007). However, this is not the case today. In recent years, Iranians have shown considerable interest in

Türkiye. As of November 10, 2022, 95,681 Iranians live in Türkiye with a residence permit (Ministry of Interior Presidency of Migration, 2022). Studies on Iranian migrants in Türkiye vary in terms of their subjects. Some follow Bourdieu's theory and focus on the social capital of the Iranian migrants and its impact on their lives in Türkiye (Akcapar, 2010), and their social positioning in the international migration field (Kalaylıoğlu, 2015). Other studies carried out a comparative analysis between Türkiye and European Union countries in terms of Iranian entrepreneurs (Karadal, Semsari, & Keskin, 2021). Besides that, a number of studies approach the situation of Iranian migrants of Türkiye from a gender perspective (Vaghefi, 2014).

This study aims to examine the perception of Turkish and Iranian cultures of Iranians who immigrated from Iran to Türkiye in depth. In this regard, in-depth interviews within the scope of ZMET technique were conducted with Iranians, who immigrated to Türkiye, and Iranian migrants' perception of Turkish and Iranian Cultures was tried to be determined.

Methodology

The Aim of the Study and Research Questions

This study aims to determine the perception of Turkish and Iranian cultures of Iranian migrants in Türkiye. The questions to be answered in the study are listed below:

Which symbols do Iranian migrants associate with Turkish culture?

Which symbols do Iranian migrants associate with Iranian culture?

What are the similarities and differences between Turkish and Iranian cultures according to Iranian migrants?

Which communication problems do Iranian migrants experience in Türkiye?

The Method of the Study

In the study, the Zaltman Metaphor Inference Technique (ZMET), which was discussed within the scope of the qualitative analysis method and developed in the 1990s, was used. The ZMET Technique consists of two phases that include choosing participants and asking for visual images and conducting in-depth interviews with them. Accordingly, the participants were expected to identify the photos they brought to the interview, reveal the details and connections and describe the stories related to the subject. As a result, the related metaphors were identified, and a mind map and a consensus map were created (Baş & Akturan, 2017).

The Sample of the Study

In this study, Iranian migrants were first contacted through social networks. Afterwards, interviews were made with 10 Iranian migrants who were identified using the snowball sampling method within the scope of ZMET Technique. According to this technique of Zaltman, the number

of people, who are interviewed in a study, should be between 5 and 20 (Zaltman, 1996, p. 15; Baş & Akturan, 2017, p. 132). Consequently, 6 women and 4 men were interviewed.

The Limitation of the Study

This study was conducted with 10 Iranian migrants, including 6 women and 4 men, considering the reliability of the study and the validity of the data to be obtained from people. This can be considered as the limitation of the study. In addition, 5 participants were interviewed through the WhatsApp application rather than face-to-face due to the COVID-19 outbreak, which may be considered as another limitation of the study. While determining the sample of the study, the attention was given to the fact that participants needed to be born and raised in Iran, stayed in Türkiye for at least one year and had no restrictions to express themselves.

Data Collection Tool and Process

The data collection was done as per ZMET Technique. Participants who are determined by the snowball sampling method were given information about the content of the study 10 days before. Participants were asked to think about what Türkiye and Iranian cultures meant to them and to bring at least 3 photos/images of each of these cultures (30 photos in total). Also, in this first meeting, the dates of the second meeting were determined. In this respect, the perception of Turkish and Iranian cultures of Iranian migrants in Türkiye were tried to be identified with data obtained from interviews conducted within the scope of ZMET Technique. 5 participants were interviewed face-to-face in the office of one of the researchers. Due to the precautions of the COVID-19 pandemic, video interviews were made with the other 5 participants via WhatsApp application. Each interview was conducted with 2 researchers and 1 participant. The data obtained at the end of the interview were transferred to the Maxqda 2018 software, and codings were carried out for research. Ethics committee approval of this study was obtained with the decision of Ege University Social and Humanities Scientific Research and Publications Ethics Committee, 13/13 Meeting/Decision Number dated 4.11.2020 and Protocol No. 689.

