

**THE BALKANS FROM THE OTTOMANS TO THE PRESENT:
CULTURAL DIPLOMACY DISCOURSES OF TRT DOCUMENTARY**

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Abstract

Cultural diplomacy is supported by the government to promote national interests. Thus, it plays an instrumental role in cultural diplomacy. In other words, culture is a source of symbolic capital and soft power. Cultural diplomacy provides state actors with an appropriate starting point by demonstrating cultural policy internationally. The most common source of soft power is culture, and it covers cultural literature, art, education, and popular culture called the mass pastime of today. Thus cultural diplomacy, which takes on a significant responsibility in building national identity and in the process of representation, contributes to the development and maintenance of modernity. This study discusses the contribution of cultural documentaries to the formation of image and reputation. This study aims to reveal the cultural diplomacy discourses in the documentaries made by TRT Belgesel. This study is also essential to reveal the discourses on cultural diplomacy activities in Balkan countries. Bosnia-Herzegovina, Moldova, and Macedonia sections of the Traces and Lines documentary have been analyzed by discourse and content analysis methods in the Maxqda program. The analysis's findings are country promotion, Graffiti art, and TİKA activities. Explanations of cultural diplomacy are classified as traces of Turkish culture, the feeling and cultural affinity, and the institutions opened by TİKA in these geographies, restoration activities, and donations. In documentaries, macro-discourse topics regarding culture diplomacy include country promotions, Graffiti art, and TİKA activities. The country's religious structure and history are included in its promotion. The country's history is associated with the Ottoman Empire's investments in the Balkans and the cultural characteristics of the Turks living in those regions. Documentaries include the art of graffiti and the position of this art to reflect the cultural characteristics of countries. Artists emphasize the efforts of Turks living in the Balkans to maintain cultural values and the awareness to preserve the national values that thereby occur. The documentaries include we, our, our Turks, and Türkiye words regarding micro-discourse. Sentences are used in a simple structure, a simple language. Strategies for providing historical reference and exploiting personal experience in the documentary are persuasive. As a result, It creates discourses that will contribute positively to the image and reputation of the country by including cultural heritage protection and cultural diplomacy tools in the cultural documentaries of TRT Belgesel.

Keywords: Soft Power, Cultural Diplomacy, Cultural Heritage, Image and Reputation Management, Balkans

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OSMANLI'DAN GÜNÜMÜZE BALKANLAR: TRT BELGESEL'İN KÜLTÜR DİPLOMASİSİ SÖYLEMLERİ

Öz

Kültürel diplomasi, ulusal çıkarların geliştirilmesi için hükümet tarafından desteklenmektedir. Bu desteklemeye bağlı olarak kültürün diplomaside araçsal bir rol üstlendiğini söylemek mümkündür. Başka bir ifadeyle, kültür; bir kaynak, bir sembolik sermaye ve yumuşak güç kaynağı olarak kullanılmaktadır. Bu anlamda kültürel diplomasi devlet aktörlerine, uluslararası alanda kültürel politikayı sergilemek suretiyle uygun bir başlangıç noktası sağlamaktadır. Yumuşak gücün en yaygın kaynağının kültür olduğu belirtilmektedir ve bu kültür edebiyatı, sanatı, eğitimi (yüksek kültür) ve günümüzün kitlesel eğlencesi olarak adlandırılan popüler kültürü kapsamaktadır. Dolayısıyla ulusal kimliğin inşasında ve temsili sürecinde önemli bir sorumluluk üstlenen kültürel diplomasi, çağdaşlığın gelişmesi ve sürdürülmesine katkı sağlamaktadır. Bu çalışmada kültür diplomasisine katkı sağlayan kültürel miras öğelerinin korunması ve kültür belgesellerinin imaj ve itibar oluşumuna katkısı ele alınmıştır. Bu doğrultuda kültür belgeselciliği yapan TRT Belgesel'in kültürel miras öğelerinin korunmasına yönelik yaptığı belgesellerdeki kültür diplomasisi söylemleri ortaya çıkarmak amaçlanmıştır. Araştırma, TRT Belgesel'in Balkan ülkelerindeki kültür diplomasisi faaliyetlerine dair söylemleri makro ve mikro düzeyde ortaya koyması ayrıca, kültür diplomasisine katkı sağlaması açısından önem arz etmektedir. Bu bağlamda TRT Belgesel gönderileri içinden amaçlı örnekleme yöntemiyle seçilen İzler ve Çizgiler belgeselinin Bosna-Hersek, Moldova ve Makedonya bölümleri Maxqda programında söylem ve içerik analizi yöntemiyle analiz edilmiştir. Analiz sonucunda elde edilen bulgular şöyledir: Belgesellerde kültür diplomasisine yönelik açıklamalar Türk kültürünün izi, Graffiti sanatçısında oluşan his ve kültürel yakınlık ve TİKA'nın bu coğrafyalarda açtığı kurumlar, restorasyon faaliyetleri ve yaptığı bağışlardır. Belgesellerde kültür diplomasisi bakımından makro söylem başlıkları ülke tanıtımları, Graffiti sanatı ve TİKA faaliyetleridir. Ülke tanıtımında ülkenin dini yapısı, tarihine değinilmektedir. Ülke tarihi, Osmanlı Devleti'nin Balkanlara yaptığı yatırımlar ve o bölgelerde yaşayan Türklerin devam ettirdiği kültürel özellikleriyle ilişkilendirilerek anlatılmaktadır. Belgesel içeriğinde Graffiti sanatına ve bu sanatın ülkelerin kültürel özelliğini yansıtırıcı şekilde konumlanmasına yer verilmektedir. Sanatçılar, belgeselde Balkanlarda yaşayan Türklerin kültürel değerleri yaşatma çabasına ve buna bağlı olarak oluşan milli değerleri koruma bilincine vurgu yapmaktadır. Belgesellerin içeriği mikro düzeyde analiz edildiğinde, özne olarak biz, bizim, Türkler ve Türkiye kelimeleri kullanılmaktadır. Cümleler basit yapıda, sade bir dil kullanılmıştır. Belgeselde tarihsel referans sunma ve kişisel tecrübelerinden faydalanma stratejileri ise ikna retoriğini oluşturmaktadır. Sonuç olarak; TRT Belgesel'in kültür belgesellerinde kültürel mirası korumaya ve kültür diplomasisi araçlarına yer vererek ülke imajına ve itibarına pozitif katkı sağlayacak söylemler oluşturmaktadır.

