Research Article | Araştırma Makalesi

The Potential Place of Tabii in Global Competition: What Do Story Structures Tell Us?

Küresel Rekabette Tabii'nin Potansiyel Yeri: Hikâye Yapıları Bize Ne Söyler?

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Abstract

This article focuses on TRT's (Turkish Radio and Television Corporation) digital platform called "Tabii," which was launched in 2023. Tabii is a platform constructed with state support during a time when it is becoming progressively challenging to individually counter global content monopolies such as Netflix and Disney. Tabii embraces a kind of eastern tradition and internalizes the values of Turkish Islamic thought under the slogan of "stories that unite us." With this approach, Tabii seeks to challenge the previously established and dominant digital platforms or create an alternative space. It is evident that such an endeavor is quite challenging.

In this research, focusing on loglines and story structures, the themes and character depth of the series are evaluated. For the purpose of sampling, the 10 most-watched series on the Tabii platform were selected, and their story structures and themes were subjected to structural analysis. In conclusion of this analysis, while Tabii's targeted broadcasting approach and advocated human values are deemed significant, the narrative sentences and story structures employed for their conveyance have been found to be weak. Hence, this article highlights the importance of Tabii platform in the context of communication and content creation in the digital world, emphasizing the potential for conveying their messages more effectively with stronger story structures.

Key words: Digital platform, Tabii, Logline, Story Structure, Character Analysis.

Öz

Bu makale 2023 yılında yayına başlayan TRT'nin dijital platformu Tabii'ye odaklanmaktadır. Tabii, bireysel olarak küresel içerik üretici tekellere karşı koymanın oldukça zorlaştığı bir zamanda devlet desteğiyle inşa edilmiş bir platform olarak "bizi birleştiren hikayeler" sloganıyla bir tür doğu geleneğini, Türk İslam düşüncesinin değerlerini içselleştirmiş bir içerik üretimini benimsemektedir. Bu tavrıyla Tabii, kendisinden önce kurulmuş ve güçlerinin zirvelerinde olan dijital platformlara bir meydan okuma ya da alternatif bir alan açma çabası içindedir. Böyle bir çabanın oldukça zorlu olduğu açıktır.

Bu araştırmada yapısal analiz yöntemleri kullanılarak, Tabii platformundaki içeriklerin hikâye yapıları incelenmiştir. Logline ve hikâye yapılarına odaklanılarak, dizilerin temaları ve karakter derinliği değerlendirilmiştir. Örnekleme amacıyla, Tabii platformunda en çok izlenen 10 dizi seçilmiş ve bu dizilerin hikâye yapıları ve temaları yapısal analize tabi tutulmuştur. Bu analiz sonucunda Tabii'nin hedeflediği yayın anlayışı ve savunduğu insani değerler önemli bulunurken, bunların aktarımında kullanılan hikaye cümleleri ve hikaye yapıları zayıf bulunmuştur. Bundan dolayı bu makale, dijital dünyadaki iletişim ve içerik üretimi bağlamında Tabii platformunun önemine işaret etmekte ve daha etkili hikâye yapılarıyla mesajlarını daha güçlü bir şekilde iletebileceği üzerinde durmaktadır.

Anahtar Kelimeler: Dijital Platform, Tabii, Logline, Hikaye Yapısı, Karakter Analizi.

Introduction

Although the journey of transitioning messages from written to visual began with the invention of cinema, it shifted to the digital realm with the advent of the internet. Today, we speak of a digital world and the world before this world cannot be imagined. In fact, the report on the global digital landscape in 2022, published in collaboration with We Are Social and Hootsuite, reveals that the digital world continues to grow rapidly post-pandemic. The report indicates that digital growth persists, with the number of social media users doubling and all major social media platforms doubling their user base. In more specific numbers, more than two-thirds (67 percent) of the world's population uses mobile phones. The number of internet users has increased to 4.95 billion, with 62.5 percent of the world's population using the internet. Similarly, 58.4 percent of the world's population uses social media (Kemp, 2023). More specifically, online video streaming platforms (Statista, 2023) platforms are projected to reach 4.22 billion users in 2027. In 2023, the user rate was calculated as 45.7 percent. Among these platforms, Amazon, HBO Max, Netflix, Hulu, Youku, Apple TV, Paramount, Youtube Premium, Disney, IQIYI, Tencent are the leading ones. It is estimated that Netflix holds 16 percent of the market, Disney 14 percent, Amazon Prime Video 13 percent and Youtube 10 percent (Statista, 2023).