Discussion of Analysis/Findings

The data on the demographic information of Iranian migrants participating in the study is given in Table 1 in detail. According to this table, participants are 28 years old and over, graduated from high school at least, lived in Türkiye for at least 1 year, and nearly all of them are married.

Table 1. Demographic Features of the Participants

Participants	Age	Gender	City	Graduation	Marital Status	The years in Turkey
1. P1	49	Male	Tehran	High School	Married	1 year
2. P2	46	Male	Urmie (Salmas)	Bachelor's Degree	Married	1 year
3. P3	28	Male	Kermanshah	Master's Degree	Married	3 years
4. P4	39	Male	Mashhad	Master's Degree	Married	2 years
5. P5	38	Woman	Urmie (Salmas)	PhD. Student	Married	3 years
6. P6	31	Woman	Tehran	Master's Degree	Single	6 years
7. P7	38	Woman	Alborz (Taleghan)	High School	Married	3 years
8. P8	41	Woman	Shiraz	Bachelor's Degree	Married	1 year
9. P9	41	Woman	Tabriz	Master's Degree	Married	13 years
10. P10	38	Woman	Mashhad	Bachelor's Degree	Married	2 years

Identification of Photographs (Turkish Culture): The photographs selected by the participants for Turkish culture were mostly related to cultural values, national values, religious symbols, and family. It is noteworthy that cultural values create intense bonds, especially within the family. Turkish culture is “interdependence-oriented” (Kağıtçıbaşı, 2007), and this orientation is mostly established through family bonds. Moreover, the fact that Atatürk category in the main theme creates an intense sub-link with the national values shows the excessive interest in Atatürk. Atatürk is regarded as the father of the republic so therefore a link may be established with the importance of the family in Turkish culture. Moreover, when the sub-codes are examined in detail, it can be seen that Atatürk has strong ties with respect and freedom. On the other hand, it is remarkable that respect, Atatürk and cultural values form intersecting ties. Secondly, women’s immigration, family unity and Nowruz have connected with traditions drastically (See Figure 2). Both Iranian and Turkish cultures are traditional cultures, and family unity is so crucial for both cultures. Besides, Nowruz, which resembles the Iranian new year, is celebrated by both cultures (Martin & Mason, 2006). (Nevruz, the Turkish equivalent of Nowruz has been celebrated by many Turkish people as the arrival of spring and has an impact on Turkish culture).