Anahtar Kelimeler: Yumuşak Güç, Kültür Diplomasisi, Kültürel Miras, İmaj ve İtibar Yönetimi, Balkanlar

Introduction

Cultural diplomacy is supported by government actors for the promotion of national interests. Accordingly, it is possible that culture plays an instrumental role in diplomacy (Tüysüzoğlu, 2019:9). In other words, culture; is used as a source, a symbolic capital, and a soft power source(Kang, 2015:433). In this sense, cultural diplomacy provides state actors with an appropriate starting point by displaying cultural policy in the international arena (Ang, Isar, and Mar, 2015:36). Therefore, cultural diplomacy, which assumes an essential responsibility in the construction and representation process of national identity, contributes to the development and maintenance of modernity.

Cultural diplomacy has attracted attention, especially in the United States and Western parts of Europe, in recent years (Finn, 2003:17). However, there needs to be more research on its role in shaping contemporary cultural diplomacy in Eastern countries. Sovereign industrialized countries quickly position their national values and cultures to develop their foreign policy and economic goals (Schneider, 2003:5–6). Therefore, this situation arises from an intensified practice resulting from the proliferation of soft power discourses and the development of communication-information technology. However, depending on the development of economic power, cultural diplomacy provides an excellent advantage for many countries in expanding their global and geopolitical spheres of influence. Considering the effectiveness of cultural diplomacy as a soft power element in the international arena, it is more decisive than hard power (Graves, 2010:164). In this context, it can be said that soft power elements are more effective and efficient.

It is essential to distinguish between soft power and soft power in public diplomacy to determine the factors of soft power diplomacy. While hard power is coercive, soft power reflects a cooperative phenomenon (Paçaoğlu, 2020:40). Hard power is defined as the potential for a country to force specific actions through economic or military means. However, soft power is based on the ability to shape the preferences of others.

It is stated that the most common source of soft power is culture, including literature, art, education (high culture), and popular culture, called today's mass entertainment(Feigenbaum, 2001:2–3). Nye does not define them specifically; he sees high culture and mass entertainment culture as broad concepts. On the other hand, the issue of not equating culture with soft power remains valid (Nye, 2021:197). Soft power often creates a general attraction to the powerful. In other words, it manifests as sharing the admiration for the country-specific values that hold power (Wilson III, 2008:114). When evaluated from this point of view, the adequate reflection of this power necessitates the existence of some tools (Nye, 2008:96). When a country tries to achieve soft power; it offers scholarships to its students to study in it to influence the country's educational institutions that hold power, which is seen as a long-term key to education.

One of the different subdivisions of soft power is education, and accordingly, student exchange programs, scholarships, etc., education options are generally considered a contributing factor to cultural diplomacy. Cultural diplomacy needs to reflect the communication between countries. On the contrary, it is the direct communication of a state with the people or non-governmental organizations of another state (Wojciuk, Michałek, and Stormowska, 2015:299). This naturally separates cultural diplomacy from classical diplomacy.

As a soft power, cultural diplomacy also includes the importance of language. The ability to communicate through a common language offers excellent opportunities for exchanges to take effect, which allows for deepening mutual understanding between countries when the need for intermediary factors diminishes. Parallel to these, language is a natural way of creating and maintaining cultural ties and attraction (Gould-Davies, 2003:202–3). Therefore, language is seen as a facilitator of deeper intercultural understanding and an element of culture.

Language plays a natural role in international education and university exchanges as a soft power-building tool because it allows students who visit a country to attend education under the same conditions as natives of that country. Many countries emphasize cultural diplomacy to increase their image and reputation in this context. Among these countries, Turkey is one of the nations with a meaningful image and reputation.

Cultural diplomacy, which has become Turkey's emerging foreign policy, is carried out by many institutions (Büyükgöze 2016:46). Among these institutions, TİKA (Turkish Cooperation and Development Agency), MEB (Ministry of National Education), TDBB (Union of Turkish World Municipalities), Directorate of Religious Affairs, Red Crescent.

The transformation of the Ministry of National Education into a cultural diplomacy institution through the Great Student Project and the offering of scholarships to many students have increased Turkey's reputation even more. In addition, the Union of Turkish World Municipalities has taken an essential role within the framework of cultural diplomacy by conducting sister-city relations in many geographies with vocational courses, humanitarian aid activities, training of municipal services, and restoration of cultural heritage (Purtaş, 2013:8). Red Crescent, AFAD, and IHH organizations contribute to Turkish foreign policy through natural disaster diplomacy, humanitarian diplomacy, food, health and shelter, clothing, and empowering people in need of help after a crisis or disaster.

On the other hand, TİKA has implemented development aids and many cultural and social projects. TİKA has implemented these projects on five continents. Approximately 80% of TİKA projects occur in the Middle East, the Balkans, Central Asia, and the Caucasus, seen as cultural geography (TİKA Hakkımızda, 2022). In this context, TİKA establishes cooperation between public institutions, the private sector, universities, and NGOs and attaches importance to the development of cultural diplomacy with development aid in the fields where historical and cultural heritage is located.

Within the scope of this research, the importance of cultural diplomacy in terms of the protection of cultural heritage elements and the contribution of the documentary, which is a soft power tool, to the formation of image and reputation will be discussed. In this direction, it aims to reveal the cultural diplomacy discourses in the documentaries of TRT Belgesel, a cultural documentarian, on protecting cultural heritage items on its Youtube page. In this context, the Bosnia-Herzegovina, Moldova, and Macedonia sections of the Traces and Lines documentary, selected by purposive sampling method from TRT Documentary posts, which maintain integrated public broadcasting, will be analyzed by discourse and thematic analysis method in the Maxqda program. The research is also essential in contributing to the cultural diplomacy of TRT Documentary, a public documentary filmmaker, to reveal the discourses on cultural diplomacy activities in Balkan countries at macro and micro levels.