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As can be seen, a huge global market is functioning. Beyond these figures, it is a well-known fact that all these broadcasters, in addition to the huge profits they make, also spread and even impose their ideologies wherever they are watched in the world. Additionally, due to the monopolistic power these platforms have generated, both their varying pricing policies from country to country are subjects of discussion. (Nuccio & Guerzoni, 2019) These digital platforms have fundamentally altered our approach to work, business, social interaction, learning, mobility, production, and more. (van der Aalst et al., 2019) Furthermore, the negative effects of binge-watching, a viewing pattern that emerged due to Netflix releasing an entire season of a series at once, where viewers watch more than three episodes continuously without interruption, have been extensively highlighted. Reviews have demonstrated a clear link between binge-watching and the physical, mental, and social well-being of individuals. The adverse outcomes associated with binge-watching are numerous, including insufficient sleep, unhealthy eating habits, fatigue, stress, anxiety, depression, decreased sperm count in males, and social isolation (Raj & Ida, 2022).

Since including this discussion here, which is beyond the limitations of the study, may shift the focus of the study, the export and imposition of ideology by these platforms and the creation of suitable audiences in a way is left to related research. However, it can be said that TRT's digital broadcasting platform Tabii, which is the subject of this study, emerged in the midst of these debates as a response to these debates. Inaugurated in 2023, Tabii, in the words of TRT general director Sobacı, declared that it was a response to the values spread by global broadcasters and that it chose a kind of broadcasting that leans on the wisdom of the East (Dursun, 2023). In this sense, the establishment of Tabii can be considered a challenge. However, this challenge is quite a formidable one since there are platforms such as Netflix, which has mastered storytelling and manages huge budgets, and has the hegemony of the Hollywood system behind it. In this study, by conducting a structural analysis on the most watched content of Tabii, it will try to reveal

its weaknesses, strengths and potential aspects open to development. The uniqueness of this study is evident considering that no academic research has been conducted on Tabii before. In addition, this study is also unique in that it analyzes a platform through both content and story structure. In this sense, the analysis that will emerge can inspire both platform owners and future analysts. Indeed, it is clear that Tabii, which defines itself as "Turkiye's global online broadcasting service" even though it is quite young and has not even completed its first year, needs this kind of analysis.

1. Conceptual Framework

As briefly mentioned above, this study is dedicated to the content and story structure analysis of the series on the Tabii platform. One type of structuralist analysis will be used as the methodology. The branch of structuralist analysis developed especially by Russian formalists explores and interprets the perpetual cycle, the fundamental law behind narratives. Structuralists make a concerted effort to discover the natural laws underlying structures. Structuralism is based on these efforts. All structures arise from these natural laws and remain within the limits of these laws. Due to the historical origin of these laws, structures have a certain potential for change, and changes also fall within the scope of these laws (Çelik, 2019).

In this study, both logline (story sentence) and story structures will be analyzed during structural analysis. The first stage is logline analysis, which is mostly used to interpret the content. Loglines are one or two-sentence story sentences that can be easily identified in all TV series, movies, and more generally in all stories. In the US, where script production is happening at a frightening pace, loglines are a marketing tool that emerged when producers needed short summary sentences to get a quick idea about the scripts. But on the other hand, it is also a unique tool for story preparation or story analysis, as it briefly shows the introduction-development-conclusion phases of a story as outlined by Aristotle. In this sense, if screenwriters are sure of the story sentences before writing their screenplays, and if they are certain that all the elements are planned correctly, this will help them produce more mathematically accurate screenplays. In the end, it can be said that story lines are the most important stage of the whole screenplay, a short planning where the road map of the whole screenplay is drawn. In the same way, analyzing stories and films through loglines will give the most accurate results.

In this story sentence, which summarizes the film story in one or two sentences, everything except the film's outcome is compressed. The elements of the story line are the character, the character's goal and the obstacle in front of this goal. The character is the protagonist on whom the movie is based. He answers the question of whose story the movie is about. Purpose describes the main goal of the character. It answers the question of what the character fights for. The obstacle comes between the character and the goal, thus preventing the character from reaching the goal. Different things can be used as obstacles such as people, concepts, taboos, prohibitions, illness, fate. In the end, the main character wants to do something, but there is an obstacle in front of him, he has to clash with that obstacle in order to reach his goal, and the story is actually made up of that clash. In this sense, logline analysis gives us both the message and the structure of the movie-series. On the other hand, in this study, the series will be analyzed in terms of story structure in order to obtain more precise results.

The story structure is a field that has been the subject of many studies starting from Aristotle's theoretical studies on the story until today (Berhe et al., 2019). Due to the

limitations of the study, it will not be possible to include all studies. However, we can suffice by reminding some of the studies on the story here. First of all, as mentioned at the beginning, classical narrative cinema (Hollywood) is based on Aristotle's definition of tragedy. According to Aristotle, tragedy is a work that has a beginning, middle and end, and has a unity that carries a certain plot through these three stages (Aristotle, 2005). Taking this structure from Aristotle, classical narrative cinema follows the introduction, development and conclusion sections and builds the narrative on the principle of causality, just as Aristotle did in his definition of tragedy. Accordingly, there is a character at the center of the story, and the character's desire drives the story forward. The chain of events that unfolds while trying to achieve this desire layers the story and reveals the plot. Finally, the audience is presented with a powerful finale (Bordwell & Thompson, 2009). As can be seen, the structure that has remained valid from Aristotle to classical narrative cinema has found the same content in other researchers, albeit with different appearances.