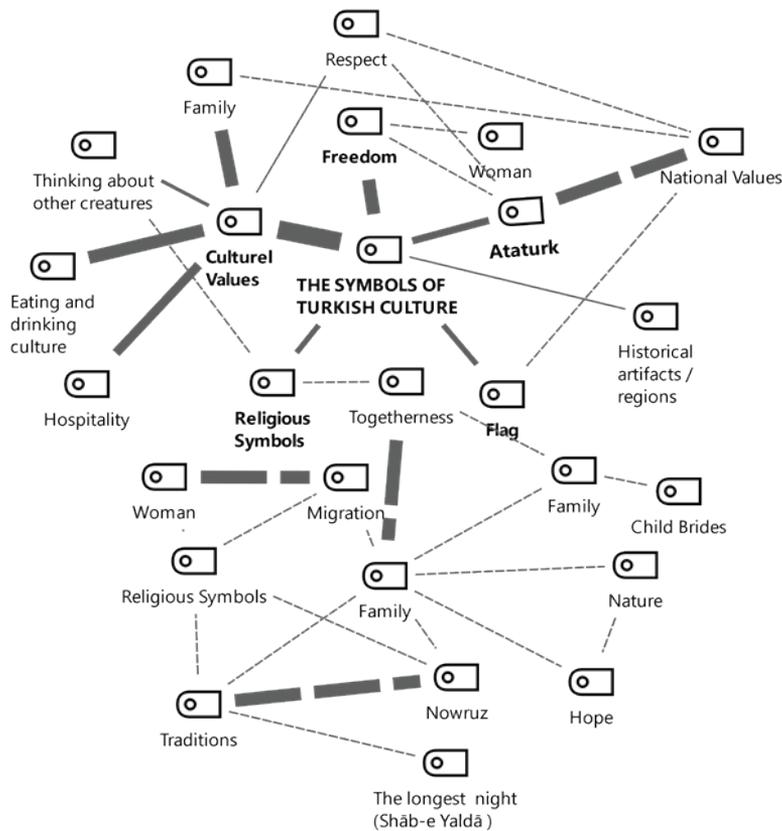


Figure 2. Symbols Reported for Turkish Culture

Identification of Photographs (Iranian Culture): Photographs selected by the participants relating to Iranian culture mostly depict cultural values (traditional holidays, family, eating and drinking culture), religious symbols (Muharram ul Haram, mourning events, 8th Imam Ali Rıza’s Tomb), nostalgic subjects, historical artifacts/monuments, migration, and city symbols. When we look at the sub-codes, it is seen that the woman code creates an intense bond with family and immigration. This finding goes parallel with Kandiyoti’s work (1988), “Bargaining with Patriarchys” in which the author suggests that there is a strong connection between women, migration, and the family. Migrant women challenge traditional gender roles within the private sphere (the family) and in the public sphere. Therefore, this finding indicates that the situation is the same as the work, which has been conducted more than 30 years ago. On the other hand, there is also another strong connection between nostalgia and childhood. This connection can be explained as an excess of longing for the past. Lastly, it is noteworthy that cultural values are intensively explained together with eating and drinking culture, traditional festivals, and family. Eating and drinking are one of the most important components of Iranian culture. Iran’s cultural roots lie in Persian Empire and food,

drink has an important role in this culture (Richter, 2010). At the sub-codes in general, most codes are formed around the concepts of family and childhood. It can be explained as Iranians prioritizing the institution of the family. As Jalali (2005) indicates, family is one of the social institutions that are highly engaged with cultural values and characteristics of Iranian culture, which also illustrate the everyday life and interactions of Iranian people.

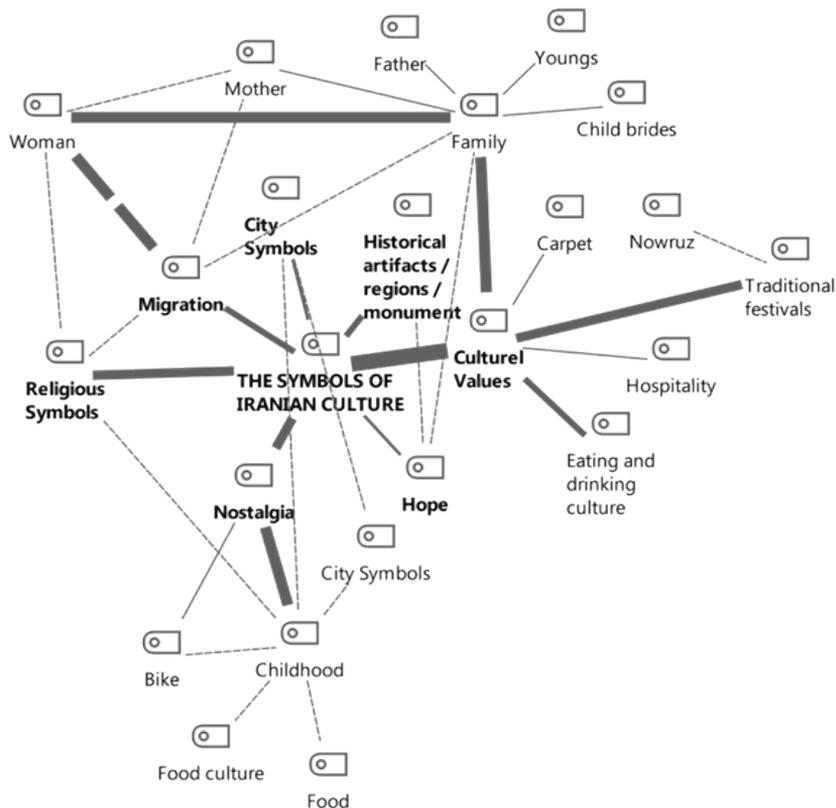


Figure 3. Symbols Reported for Iranian Culture

The Most Representative Image (For Turkish Culture): The most representative images selected by the participants for Turkish culture are related to national values and city/city symbol. Migrants' selection of images about the city is an important indicator of their perception of the city that they immigrated to (Hatziprokopiou, 2004, p. 333). Whereas the participants' choice of national values may mean that they are familiar with Turkish culture. National values shape the practices of the individuals within the society, and they illustrate the attachment of the individual to the group (Subheyyin, Mawajdeh, Talhouni, & Rfou, 2017). In addition, it has been observed that the city and social environment, Atatürk, meals, and family codes have gained intensity. Those findings illustrate that the participants are familiar with Turkish culture because especially Atatürk, cuisine, and family are important cultural components of Turkish culture (See Figure 4).