1. The Balkans in Cultural Diplomacy and the Contribution of the Protection of Cultural Heritage to the Country's Image and Reputation

The Balkans has always been considered an essential region for Turkey. The factors that give this importance to the Balkans can be listed as strategic/geopolitical location, ethnic/demographic characteristics, history, and culture (Yılmaz and Kılıçoğlu, 2017:116). The first arrival of Turks to the Balkans started with the Migration of Tribes process. At that time, Turkish tribes such as Avar, Hun, and Pechenek, who came to the Balkans, could not protect their cultural identity and assimilate the Balkan peoples (Sancaktar, 2019:3). The settling of Turks in the Balkans, leaving a cultural mark, is a half-century-long process that started with the Ottoman Empire's capture of Gallipoli in 1354 and included their withdrawal from the Balkan lands (1821-1913) (Sancaktar, 2011:30). In this process, the traces of the Turks remained as a cultural heritage in these lands, with the zoning and settlement policy implemented by the Ottomans.

After the Ottoman Empire took over the Balkans, these lands began to be shaped by Turkish culture. The concentration of Turkish culture in cities and agricultural regions and the spread of Turkish among Balkan communities have made Turkish culture an element of prestige in these regions (Bayraktar, 2012:182). According to Mazower, despite the end of the Ottoman Empire's dominance in the Balkans, the peace between the Turkish and Balkan peoples, the fact that the Ottomans did not follow a policy of Turkification of the Balkans, and the fact that the Bosnians and Albanians were Muslims were influential in the continuation of the traces of Turkish culture in that region (Mazower, 2001:32). Therefore, the prestige of Turkish culture in the Balkans and the peaceful policies of the Ottoman Empire provide essential support in terms of cultural diplomacy and gain prestige in the international arena.

According to the General Directorate of Foundations records, the Ottoman Empire built approximately 16,000 works of art in the Balkans, and most of these works have not survived (Giritlioğlu and Avcıkurt, 2013:114). The countries that completed the inventory of the works built by the Ottoman Empire in the Balkans are seven countries, including Kosovo, Bulgaria, Croatia, Greece, Albania, Macedonia, and Montenegro. These inventory studies continue in Bosnia-Herzegovina, Serbia, Romania, and Hungary (İbrahimgil and Keleş, 2019:513). These artifacts in the Balkans are the common heritage left to humanity by the Ottoman Empire. This historical heritage must be protected as it is soft power and cultural diplomacy tool.

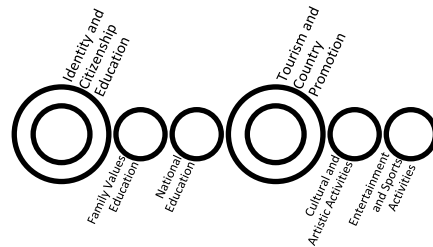
Cultural heritage, which has a place in public diplomacy, consists of monuments, protected areas, and historical structures (Yağmurlu, 2020:51). In this context, cultural diplomacy established with cultural heritage elements increases the country's prestige as it undertakes partnership with the presentation of cultural values of a nation, cooperation, and dialogue in the international public opinion.

2. Documentary Production as a Cultural Diplomacy Tool and Balkan Documentaries

Evaluating the media in a social structure is very effective in understanding the functions of cultural objects. Since media elements are heavily influenced by production, analyzing how these elements are created within the culture industry is increasing. This situation increases the value of research on cinema and television.¹. The questioning purpose of the documentary with new media tools brings expected benefits to the new media documentary and internet documentary (Yılmaz and Kılıçoğlu, 2017:116). Therefore, new media seems preferable when the documentaries are handled within the scope of distribution-show (Durham and Kellner, 2006:15). As a result, new media is an important channel for the exhibition of documentaries.

TRT Documentary, founded by the Turkish Radio and Television Corporation (TRT) in Izmir in 2009, is Turkey's first thematic documentary channel. In 2011, TRT Belgesel started broadcasting documentaries in new media (TRT Belgesel, 2022). According to Dikmen (2022:148), TRT Belgesel broadcasts documentaries in traditional and new media environments, showing that it has adopted an integrated public broadcasting approach. Since TRT Documentary is a public institution, it has some duties aligning with its vision and mission (Işık, 2012:178–80). These duties are regulated following Article 9 of the Turkish Radio and Television Law No. 2954 and can be listed as follows (TRT Görevlerimiz, 2022):

Figure 1: Duties of TRT



TRT Documentary channel produces documentary content for these purposes. These documentaries are about country introductions, sports, politics, biography, travel, culture, science, and nature. According to Kuralay (2020:158), TRT Documentary stands out with its cultural documentary, as it is the most broadcasted content culture documentary on TRT Documentary.

Due to migration and wars, the Balkans have been the focus of attention for nearly 200 years. For this reason, with the technical developments experienced, it is the subject of films and documentaries on migration and war (Saliji, 2018:146). In this context, the chronological order of the documentaries made when the Balkan-themed domestic and foreign documentary films are scanned is as follows:

Table 1: Balkan-Themed Documentary List

Documentary Name	Producer	Date	Type
The Balkans	Private/Person	2022	War Documentary
Commemorative	Private/Person	2022	Culture Documentary
Traces and Lines	Public opinion	2021	Culture Documentary
The Unidentified	Public opinion	2015	War Documentary
Balkan War 1912 – 1913	Private/Person	2014	War Documentary
Balkan Wars / 100 Yıllık Gözyaşı Belgeseli	Private/Person	2014	War Documentary
Balkan Wars - Yüz Yıllık Hüzün	Public opinion	2013	History Documentary
Balkan Spirit	Private/Person	2013	Culture Documentary
The Balkans Is My Home	Public opinion	2012	Culture Documentary
The Weight of Chains	Private/Person	2010	War Documentary
The Balkans and Migration	Public opinion	2009	Immigration Documentary
Corridor No. 8	Private/Person	2008	Culture Documentary
Balkan Rhapsodies: 78 Measures of War	Public opinion	2008	War Documentary
Whose Is This Song?	Private/Person	2003	Culture Documentary