The phases of the hero's journey that Propp (1985)., who analyzed the form of Russian fairy tales, discovered through these tales correspond to the same cycle of Initial State-Preparation-Confusion-Departure-Conflict-Truggle-Return-Confirmation Many thinkers such as Strauss, Pierce, Jung, Barthes, Lacan, Eliade and Greimas make inferences about similar cycles.

Russian formalist Todorov's formula (1977) explains narrative with a five-step model, which is as follows: 1. Equilibrium: The normal state of the narrative can be good-bad or neutral. 2. Disruption of Balance: The balance is disturbed by a person or an event. The state presented as normal in the initial state of the narrative is disturbed. 3. Diagnosis of the disturbance: The protagonist, tasked with maintaining order, recognizes and accepts the disturbance. 4. Effort to Correct the Disruption: The hero endeavors to remedy the disturbance. 5. Restoration of a New Balance: The equilibrium is re-established, but this is a new equilibrium as various transformations are achieved.

(Campbell, 2013) builds on Propp's cycle. He discovers a model whose general stages are separation, frustration and return, each with its own phases. Vogler adapts this model to cinema. While summarizing Campbell's journey model, Vogler (1998) states that the protagonist is introduced in his normal world, encounters a problem and is invited to the call to solve this problem. The hero may initially refuse the call, but is encouraged by his guide and embarks on an adventure. In the special world of adventures, he encounters trials, friends and enemies. The hero successfully completes a challenging task and receives a reward. Experiencing rebirth, he undergoes a complete transformation and returns to the ordinary world with the potion, contributing to his society. This cycle takes place in three acts in movie scripts, which we assume to be 120 pages long on average: Act 1 (Approximately the first 30 pages): The normal life and routine of the protagonist is introduced in a peaceful environment. However, a problem arises, and the usual world order is disrupted. The protagonist receives a call to solve the problem and is invited to go on an adventure. Initially, the hero can refuse or accept the call. Encountering his guide, he is encouraged and embarks on the adventure. Act 2 (Approx. 60 pages): The hero enters the private world, where he faces trials, friends and enemies. He faces a challenging task and faces death. However, he overcomes it successfully and is awarded the prize. Act 3 (Approx. 30 pages): The hero will now return to where he came from, but the return is not easy. He returns reborn and changed. He shares what he has gained as a result of his struggle with the world and brings goodness to people.

More recent researchers working specifically on the script, such as Nigel Watts, Dan Harmon, Syd Field, Billy Wilder, Thomas Buston and others have found similar patterns. The model most widely recognized and commonly shared among theorists, prevalent in Hollywood, has been identified as follows:
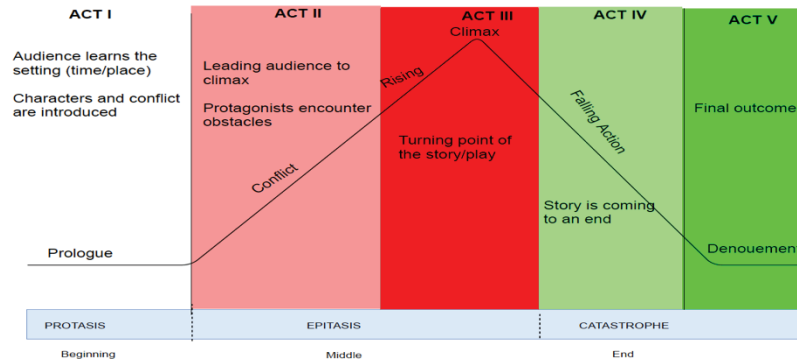

Figure 1. *The commonly shared ideal structure model*
(Berhe et al., 2019)

2. Method

In this study, we have developed a model to analyze the subject content in accordance with the models used in this and similar studies. Accordingly, when we try to derive a common structure model for a digital one-hour series based on studies on common ideal film structures, something approximately like this emerges: In the first fifteen minutes, character and story setup should be made, and while character setup is being made, attention should be paid especially to the protagonist's invitation to identification. At the end of the first fifteen minutes at the latest, the obstacle, which is the main element of the story setup, should be introduced and the conflict should be initiated. In the next fifteen minutes, the conflict should be heightened as the character is deepened, and the protagonist should experience a loss, even if partial. At this stage, side stories and side characters, if any, should be introduced and integrated into the main story. The next fifteen minutes is the part where the conflict accelerates and peaks. The character fights with all his/her might to overcome the obstacle. At the end of this battle, friends and enemies are tested and clarified. The character gains a partial victory before moving on to the final stage. The last fifteen minutes is the part where it is shown that the big conflict is actually postponed. Thus, in the last fifteen minutes, the conflict is transferred to the next episode, creating a curious ending. According to this model, the following picture emerges.