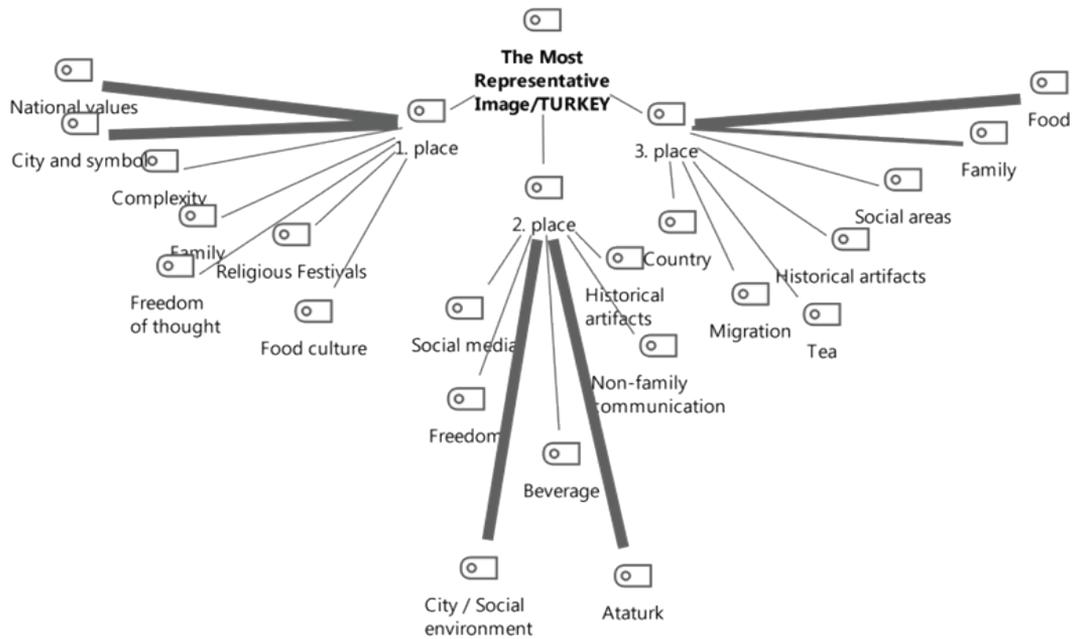


Figure 4. The Most Representative Image of Turkish Culture

The Most Representative Image (For Iranian Culture): The most representative images selected by the participants for Iranian culture are related to traditions and historical artifacts. In addition, family, religious symbols, and food culture are emphasized (See Figure 5). In traditional Iranian culture family ties and the family network are of the highest importance. The family does not only unite two people but their families as well (Hojat et al., 2000, p. 420). On the other hand, Iranian culture, which has strong ties with religion, also places high importance on religious symbols and religious rituals (Aghaie, 2004) Food is also another important aspect of Iranian culture. Eating habits in culture have power over both internal social cohesion and external boundaries (Chehabi, 2003). A similar situation is encountered when looking at Iranian culture. Food has a huge influence on culture. Eating habits and special ingredients especially the spices used indicate that Iranian cuisine is distinctive.