When the documentary films shot were analyzed, the first documentary shot was a cultural documentary in 2003, while the last production was shot in 2022. According to their producers, six public documentaries and eight documentaries were produced by private institutions/persons. When the documentaries made in this context are analyzed according to the producer institution and documentary types, the result is as follows: Private institutions/persons have four documentaries in the war and culture documentaries category. In contrast, they do not have documentaries on history and migration. When the types of documentaries made by public institutions were analyzed, six documentaries, two war and culture documentaries, and one history and migration documentary were broadcast. When these documentaries are analyzed according to years, In 2003, a Balkan-themed documentary film was shot. Two documentary films were released in 2008 and one in 2009. In 2010 and 2012, a documentary was screened. Two documentary films were released in 2013 and 2014. In 2015 and 2021, 1 and 2 Balkan-themed documentary films were broadcast in 2022.

3. Method

Van Dijk's discourse and thematic analysis methods will be used in this research. The thematic analysis technique detects trends in a subject based on descriptive and contextual analysis. This analysis technique provides the opportunity to interpret the results with critical synthesis by revealing the similarity and differences of the obtained data (Çalık and Sözbilir, 2014:34; Karataş, 2015:75; Zachary et al., 1997:261). Within the discourse analysis framework, language usage patterns are evaluated to reveal media discourses (Van Dijk, 1983:21; Hodges, Kuper, and Reeves, 2008:570–72). Since this analysis technique theorizes as an analytical and linguistic object, language is examined at macro and micro levels. According to Van Dijk (1993:249), determining the discourse relations in the macro-micro structure helps understand the social/social understanding.

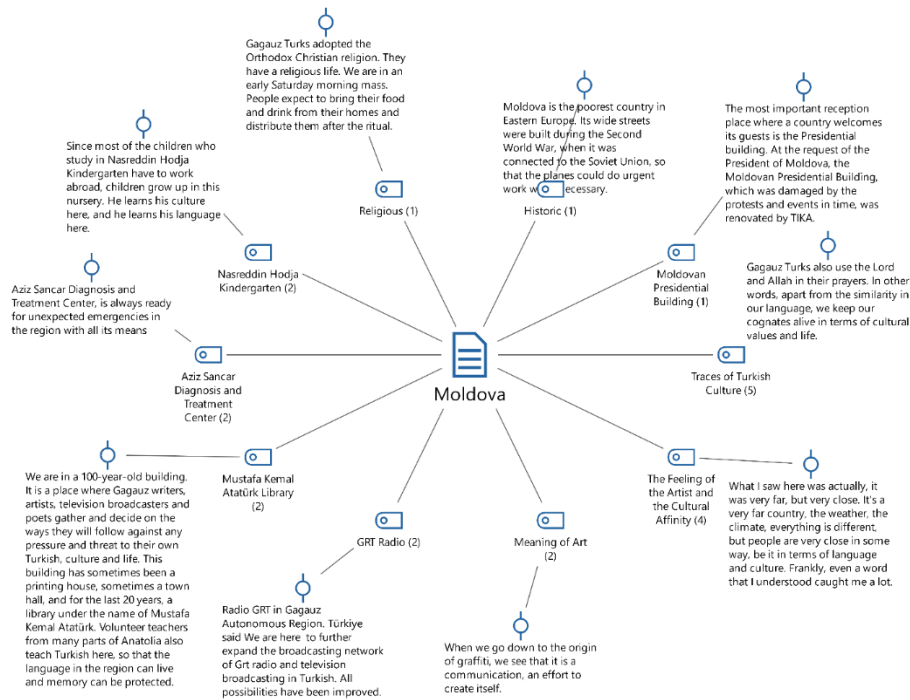
In this study, in which content and discourse analysis are used together, the topics of discourse about Bosnia-Herzegovina, Moldova, and Macedonia are the subject of Traces, and Lines documentaries on the Art Documentary channel will be determined with thematic analysis. With discourse analysis, macro and micro discourses towards these Balkan countries will be revealed. In this context, the research questions are as follows:

- What discourse titles contribute to the cultural diplomacy of the documentaries?
- What is the most mentioned subject within the scope of cultural diplomacy in documentaries?
- What is the strategy that creates the rhetoric of the documentaries?

4. Results

Bosnia-Herzegovina, Moldova, and Macedonia sections, the subject of Traces and Lines documentaries, were analyzed by content and discourse analysis method in the Maxqda program. The content and discourse analysis titles of the Moldova section are as follows:

Figure 2: Traces and Lines/ Discourse Topics in Moldovan Documentary



Traces and Lines/ Moldova Documentary Content Analysis Findings

The topics and frequency distributions obtained as a result of the content analysis of the Moldova documentary are as follows: Depending on the title of the country presentation, religion (f=1), history (f=1), and traces of Turkish culture (f=5).

Regarding graffiti art, the meaning of art is (f=2), and the feeling and cultural affinity of the artist (f=4). Another subject mentioned in the Moldova documentary is TIKa's activities. The topics and frequencies covered under the title of TIKa activities are as follows: The Moldovan Presidency Building (f=1) is included in the sub-title of institutions restored by TIKa. Depending on the sub-title of institutions opened by TIKa, there are Mustafa Kemal Atatürk Library (f=2), Aziz Sancar Diagnosis and Treatment Center (f=2), and Nasreddin Hodja Nursery (f=2). Finally, depending on the sub-title of institutions to which TIKa contributed/donated, GRT Radio (f=2) is included.

The word frequency created depending on the content analysis frequency of the Traces and Lines / Moldova documentary is as follows: The word frequently emphasized in the documentary is 1.09% Moldova.

Other words are; The words 0.57% Graffiti, 0.44% Istanbul, 0.39% Gagauz, 0.35% Gagauz, 0.31% Turks, and 0.26% were emphasized. In addition to these words, Turkish, 0.22% language, 0.22% language, 0.22% Gagauzian, 0.22% Comrat, 0.22% Turkey, 0.17% TIKa, and 0.13% Balkan are frequently used in documentaries.