Table 1. *Ideal Story Structure Model For A One-Hour Series*

15 min. (Act one)		30 min. (Act two)	45 min. (Act three)	60 min. (Act four)
Character setup (identical character)	Story setup (conflict initiation)	First clash (loss)	Major conflict (partial win – temporary solution)	Deferred conflict (Curious ending)

In this study, we will analyze the Tabii series to determine their alignment with this model. This investigation will uncover how closely the story structures adhere to the ideal framework. Therefore, we will investigate whether the story structures in the Tabii series are suitable for scenario mathematics. By integrating these analyses with logline assessments, we will scrutinize the content structures within Tabii, assessing their effectiveness, the conveyed message, and their accomplishment at this point. We

will examine the themes emerging from these analyses, revealing the subjects the series address and how these themes manifest in various ways. Through a focus on the social, cultural, or psychological contexts of these themes, we will analyze the messages and narratives of the series. We will evaluate the depth, coherence, and connection of characters with the audience through the character insights obtained from logline analysis. Likewise, we will analyze the goals and obstacles identified as reflections of societal and cultural values, investigating how they influence social dynamics by aligning with these values. The sample for the study consisted of the ten most-watched TV series on YouTube. We will analyze these series through their initial episodes, which function as introductory segments. The series to be investigated encompass Tozkoparan İskender Shadow, Little Genius İbni Sina, Mevlâna Celaleddin-i Rumi, Modern Eastern Tales, Kızılelma: A Story of Conquest, Serhat, Green Sea Millennium, Network, Hay Sultan, and Last Day

3. Logline and Story Structure Analysis

3.1. Green Sea Millennium

Yeşil Deniz Millennium is a comedy, family, and drama web series produced by RK Yapım and TFT Yapım for TRT's digital platform, Tabii. The script was written by Ali Kara, Teoman Gök, and Mustafa Becit, and directed by Serkan Özarslan. The first episode aired on Tabii on June 19, 2023. The lead actors are Burak Serdar Şanal, Mert Turak, Burak Alkaş, and Ali Barkın. The series is a sequel to the popular Turkish TV series Yeşil Deniz, which aired on TRT between 2014 and 2016. Yeşil Deniz Millennium tells the story of four friends, İsmail, Süleyman, Emin, and Cemil, coping with the countryside, poverty, and the challenges of modern life.

The first episode of the series starts years after the previous one. It focuses on Ismail's departure from the town with his wife, Yakut, after the difficult events he experienced and his return years later. Ismail could not find peace where he went, separated from his wife, and experienced financial difficulties. However, he returns to the town with a new idea. But things are not the same in the town, and Ismail has to reconcile with the people he has hurt and offended in the past. At the same time, he wants to convince the townspeople to embrace his business idea for the millennium. However, achieving these goals will not be easy, and Ismail will struggle to confront his internal traumas and rebuild his relationships with the community during this challenging process.

When examining the series' logline, we encounter the following sentence: Ismail, who left the village and all his loved ones with his wife to escape poverty, returns years later, divorced from his wife and still unable to overcome his poverty. However, he will face his friends' anger in the village and the poverty that continues to haunt him.

As observed, when considering the character-goal-obstacle perspective, it's evident that the main character is İsmail, his goal is to overcome poverty, and the obstacle is poverty itself. In fact, poverty is portrayed as an almost inherited trait in the series, creating the impression that class differences are incredibly challenging, if not impossible, to overcome through individual effort. In terms of the logline, there were some shifts in the character-goal-obstacle equation for the first episode.

In regard to the story structure, the main character's entry into the story is significantly delayed, occurring at the 48th minute. At the beginning of the episode, the story is quite disorganized, and it's unclear who the main character is. To the extent that Ersin, Ismail's

brother, a young man struggling to express his feelings to the girl he loves, complicates matters and diverts attention from the main narrative. Until the main character's appearance, the debt of the three friends İsmail left behind is presented as an obstacle. However, this debt, maintained as an obstacle throughout the episode, is swiftly resolved upon Ismail's return. Thus, a fundamental structural error arises. The obstacle initially presented becomes a sort of false obstacle. In the first fifteen minutes, both character introduction and the ongoing obstacle should have been established. In this sense, Ismail's subsequent struggle against poverty after paying off his three friends' debts also contradicts itself. In a way, Ismail arrives in a situation to settle his friends' debts, having overcome poverty, but then immediately continues to battle poverty. This presentation of the obstacle is problematic in this context. The fact that the character goes to the city, faces setbacks, and returns after divorcing his wife invites identification. Consequently, the character is positively portrayed and holds the potential to resonate with the audience. Considering the overall picture, the 75-minute series is structured as follows:

Table 2. *The Green Sea: Millennium Pilot Episode Story Structure*

48 min.	48-75 min.	75-77 min.
Side characters Suleyman, Emin, Cemil, Ersin conditions Stage obstacles: Failure to reunite with loved one, debt Short-term conflicts: indebtedness	The arrival of the protagonist: Ismail Protagonist suitable for identification: Ismail regrets his mistakes and wants to make amends Presentation of disability: poverty Conflict Ismail, an orphan and orphan, wages war on poverty with his poor friends.	Postponed conflict: the war on poverty Curiosity from the circuit: Will they succeed? Next episode hook: cell phone sales target

As evident from the table, there was a delay in the set-up, and the ideal story structure outlined in the methodology section was deviated from in the initial 15 minutes regarding character and story establishment, mid-plot conflict, and the creation of curiosity leading into the next episode. The curiosity that should have extended into the next episode was compressed to the very end, and the barrier of poverty was actually weakened by being dismantled within the series.

In conclusion, when examining the series in its entirety, poverty is portrayed as an obstacle, and the protagonist, along with those around him, battles against it. However, while the story structure of the series' first episode attempted to convey this theme, it progressed with certain structural flaws. The framework lacked the robustness to effectively convey the message, resulting in the "narrative" becoming somewhat caricatured and losing its depth.

3.2. Little Genius Ibn Sina

"The Little Genius Ibn-i Sina" is among the diverse content available on Tabii platform. The series features Kaan Alp Dayı in the lead role and is directed by Hakan Arslan, produced by Bozdağ Film, and written by İhsan Yıldırım. It chronicles the life of Ibn-i Sina, an Islamic philosopher, physician, and scientist born in Bukhara in 980 and passing away in Hemedan in 1037. Ibn Sina's contributions span various fields such as medicine, philosophy, mathematics, astronomy, physics, chemistry, botany, zoology, and music. His

works significantly impacted Europe during the Middle Ages. "The Little Genius Ibn-i Sina" series portrays Ibn-i Sina's early years, particularly focusing on his fascination with medicine and philosophy.

In the pilot episode, we witness young Sina's endeavors to build a wind-powered contraption for watering animals, his complaints to the local judge about his wind-disrupting neighbor, his enrollment in a madrasa by his father, and his subsequent expulsion from the institution due to his pedantic attitude towards teachers. The introductory description of the series reads: *"Ibn Sina is a curious child with intellect beyond his time, on a quest for knowledge discovery. He repeatedly reads Aristotle's Metaphysics to comprehend it, prefers research over play, and shares a deep connection with his best friend, Socrates the goat."*

Analyzing the logline based on the first episode, it becomes evident that Sina is the protagonist. "Sina, a child with an intellect and curiosity surpassing his peers, strives to unveil the universe's mysteries, yet he remains a child." While Sina as the character and his aspiration to explore the universe might be apt choices, they tend to be excessively abstract. The plot lacks a captivating purpose, extending from the initial episode throughout the series. Early in the episode, Sina's wind-powered irrigation device is already completed. The subsequent endeavor of crafting wings for the chickens remains secondary and underdeveloped. Consequently, the selection of the goal-objective does not effectively underpin the story's progression.

Similarly, Sina, desiring wisdom, is endowed with an aspiration that surpasses a child's grasp, regardless of his intelligence. However, this ambitious goal necessitates a more tangible objective that resonates within the realm of children and appeals to the audience. Consequently, due to the misalignment of the goal, the obstacle also lacks proper establishment. Analogously, Sina's ambition remains nebulous and disjointed. With an indistinct goal, the hindrance to Sina's pursuit is none other than childhood itself. This yields a portrayal of a child character overly eager to learn, devoid of a well-defined central conflict and trajectory. This shortfall becomes more apparent when assessing the first episode's story structure.

The pilot episode initiates with Sina's attempts at designing a wind-powered apparatus for drawing water from a well to aid chickens. While this goal is initially presented as significant, it is effortlessly achieved, revealing it as a superficial aim. Subsequently, the task of creating wings for the chickens also proves transient, lacking sufficient focus from Sina. Similarly, Sina's enrollment in the madrasa is not a central objective. These inconsistencies culminate in a story structure riddled with complexities and inaccuracies. Below is an overview of the structural weaknesses evident in the 48-minute inaugural episode.

Table 3. *Little Genius Ibn-i Sina Pilot Episode Story Structure*

5 min.	5-13 min.	13-32 min.	32-46 min.	46-48 min.
Character introduction Sina Character against identification False purpose Water assembly	The second false purpose: Putting wings on chickens Character introduction continued	False obstruction: blocking the wind to the water system Fake conflict: will the wind come back? False purpose: complaining about the neighbor	False purpose: to go to madrasa	The ultimate goal: To discover the secrets of the universe.