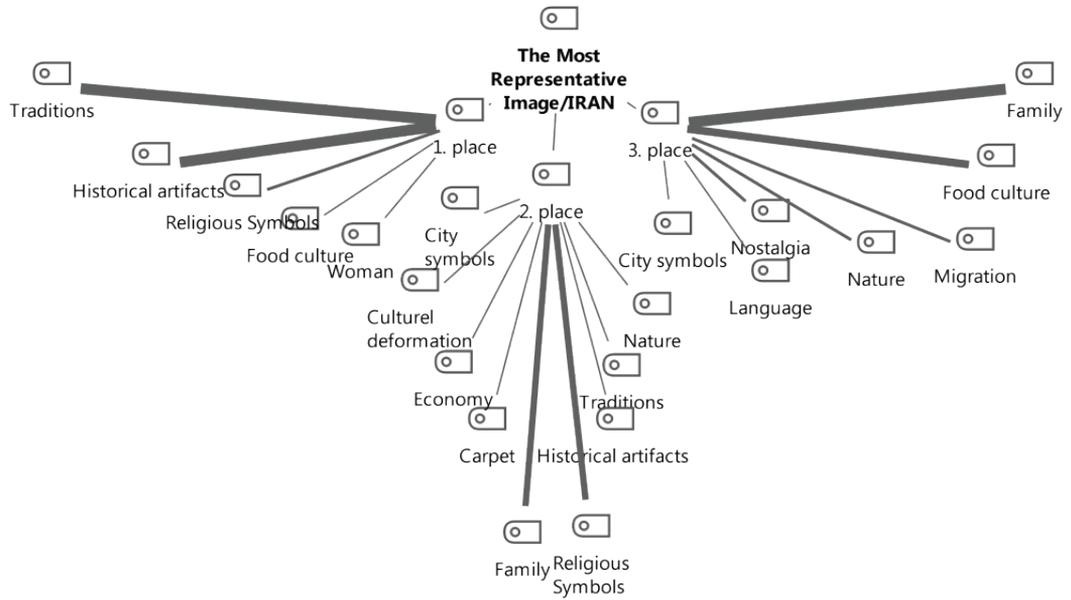


Figure 5. The Most Representative Image for Iranian Culture

Sensory Images

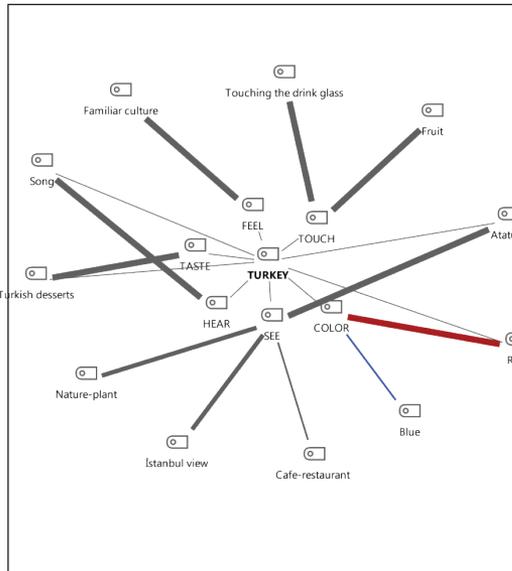


Figure 6. Feelings About Türkiye

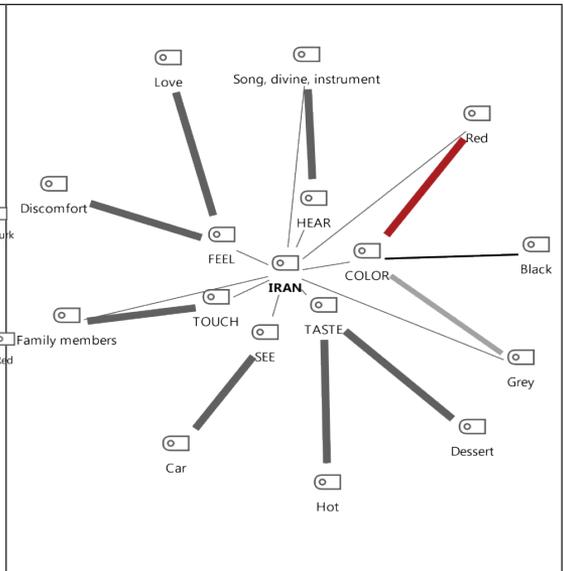


Figure 7. Feelings About Iran

In the data obtained, it is seen that touching fruit and glass when touching; family culture when feeling; Turkish delight when tasting; the smell of nature when smelling; Turkish songs when hearing; Atatürk, scenes of nature and Istanbul and cafes/restaurants when seeing; red, blue, green, and beige when color was emphasized more (See Figure 6). In this respect, it is interesting that the participants mostly emphasize positive elements of Turkish culture. This indicates that they are satisfied and happy to live in Türkiye. When mentioning the taste, the participants rather choose a sweet taste. When they think of dessert, the first thing that comes to mind is baklava. When it comes to smell, they mention the smell of nature. The participants stated that they prefer places where they can integrate with nature whenever they have the opportunity. In addition to that, hearing is coupled with Turkish songs, which can be also interpreted as a positive element. They stated that they mostly listen to classical Turkish and/or Turkish pop music. Some of them said that they listen to Turkish folk music as well. It is also very interesting that when seeing is asked, they mentioned mostly Atatürk. This finding shows parallelism with previous studies on the Turkish culture in the literature as the image of Atatürk is one of the most leading elements in Turkish political culture (Steinbach, 1984) and this seems to apply to foreigners as well. Another interesting finding is gathered about the relationship between colors and Turkish culture; where the colors red, blue, green, and beige were mentioned more. In addition to the fact that red reminds the Turkish flag, it is also remarkable that red is also the color of fire. Because fire signifies “life” in Iranian culture (Richter, 2010, p. 15). It becomes more interesting when migrants reconcile life with Turkish culture as Türkiye is their new home for their future life. The participants’ mentioning of the color green is also another interesting finding because green is “the traditional color of Islam” (Richter, 2010, p. 14). The participants’ emphasis on blue is also interesting because blue or more specifically Turquoise “plays an important role in the pre-Islamic Turkic belief system and traditional art”. When all the colors namely red, blue, green, and beige are taken together for analysis, it is revealed that those colors are the most common colors for Turkish prayer rugs (Goncu-Berk, 2012, p. 141). On the other hand, in the Iranian culture; when touching is asked family members, when the feeling is asked love and discomfort; when tasting is asked sweet and bitter foods; when the smell is asked smell of soot; when hearing is asked songs, chants, and traditional instruments; when