Traces and Lines/ Discourse Analysis Findings in Moldovan Documentary

When the Moldovan part of the documentary *Traces and Lines/* is analyzed according to the discourse analysis method, the topics of macro discourse are country presentation, Graffiti art, and TIKa activities. As the first discourse title, information about the country's history is given in the introduction of the country. "The poorest country in Eastern Europe is Moldova. Its wide avenues were built during the Second World War when it was connected to the Soviet Union, so the planes could do urgent work when necessary." His statements refer to the country's situation during the Second World War and the period of its dependence on the Soviet Union.

According to the country's religious structure and the Gagauz Turks' religious beliefs, "The Gagauz Turks have adopted the Orthodox Christian religion. They have a religious life. We are in an early Saturday morning mass. People wait to bring food and drink from their homes and distribute them after the ritual." It is mentioned in his speeches. The documentary tells that Gagauz Turks show strict religiosity through a section from the weekend ritual.

The last subtitle of the country promotion is *Traces of Turkish Culture*. In this context, "Gagauz Turks also use the Lord and Allah in their prayers. In other words, apart from the similarity in our language, we keep our cognates alive regarding cultural values and life." His explanation brings our linguistic and cultural closeness to the fore. This language shows that cultural values are also protected by keeping the language alive.

Another discourse title mentioned in the Moldova documentary is the art of graffiti. In this context, artists explain what art is included in the documentary. The artists define Graffiti art as "When we go down to the origin of Graffiti, we see that it is a communication, an effort to create oneself." this does in the form. Therefore, it is interpreted as communicating based on art without making one forget its existence.

Graffiti artists express the feeling and cultural closeness they felt as a result of their visit to Moldova: "What I saw here was actually, it was very far but very close. It is a very distant country; the weather, climate, and everything are different, but people are very close. Be it language or culture. Frankly, even a word I understand has taught me a lot." The artists emphasize that the Gagauz Turks show many similarities with their language and culture despite the physical distance, which creates a sense of intimacy.

The last subject of discourse mentioned in the Moldovan part of the documentary is the activities of TIKa. The first issue mentioned about TIKa's activities is the Presidency of Moldova. This restored building is mentioned as follows: "The most important reception place where a country welcomes its guests is the Presidency building. At the request of the President of Moldova, the Moldovan Presidential Building, which was damaged by the protests and events, was renovated and renovated by TIKa." It aims to explain Turkey's power by referring to the importance of this structure for the country, which was restored at the request of the President of Moldova.

The second topic referred to as TIKa activity is the institutions opened. The first of the institutions opened in this field of activity is the Mustafa Kemal Atatürk Library. "We are in a 100-year-old building. Right now, it is a place where Gagauz writers, artists, television broadcasters, and poets gather and decide how they will follow against any oppression and threat to their Turkish culture and life. This building has sometimes been a printing house, sometimes a town hall, and for the last 20 years, a library under Mustafa Kemal Atatürk. Volunteer teachers from many parts of Anatolia also teach Turkish here so that the language in the region can live and memory can be protected." It is mentioned that this 100-year-old building was restored and brought to society as a library.

Another institution opened by TIKa is Aziz Sancar Diagnosis and Treatment Center. "Aziz Sancar Diagnosis and Treatment Center are always ready for unexpected emergencies in the region with all its

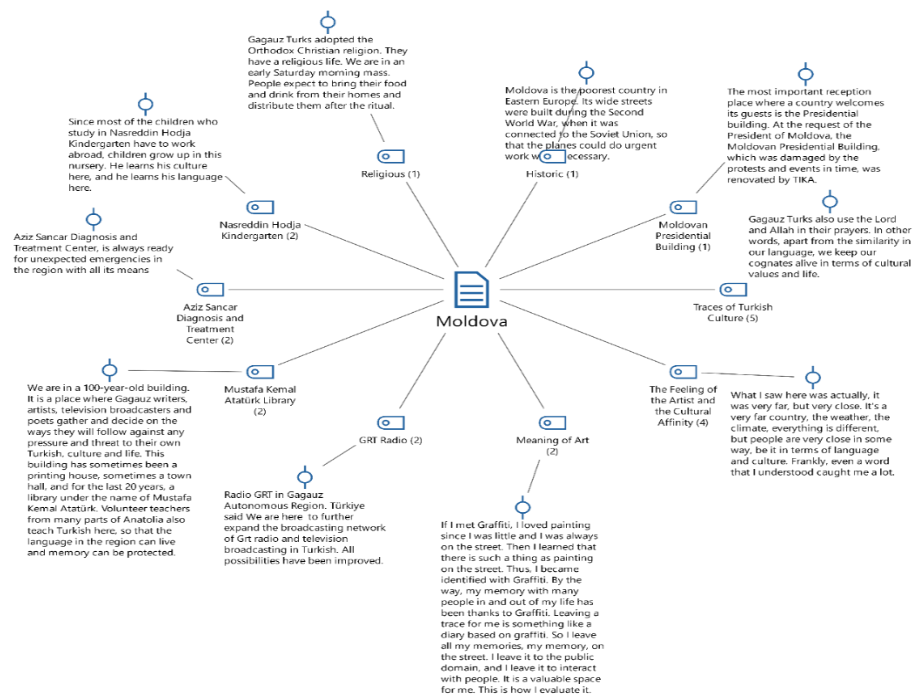
means." It is introduced as The last institution opened by TIKA in the Gagauzia Autonomous Region is the Nasreddin Hodja Kindergarten. "Since most of the children who study in Nasreddin Hodja Kindergarten have to work abroad, children grow up in this nursery. He learns his culture here, and he learns his language here." The contribution of this kindergarten, which was opened with a statement, to the education, culture, and language learning of children in this region is revealed.

In the sub-title of institutions to which TIKA contributed/donated, GRT Radio mentions the improved conditions. The presentation of this radio is "GRT, a radio in the Gagauz autonomous region. We are here, Turkey, to further expand the broadcasting network of Grt radio and television broadcasting in Turkish. He improved all his possibilities. " is made.