As evident from the analysis, the episode's story structure deviates significantly from the ideal. The setup appears highly disorganized, characters are assigned divergent objectives, obstacles remain inadequately established, and consequently, a compelling and authentic conflict fails to materialize. All characters lack cohesive development, cause-and-effect relationships are relegated to the background, thus diminishing the story's immersive quality. Consequently, despite the character's abstract goal of unraveling the universe's secrets, the lack of plot integration renders this goal nebulous. Similarly, the obstacle is merely Sina's childhood, a superficial hindrance. Themes, background stories, and plotlines have become jumbled, with essential stages like setup, triggering events, and rising conflicts omitted. In essence, Sina's narrative has been distorted into an unrealistic biography. Despite the protagonist's timely entrance into the story, his design hampers audience identification. Sina's actions hindering audience connection include disregarding his father's request to wash his hands, mistreating his siblings, lodging complaints against neighbors in court, snapping at friends, publicly attempting to embarrass his teacher through pedantry, and disregarding parental advice.

Consequently, the structural flaws undermine the series' intention of endearing Sina and fostering a love for learning through his character. Likewise, positive messages encompassing the potency of curiosity and imagination, the significance of determination, the value of friendship and affection, and the potential to make a positive impact on the world are inadvertently conveyed negatively through Sina's character.

3.3. Serhat

Serhat is one of Tabii's action series. The project was conceived by Tamer Karadağlı and Haluk Özenç, with Haluk Özenç also serving as the screenwriter and Bora Tekay as the director. As delineated in the series introduction, the narrative revolves around Serhat, a seasoned member of the special operations force who has dedicated three decades to combating terrorism. He is dispatched to Istanbul due to a critical mission, where he will encounter an Istanbul starkly different from what he anticipated.

Upon scrutinizing the series' inaugural episode, the opening sequence unfolds with Serhat, a specialized police officer, adeptly orchestrating a cross-border operation, single-handedly neutralizing scores of individuals. Following this, Serhat is summoned to Istanbul for a specific mission, albeit with notable reluctance. In the city, he learns about the kidnapping of two girls by malefactors with grander designs encompassing the entire metropolis. Promptly springing into action, Serhat endeavors to resolve the case within the night and then return to the border. Yet, when Serhat tracks down the individual capable of furnishing information about the culprits, the man meets his demise.

Even from this synopsis, it becomes evident that both the logline and the story structure of the series exhibit numerous traits aligning with the ideal. Pertaining to the logline, Serhat, a valiant operative who has dedicated significant time to border duty, is summoned to the city to apprehend the criminals plaguing Istanbul. Nevertheless, the situation surrounding the malefactors proves to be more intricate than anticipated. Upon viewing the series, the logline crafted in this manner readily underscores the character, objective, and obstacle components, attesting to the series' well-structured inception. Indeed, the character introduction is unequivocally defined: a legendary and heroic special operations police officer. Equally unambiguous is the objective: to apprehend dangerous and enigmatic criminals who have surfaced in Istanbul. The obstacle is self-evident: these criminals are both perilous and elusive. With these elements in mind, the series' narrative encapsulates a precise integration of its constituents. A closer examination of the story structure substantiates this effective design.

The pilot episode inaugurates with an opening sequence immediately prior to the credits. This sequence introduces the central character and showcases his adeptness as a police officer. It highlights his lone cross-border operation, lasting approximately three minutes, serving as an introductory prelude. Subsequently, without undue delay, the narrative swiftly transitions into the "actual" story—the core obstacle driving the series. Serhat is summoned to Istanbul for a mission, unmasking the presence of enigmatic criminals haunting the city. This call to action, transpiring prior to the 15-minute mark, unveils the central obstacle, aligning quite closely with the ideal structure. Swiftly following the introduction of the obstacle and conflict, the stories and backgrounds of supporting characters are interwoven. Upon completing the first half-hour, the character's endeavor against the obstacle commences. The latter half-hour transpires in this manner, culminating in a suspenseful reverse twist in the finale that defers the resolution to the ensuing episode, in harmony with the desired structure. The resulting narrative configuration is outlined below:

Table 4. Serhat Series Pilot Episode Story Structure

2 min.	2-9 min.	9-12 min.	12-29 min.	29-39 min.	47 - 54 min.
Opening sequence, character introduction, hero's first action: hero, good warrior, maverick	Call to duty First step to the goal Presentation of the obstacle: criminals in the heart of the city who want the whole city First step: two kidnapped girls	Introduction of side characters and side stories Presentation of past stories: more detailed introduction of the character, the great legend	First small conflict: partial gain	Second minor confrontation: shooting at motorcycle	The big confrontation: the death of the captured man, the conflict and the curiosity

As evident, the narrative structure closely approximates the ideal framework. Furthermore, the protagonist's aversion to Istanbul and the haunting echoes of his past contribute depth to the series. The character's heroism and his dual battle against both terrorists and criminals provide a compelling invitation for audience identification. Potentially, the only aspect the series could have bolstered is the incorporation of an original innovation to supplement its classically robust narrative structure. While the series predominantly adhered to the archetypal story and character setup, it did not proactively navigate the pitfalls of "cliché". This emerges as a notable vulnerability within the series.