seeing is asked Iranian cars; when color is asked colors of red, black, and grey are mentioned more by the participants (See Figure 7). Interestingly, the participants answered ad family members when the touching is asked. This reveals the importance of family bonds in Iranian culture as mentioned above. The family has an important place in both Turkish and Iranian culture. Therefore, the family, which is one of the most important social institutions along with education, politics and religion, is important in the life practices, behavior, lifestyles and preferences of individuals.

The feeling is linked with two different and/or opposite feelings; love and discomfort when tasting is asked, they answered with sweet and bitter foods which are common tastes in Iranian cuisine. Songs, chants, and traditional instruments are mentioned as they are also important elements in Iranian culture. Lastly, the colors that are mentioned by the participants, which are red, black, and grey, represent the mourning culture of Iranians (Richter, 2010).

Consensus Map for the Perception of Turkish Culture



Collage 1. Consensus Map of Turkish Culture

Socio-cultural life, national values, and food culture generally become prominent in the perception of Turkish culture of Iranian migrants in Türkiye that are the participants in the study. Iranian migrants have mentioned the importance of the family in Türkiye. They also highlighted that Turkish people were happy to live with their families. According to them, the family is regarded as a social and cultural power in Türkiye. Turkish society takes its power from the institution of family. In addition to that, Iranian migrants have emphasized that Atatürk and the Turkish flag are perceived as national values in Türkiye. Participants declared that Atatürk is the founder of the country and is a great leader. He is also emphasized as a symbol of a modern and free lifestyle in today's Türkiye. The Turkish flag is interpreted as a symbol of independence and respect for the past. The importance of döner and baklava for food culture indicates that Turkish people are carnivores in their rich food culture, and they attach importance to dessert. This may be related to the geographical and cultural structure of Anatolia. Iranian migrants emphasize that Turkish people come together socially in cafes or social areas after work, and this is related to their free behavior in social life. Participants have associated Türkiye with red which is a glamorous color and may represent fire at the same time. According to participants, Türkiye is regarded as a country that is quite attractive from the outside and offers great opportunities without bothering with its culture. This is one of the most important findings of the study. However, economic uncertainties, system complexity, unplanned urbanization and social problems are also noticed when one experiences life in it. Despite these, it is mentioned that peace can be found, and therefore the blue color is emphasized.