Traces and Lines/ When the Moldovan documentary is analyzed according to micro discourse, we, Turks, and Turkey are subjects. Simple sentences were formed in the documentary. A reference has been made to establish a link in the documentary's content. An example of this link is "People are waiting to bring their food and drink from their homes and distribute them after the mass. We learn that everyone intends for the soul of a dead person and distributes the food they prepare for the soul of the dead after the end of the ritual. Lighting candles in the church is a symbol of prayer. It means we offer our prayers and gratitude to him for his blessings." The description can be given as an example. It describes the relationship between people's behaviors and their reasons by reference.

The rhetoric of the documentary is based on persuasion by sharing personal experiences. In the documentary, the artist makes statements that will support his perspective on art and life by referring to the events in his own life. To this approach, he said, "If I left a mark here now, next time I come here, I would always remember how time passed and who was with me. Art opened up such a space for me." Discourse can be given as an example. Historical ties are also used rhetorically in the documentary. "Horses, an integral part of Turkish culture, are still at the center of life for Gagauz Turks. So much so that the name of this city was called Comrat, which means black horse, coal horse. The horse is not just an animal. The world's happiness is on the back of horses; horses are the wings of the Turks. Can be given as an example. The relationship between the Turks and their horses and the bond they have established, the effect of the past on the present, and the relationship with the city's name increase the persuasiveness.

Figure 3: Traces and Lines/ Topics of Discourse in Makedonia Documentary



Traces and Lines/ Macedonian Documentary Content Analysis Findings

The titles and frequency distributions obtained as a result of the content analysis of the Macedonian documentary are as follows: Traces of Turkish culture are (f=4) depending on the title of the country presentation. Regarding graffiti art, the meaning of art (f=1) and the feeling and cultural affinity of the artist (f=1). Another subject mentioned in the Macedonian documentary is TIKA's activities. The subjects and frequencies mentioned in the title of TIKA activities are as follows: The works that TIKA restored are Halveti Tekke (f=1) and Manastır Military High School (f=1). The institution he opened is Tefeyyüz School (f=1).

The word frequency created based on the content analysis frequency of the Traces and Lines/ Macedonian documentary is as follows: The most frequently used word in the documentary's content is Macedonia, with 0.75%. Other words are; 0.56% Graffiti, 0.38% Rumelia, 0.31% TIKA, 0.25% Monastery, 0.25% Ohrid, 0.19% Anatolian, 0.19% Turkish, 0.19% Turkey, 0%,19 Skopje, 0.19% Balkan, 0.13% Halveti and 0.13% Istanbul.

Traces and Lines/ Macedonian Documentary Discourse Analysis Findings

When the Macedonian part of the documentary Traces and Lines/ is analyzed according to the discourse analysis method, the topics of macro discourse are country presentation, Graffiti art, and TIKA activities. As the first discourse title, explanations about the traces of Turkish culture are made to promote the country. These descriptions are "Somewhere nearby, a place far from us. Because we signed here years ago, we are connected by a bridge. Soon we are at the bazaar, followed by Skopje tea; we warmed up, right? A cold wave does not always come from the Balkans. You see, sometimes a greeting comes, a welcome comes, and a door always opens for us. Thus, we understand who came and passed through history, but look; someone was protecting our still standing values." It is in the form. He states that familiar traces in the Balkans keep Turkish values alive.

Another discourse title mentioned in the Macedonian documentary is the art of graffiti. The artists defined Graffiti art as "If I met Graffiti, I loved painting since I was little and I was always on the street. Then I learned that painting on the street is such a thing. Thus, I became identified with Graffiti. By the way, my memory of many people in and out of my life has been thanks to Graffiti. Leaving a Trace for me is something like a diary based on graffiti. So I leave all my memories, my memory, on the street. I leave it to the public domain, and I leave it to interact with people. It is a valuable space for me. This is how I evaluate it." does in the form. The artist, who likens the art of graffiti to keeping a diary, thinks that this art is to leave a mark.

In the title of graffiti art, he makes the following statements about the feeling Macedonia evokes in the artist: "I came across sculptures. There are many statues, but when I saw mosques and cultural structures in Skopje Manastır Ohrid, I felt safe here. The people's reaction was that when they heard our voice while going somewhere, they said they were Turkish and started with such a friendly attitude. That is why I never felt like a stranger here, and I feel safe." The artists emphasize not feeling alienated when seeing our Turkish cultural values in Macedonia.

The last subject of discourse mentioned in the Macedonian part of the documentary is the activities of TIKA. The first issue mentioned about TIKA's activities is the Halveti Lodge, restored by TIKA. "TIKA looks at the Halveti Lodge in Ohrid, which was left from the 1720s to today, like a pearl. It starts cleaning from the courtyard of Halveti, which has fallen into ruins over time. The environment is greening and healing by saying that Çınar has a memory." Emphasizing that Halveti Lodge has a deep-rooted history, the changing face of the lodge after the restoration process is explained.

Another institution restored by TIKA is the Manastır Military High School. This building says, "You know the name of the wrestlers who drank the water of Rumelia. In order to go and see the memories of those wrestlers, the Monastery Military High School, where Gazi Mustafa Kemal was educated, was repaired and renovated by TIKA so that the traces of the memories will remain there tomorrow." It is introduced as