3.4. Network

Network is a crime drama series directed by Ozan Uzunoğlu, written by İbrahim Elma and Kemal Çelik, and produced by Medya Fikir Club. At the core of the series lies an espionage network that the protagonist, Ali, is determined to combat. In the first episode, events unfold as follows: The series kicks off with a sequence featuring network members Akın and Tuba. The network issues threats and warnings to a businessman who was on the verge of exposing them. He escapes using a helicopter. Subsequently, a time jump occurs, and the narrative adopts a dual timeline structure. On one hand, we witness Ali arriving at the crime scene and conducting an investigation; on the other hand, we are shown the murder of the journalist after Ali's inquiries. In this scenario, Akın and Tuba abduct a journalist attempting to unveil the organization's secrets. They interrogate him, confiscate the journalist's book, and deliver it, along with the helicopters hijacked in the opening sequence, to an organization. Tragically, the journalist is executed, prompting Ali to take up the case.

Upon analyzing the logline of the series, which employs an alternative narrative model, the following logline emerges: Ali, a dedicated police commissioner, sets out to investigate the assassination of a journalist. Behind this murder lies a sprawling network that has infiltrated every level of the state. As is evident, the characters, goals, and obstacles are clearly outlined. The significant powerlessness of the protagonist and the enormity of the obstacle fuels a substantial conflict. Upon examination, the logline confirms a solid setup. However, some imbalances within the story structure emerge during the progression of the story. Firstly, the 10-minute opening sequence at the series' outset appears excessively lengthy for a 51-minute pilot episode. Given that this segment solely introduces the obstacle and doesn't feature the lead character at all, its extended duration becomes a misstep. While juxtaposing the murder and Ali's crime scene investigation might be a stylistic choice, the fact that the protagonist doesn't take any actions during this parallelization in the first episode can be considered a flaw. Essentially, the entire episode seems to function more as an elongated setup sequence. Upon reviewing the table, the subsequent story structure becomes evident:

Table 5. *The Network Pilot Episode Story Structure*

10 min.	10-15 min.	15-20 min.	20-25 min.	25-27 min.	35 - 51 min.
Introduction of the obstacle: Two members of the network, Akin and Tuba, threaten and intimidate the businessman who will expose them.	Introduction of the character: Commissioner Ali's backstory First triggering event: Ali's phone call, report of journalist's murder	The conflict begins: Ali pursues the murder. Crime scene investigation. Parallel shows the preparation of the murder.	Introductions of villains	Continuing from the past: pursuit, chase, kidnapping of journalists	Ali's crime scene investigation Kidnapping and execution of journalist in parallel

As evident in the table, the key story elements are aligned and appropriately established in their roles. The character's conflict is notably substantial. However, upon assessing the entirety of the episode, it becomes apparent that the character's entry into the conflict is delayed. The protagonist's actions primarily revolve around uncovering the location and drawing inferences from it. Despite the accurate establishment of the character's goal and obstacle, the series' immersion could have been better maintained. The episode's

conclusion effectively generates curiosity, ensuring that the conflict spills over into the next installment.

In terms of fostering identification with the protagonist, Ali, a devoted inspector, effectively engages the audience in his endeavors. His portrayal as a solitary individual surrounded by betrayers adds to his positive attributes. The central theme he contends with is betrayal. He embodies patriotism and a warrior spirit. Taking all these factors into account, it can be concluded that the characters and the logline are adequately developed, even though there are partial flaws in the plot's structure within the pilot episode.

3.5. Modern Eastern Tales

Modern Eastern Tales is a drama series directed by Yahya Samancı and written by Mustafa Becit, Teoman Gök, Ali Asaf Elmas, and produced by Köprü Film. It stars Feyyaz Duman and Semih Ertürk. In the pilot episode of the story, events unfold as follows: In the opening sequence, an ice cream truck is seen, with a funeral in the back of the vehicle. Brothers Halil and İbrahim are transporting their father to a burial site. Upon arriving, they discover that their father has left a will for a man. To read the will, they take apples belonging to the man, and İbrahim even agrees to marry the man's daughter, who, however, declines. Upon reading the will, they realize their father's desire to be buried in Urfa. While Halil wants to bury their father locally, İbrahim opposes this idea. A quarrel ensues, and they ultimately decide to set off for Urfa.