Consensus Map for the Perception of Iranian Culture



Collage 2. Consensus Map of Iranian Culture

Traditional festivals, social values, food culture, and historical values become prominent in the perception of Iranian culture of Iranian migrants participating in the study. According to the participants, traditional festivals, and practices such as Nowruz, Shāb-e Yaldā, Haft-Sin are prominent values in Iranian culture. In addition, Iranian dishes such as dizi (abgoosht), ghormeh sabzi, kebab are emphasized as cultural elements. Being a family and living happily together is a social value for Iranian families according to the participants. Places such as Takhte Jamshid “Persepolis” and Pasargadae constitute the foundations of Iran’s cultural history. It is also possible to see these historical values today. The participants emphasize that religious symbols such as mollahs are important in Iran. They also mention that it is possible to see the traces of Khamenei throughout the country. Most of the participants miss the past days of Iran in terms of social and cultural viewpoints. This is emphasized to evaluate Iran today and to mention symbols for their children.

Participants symbolize Iran with the colors red, gray, and black. They point out that they select the color red because Iran is in an international war, too many Iranians died, and it was a bitter color. In addition, the choice of gray and black is attributed to Iranians maintaining the mourning culture due to the colors of clothing in their social life (especially the sheets for women) and traditions (Muharram ul Haram ceremonies, the commemoration ceremonies of Prophet Muhammed, etc.). The metaphor table with the data obtained from the interviews is given below.

Table 2. Metaphoric Inference Table

		Turkey	Iran
		Explanation of the Metaphor	Explanation of the Metaphor
Symbols	Family	Unity and happiness	Unity and happiness
	Atatürk	Freedom	-
	City and Cafes	Socialization	-
	Döner	Simplicity and taste	-
	Baklava	Happiness	-
	Nowruz	-	Regenesis and unity
	Dizi abgusht Ghormeh sabzi	-	Traditionality
	Saffron dessert	-	Happiness
	Historical artifacts	-	Cultural values
Feelings	Touch	Freshness	Love
	Hear	Motivation	Longing
	Taste	Dessert	-
	See	Modernism	Nostalgia
	Feel	Familiar	Bittersweet love
Color	Red	Attractive	Bitter

The symbols that the Iranian migrants mentioned about the Turkish culture, can be grouped as follows; social and political symbols, historical symbols, and the symbols of food culture. Mustafa Kemal Atatürk, as the political symbol is striking according to the participants because he is the founder of the Turkish republic, represents freedom. This finding is parallel to the previous research conducted about Atatürk and his importance in terms of symbols (Weiker, 1982, pp. 1-6). In addition to Atatürk, the other most important symbol that the participants mentioned is family. Since family has an important place both in Iranian (Kiani, 2012; Farahani, Dorri, & Seyedfatemi, 2020) and Turkish culture (Sunar, 2002; Aluş & Selçukkaya, 2015), the participants mentioned this symbol clearly. They attributed emotional importance to family as they establish a link between family and happiness both in Turkish and Iranian culture. Nowruz, Persian new year, is also among the prominent findings in the study, and the participants linked Nowruz with regenesis and unity. Nowruz is the time of the year, when both Iranians and Turks celebrate. Therefore, it is a common element of two cultures, although there are differences in the forms of celebration.

The other important finding is that participants attach importance to the city and cafes. They state that cities and cafes resemble the social life of Türkiye and Turkish culture. The participants indicated that they like to go to cafes and enjoy city life in their free time. The reason behind this finding may be due to the fact that all of the participants live in İzmir, which is the third biggest city in Türkiye. Also, all of the participants used to live in big cities in Iran as well, therefore they are used to the city lifestyle. This finding is also related to the food, such as döner and baklava, that they mention in their answers. Both döner and baklava can be counted among the most common and popular flavors of Turkish traditional cuisine. Similarly, when it comes to Iranian food, two of the most popular dishes in Iranian cuisine, dizi abghust, ghormeh sabzi, saffron desert are mentioned.