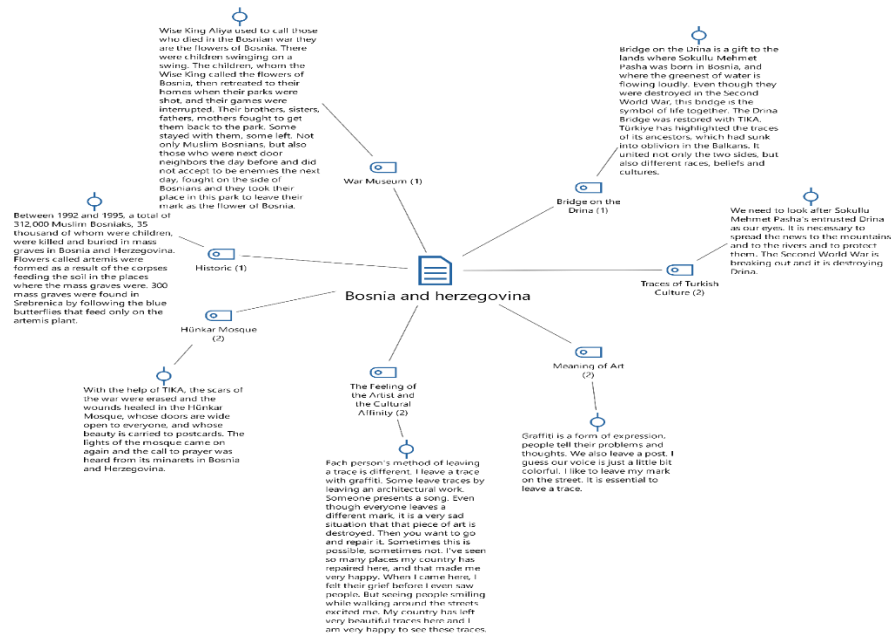
The institution opened by TIKA in Macedonia is Tefeyyüz School. "So that Turkish, the language of peace, will always be spoken, TIKA is raising a generation who can speak their language freely at the

Tefeyyüz School in Skopje, learn their culture at home, and reinforce it at school. Speaking Turkish is celebrated here with feasts." The school's contribution to the Turkish culture in Macedonia is described in his discourse.

When the *Izler ve Lines/ Macedonian* documentary is analyzed according to micro discourse, we, our Turk, and Turkey are used as subjects. Simple sentences were formed in the documentary. A reference has been made to establish a link in the documentary's content. "As the only nation that sips the same water of life, we always exist to carry the flag of our flags, which we have carried from past to present, in the footsteps of our elders. We are always here. You find the way when you take the sun in front of you, and you need to keep your following distance well. You must get there by knowing where to go without missing or forgetting, adding dust if necessary. Why does one never turn away from the things that have been done for a long time and resist keeping them alive? What does one look for in the dark of the night in the vast vineyards? What other door is opened one after the other by producing this one after another." The effort to keep cultural values alive by establishing a historical reference connection with his discourse is explained.

The rhetoric of the documentary is based on persuasion by sharing personal experiences. An example of this technique is "If I left a mark here right now, the next time I come here, I would always remember how time passed and who was with me. Art opened up such a space for me." statement can be given. This discourse of the artist aims to establish a historical and familiarity reference link.

Figure 4: Traces and Lines/ Topics of Discourse in Bosnia and Herzegovina Documentary



Traces and Lines/ Bosnia and Herzegovina Documentary Content Analysis Findings

The topics and frequency distributions obtained as a result of the content analysis of the Bosnia-Herzegovina documentary are as follows: Depending on the topic of country introduction, country history (f=1), and traces of Turkish culture (f=2). Regarding graffiti art, the meaning of art is (f=2), and the feeling and cultural affinity of the artist (f=2). Another subject mentioned in the Bosnia-Herzegovina documentary is TİKA's activities. The subjects and frequencies mentioned in the title of TİKA activities are as follows: Hünkar Mosque (f=2) and Drina Bridge (f=1) are the works that TİKA restored. The War Museum (f=1) is where TİKA contributes/donates.

The word frequency created depending on the frequency of the content analysis of the documentary *Traces and Lines / Bosnia and Herzegovina* is as follows: The most frequently mentioned word in the documentary is 1.07% Bosnia. Than 0.53% Graffiti, 0.41% sister, 0.36% bridge, 0.30% Herzegovina, 0.30%

Sarajevo, 0.24% Drina, 0.24% Turkey, 0.24% TIKa, % 0.24 Bosnian, 0.18% sultan and 0.18% Balkan.

Traces and Lines/ Bosnia and Herzegovina Documentary Discourse Analysis Findings

When the Bosnia-Herzegovina section of the Traces and Lines/ documentary is analyzed according to the discourse analysis method, the topics of macro discourse are country presentation, Graffiti art, and TIKa activities. As the first topic of discourse, in the country's introduction, regarding the country's history, "Between 1992-1995, a total of 312.000 Muslim Bosniaks, 35 thousand of whom were children, were killed in Bosnia and Herzegovina and buried in mass graves. Artemis flowers were formed due to the corpses feeding the soil in places with mass graves. Three hundred mass graves were found in Srebrenica by following the blue butterflies that feed only on the Artemis plant." The explanation has been made. The history of the country is told through the massacre.

Another issue mentioned in the promotion of the country is the traces of Turkish culture. Regarding Turkish culture, he said, "We need to look after Sokullu Mehmet Pasha's entrusted the Drina as our eyes. It is necessary to spread the news to the mountains and the rivers and protect them. The Second World War is breaking out, destroying the Drina." It refers to Sokullu Mehmet Pasha and the Ottoman Empire.

Another discourse title mentioned in the Bosnia and Herzegovina documentary is the art of graffiti. Artists define Graffiti art as "A form of expression, people tell their problems and thoughts. We also leave a post. I guess our voice is colorful. I like to leave my mark on the street. The sine qua non of this job is to leave a trace." does in the form.

Regarding the feeling and cultural intimacy of the artists after the Bosnia-Herzegovina trip, "Every person's method of leaving a trace is different. I leave a mark with Graffiti. Some leave traces by leaving architectural work. Someone presents a song. Although everyone leaves a different mark, it is an unfortunate situation that that artifact that thing is destroyed. Then you want to go and repair it. Sometimes this is possible, sometimes not. I have seen many places my country has repaired here, which made me very happy. When I came here, I felt their grief before seeing people.

Nevertheless, seeing people smiling while walking around the streets excited me. My country has left wonderful traces here, and I am pleased to see these traces." Explanations have been made. Seeing traces of Turkish culture creates an emotional affinity towards Bosnia-Herzegovina in artists.

Another subject mentioned in the Bosnia-Herzegovina documentary is TIKa's activities. Regarding the Hünkar Mosque, which TIKa restored, "With the help of TIKa, the scars of the war were erased and the wounds healed in the Hünkar Mosque, whose doors are wide open to everyone, and whose beauty is carried to postcards. The lights of the mosque came on again, and the call to prayer was heard from its minarets in Bosnia and Herzegovina." The explanation has been made. It is mentioned that after the mosque was restored, it was reintegrated into society.

Regarding the Drina Bridge restored by TIKa, "The Drina Bridge is a gift to the lands where Sokullu Mehmet Pasha was born in Bosnia, where the greenest of water runs loudly. Even though they were destroyed in the Second World War, this bridge symbolizes life together. The Drina Bridge was restored with TIKa. Turkey has highlighted the traces of its ancestors, which had sunk into oblivion in the Balkans. It united the two sides and different races, beliefs, and cultures." It is being said. This discourse emphasizes the historical importance and value of the Drina Bridge.

Finally, the War Museum is the institution TIKa contributed/donated. "The wise King Aliya used to call those who died in the Bosnian war the flowers of Bosnia. Children were swinging on a swing. The children, whom the Wise King called the flowers of Bosnia, then retreated to their homes when their parks were shot, and their games were interrupted. Their brothers, sisters, fathers, and mothers fought to get them back to the park. Some stayed with them, and some left. Not only Muslim Bosnians but also those who were next-door neighbors the day before and did not agree to be enemies the next day fought on the side of Bosnians, and they took their place in this park to leave their mark as the flower of Bosnia." His discourse refers to the deep pain caused by the war and the opening process of the museum.

When the documentary *Traces and Lines/Bosnia-Herzegovina* is analyzed according to micro discourse, Bosnian, Turkish, and Turkey are used as the subject. Simple sentences were formed in the documentary. In the documentary's content, a way of establishing a historical reference connection has been made. "Everything you see in Bosnia is a picture of the brotherhood that started centuries ago. It is a picture of the hearts united in Bosnia, in the Balkan lands, where Turkey always extends its hand. Although bullet marks are always remembered, it is a picture of hope in the sky." With his words, he emphasizes that the bond of love with Bosnia-Herzegovina goes back centuries and that Turkey continuously extends the hand of friendship.

Documentary rhetoric is based on persuasion by asking questions. As an example of this technique, "Do you know? Mass graves have been found in places where blue butterflies fly together. In Srebrenica, massacres took place. Those butterflies still travel, revealing traces of pain, sorrow, tears." Discourse can be given as an example.

Conclusion

This research is aimed to determine the discourses of TRT Belgesel towards cultural diplomacy. In this context, the discourse topics and frequency distributions mentioned in the Moldova, Macedonia, and Bosnia-Herzegovina documentaries analyzed in the Maxqda program are as follows: Country introduction (f=14), Graffiti art (f=12), and TIKa activities (f=15). With the determination of these titles, the first question of the research is, "What are the discourse titles that contribute to the cultural diplomacy of the documentaries?" question has been answered.

The topics and frequency distribution depending on the title of the country introduction are; religion (f=1), history (f=2), and traces of Turkish culture (f=11). Discourse titles and frequency distributions depend on the graffiti art topic; The meaning of art is the subject title (f=5), the artist's feelings, and cultural affinity (f=7). Finally, discourse topics and frequency distributions of TIKa activities; institutions contributed (f=2), institutions opened (f=7), and restoration (f=6). In this context, the second research question, "What is the most mentioned subject within the scope of cultural diplomacy in documentaries?" The question is answered as the trace of Turkish culture, the feeling and cultural affinity of the artist, and TIKa activities.

Regarding cultural diplomacy, the titles of macro discourse in documentaries are country promotions, Graffiti art, and TIKa activities. In the country's introduction, the country's religious structure and history are mentioned. The country's history is about the investments made by the Ottoman Empire in the Balkans and the cultural characteristics of the Turks living in those regions. The documentary's content includes the art of Graffiti and the positioning of this art in a way that reflects the cultural characteristics of the countries. In the documentary, the artists emphasize the efforts of the Turks living in the Balkans to keep the cultural values alive and the awareness of protecting the national values formed accordingly.

Regarding cultural diplomacy, most discourse in documentaries is on TIKa activities. TIKa activities are discussed under three headings in the documentaries. These titles can be considered institutions that contributed, opened, and restored. Institutions opened by TIKa in Moldova; Mustafa Kemal Atatürk Library, Aziz Sancar Diagnosis, Treatment Center, and Nasreddin Hodja Nursery. The Presidential Building of Moldova was renovated within the restoration work scope. Finally, TIKa contributed to the development of cultural diplomacy by donating to GRT Radio in Moldova.

TIKa's activities in Macedonia are focused on restoration. The institutions he restored were Halveti Lodge and Manastir Military High School. The institution that was opened is Tefeyyüz School. There is no mention of an institution to which contributions/donations are made in Macedonia. Bosnia and Herzegovina is the last Balkan country to mention TIKa activities. The restored works are the Hünkâr Mosque and the Drina Bridge. The institution to which TIKa contributed/donated is the War Museum. There is no mention of an institution opened by TIKa in Bosnia-Herzegovina in the documentary.

When the content of the documentaries is analyzed at the micro-level, the words we, ours, Turks, and Turkey are used as the subject. The sentences are in a simple structure, and plain language is used. The strategies of presenting historical references and benefiting from personal experiences in the documentary

constitute the rhetoric of persuasion. In this context, the third question of the research, "What is the strategy that constitutes the rhetoric of documentaries?" is answered.

As a result, TRT Documentary, which is a public broadcaster, tells the material and moral contributions of the Ottoman Empire to these lands by making cultural documentaries for the Balkans. Every step TİKA takes to protect these material and spiritual cultural elements creates a discourse that contributes positively to cultural diplomacy, the country's image, and reputation. Therefore, the message was realized with the cultural and economic investments to preserve the Turkish presence in the Balkan lands. Finally, researchers who will study in this field can analyze public documentaries for the recognition and promotion function of public relations and evaluate them with perspectives such as crisis management, strategic communication management, and perception management.

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