Those may also be counted as the most common and the most beloved Iranian food. Participants identified these types of food with happiness and tradition.

Red was the most commonly mentioned color by the participants when they have been asked to describe Turkish and Iranian cultures with color. Red is one of the most striking colors and has many different meanings for different cultures. First of all, it is an active color (Adams & Osgood, 1973; Kress & Leeuwen, 2002). It is a lively color and, in many cultures, it is associated with attractiveness and love (Madden, Hewett, & Roth, 2000). The participants mentioned red to explain both Turkish and Iranian cultures. For Turkish culture, they associate red with attractiveness, however, for Iranian culture, they associate red with bitterness. The reason behind this is the fact that the participants think that Iran is in a war and has a mourning culture. However, they accredit a rather positive meaning to the color of red when they are explaining Turkish culture. The other colors that are associated with the Iranian culture is gray and black. When compared with red, black and gray have more negative meanings such as death and mourning (Kaya & Epps, 2004). The participants stated that because of the fact that Iran is in a struggle, there are many people who die in this struggle. Therefore, relatively negative colors are attributed to Iranian culture.

Conclusion

Two different sources constitute the current cultural texture of Türkiye. The first of these, is that Türkiye is the heir to Ottoman Empire; the other is that Atatürk made Türkiye enter a new era of modernization with the proclamation of the Republic and reconstructed the cultural values of the modern world on Ottoman heritage (Sözen, 2010). Nowadays, Türkiye accepts migrants from communities with different cultures, including Iran. Migrants may have different perceptions of Türkiye and their homeland in this new acculturation process. The viewpoint of Turkish and Iranian cultures of Iranian migrants living in Türkiye was focused on in this study. As a result of the interviews, the following results were found:

- For Turkish culture; Atatürk and the Turkish flag as a national value; döner, baklava, and tea in food and drink culture; in social culture, symbols such as family and hospitality become important.
- For Iranian culture; Traditional festivals and rituals such as Nowruz and Shāb-e Yaldā, dizi (abgoosht), ghormeh sabzi, saffron dessert, tea in food and drink culture; family, hospitality and mourning in social culture become important. In addition, Khamenei is mentioned as a religious symbol, and historical cities and artifacts from Persians are emphasized.
- According to the participants, the similarities in Turkish and Iranian culture are listed below:
 - Girls married at an early age,
 - Family structure,
 - Hospitality,
 - Greetings,

- Smoking hookah
- According to the participants, the differences in Turkish and Iranian culture are listed below:
 - Spices are used more in Iranian dishes and less in Turkish food culture,
 - Citizens in Iran can travel more comfortably, but cannot travel due to the fear of snatching in Türkiye,
 - There is cafe culture in the social sphere in Türkiye, there is no such a culture in Iran,
 - Women in Türkiye wear comfortable clothes, but they are obliged to comply with certain clothing standards in Iran,
 - Girls and boys are educated together in the education system in Türkiye while they take classes in separate classrooms in Iran,
 - The culture to keep the streets clean is more common in Iran, the streets are dirtier in Türkiye,
 - It is easy to reach fresh fruit and vegetables in Türkiye because there is a bazaar culture,
 - Journeys are made in summer for sea culture in Türkiye while there is not such a culture in Iran,
 - When Turkish people support each other abroad, Iranian people want to keep their interaction with each other abroad to a minimum,
 - The participants state that they do not have any difficulties in communication due to many similarities of Turkish culture and Iranian culture,
 - The fact that the participants highlighted to symbolize both countries in red can be explained by the close culture of the countries. However, it is a remarkable observation that the red color is explained as attractive for Türkiye, but it is described as bitter for Iran.

In the light of this information, it can be said that Iranian migrants participating in this study experience changes in their personal and social life with migration, their positive perceptions become prominent about Iran and Türkiye, and the participants have cultural adaptation, and this process has continued for years. Moreover, it can be said that Iranian migrants continue their lives by synthesizing Turkish culture and Iranian culture. Because, in their answers, they mentioned the most prominent elements of both Turkish and Iranian culture in political and social terms. This means that they are on the road to integration into Turkish culture, they are happy to live in Türkiye and to internalize Turkish culture.

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