As can be observed, the series follows a simple logline, revolving around an inner journey intertwined with an external one. The logline can be summarized as follows: Two brothers from different worlds transport their deceased father's body for burial. Upon reading their father's will at the burial site, they discover his wish to be interred in Urfa. The character and their objective are distinctly evident, while the obstacle is equally transparent. However, the portrayal of these elements intentionally carries a sense of looseness and simplicity, favoring a psychological drama approach over a tightly woven plot. This approach underscores internal barriers and human frailties such as ambition and selfishness, with a greater emphasis than the physical distance, which serves as more of an external aspect. Upon analyzing the structure of the pilot episode, the following framework emerges:

Table 6. Modern Eastern Tales Pilot Episode Story Structure

12 min.	12-30 min.	30-45 min.	45-49 min.
Introduction of characters: Ibrahim is a young man emotionally attached to his father. Lawyer Halil is a man caught up in his work and his life. Presentation of the purpose: to bury your father's body Presentation of the obstacle: the condition offered to say the place of burial.	First conflict: persuading his brother to fulfill the conditions Second obstacle: the message from the will to be buried in Urfa	The second conflict: Halil's desire to bury the body, Ibrahim's attempt to prevent it	Postponed clash: sending the body to Urfa

As can be seen from the table, the story structure was constructed correctly. Character introductions and story structure are temporally correct. However, the loosely woven story structure jeopardizes immersion. Nevertheless, since the situations of the

characters that call for identification, one brother's fondness for his father and giving up everything to take care of him, and the other's being caught up in the busyness of life and neglecting other things are situations that the audience can easily understand, the loose structure of the story is largely compensated in this way. On the other hand, since the character carrying a funeral and the confrontations and interrogations that occur during this process are a familiar and in fact frequently used theme, the originality is shifted to the eastern wisdoms dressed up in this story. However, these stories in the form of a kind of "parable" were forced into the main plot in an eclectic way, and in this sense, they were contrary to the structure and content. The marriage proposed to Abraham in the pilot episode is an example of this. Such short stories of wisdom, which have been grafted onto the main plot, not only distract from the structure, but also superficialize the story and lead to a kind of rhetoric.

3.6. The Last Day

"Last Day" is a mystery series directed by Ahmet Sönmez and produced by Faruk Turgut. The series explores the reactions of people upon receiving news of their impending death. In the pilot episode, a courier arrives at Ozan's door and informs him that he will die within 24 hours. Initially skeptical, Osan's life begins to unfold exactly as the courier predicted. Despite this, Ozan continues to pursue his own agenda, solving a theft case and apprehending a murder and rape suspect. The episode concludes with a cliffhanger as a bullet head toward Ozan.

Analyzing the logline of "The Last Day," it can be summarized as follows, aligning with the series' introduction: Ozan, a determined policeman known for his case resolution, receives news that he has only 24 hours to live. However, upon examining the logline, it's evident that Ozan's actions don't fully align with the premise. Instead of solely focusing on the impending news, Ozan continues to work on other cases and only sporadically addresses the courier's message. This divergence results in a mismatch between the promised goal in the story premise and the actual pursuit in the series. This discrepancy becomes more apparent when examining the story structure.

Table 7. *Last Day Pilot Episode Story Structure*

12 min	12-17 min	17-19 min	19-25 min	25-32 min	46 min.
Introduction of the obstacle: A courier arrives at Ozan's door and informs him that he has seen everything in his dream and that he will die in 24 hours. Ozan starts to live what he saw in the dream. Character introduction: Ozan is a police officer who is passionate about his profession.	Introduction: Halil tries to solve a murder case	Second objective: Ozan tries to find the messenger who gave him the news of his death, but he cannot find him.	Ozan tries to solve a theft case. He solves it.	Conflict: Ozan tries to solve the murder case and kills the suspect by threatening him into confessing to the crime.	A new conflict: Ozan is caught in an argument and is curiously interrupted by a bullet meant for Ozan.

As can be seen from the table, the story is not distributed proportionally across the chapter, and the obstacles and goals are not clarified. In this sense, the story's trajectory is not clear. Since Ozan does not follow the news of death as a person, he is a character that is difficult to identify with, and his reality can also be questioned. When viewed as

a whole, Ozan's story appears as a flawed story in terms of its flow structure, which is followed through small stories that do not have a goal-obstacle match.

3.7. Hay Sultan

Mehmet Özgür takes on the leading role in the series "Hay Sultan," which portrays the life of the Islamic scholar Abdulkadir Geylani. The series, written and created by İsa Yıldız, was produced by Akli Film, and directed by Emir Khalilzadeh. While the series centers around the character Geylani, the initial setup in the first episode falls short in fully embodying this focus. Although the logline lacks clarity, a potential logline can be constructed: "Geylani returns to the city after a prolonged period of seclusion, only to find Baghdad in turmoil. He embarks on a struggle for justice," in line with the series' introduction. However, the pilot episode deviates from fully embodying this story line.

A brief overview of the episode reveals that Eşref is en route to convey two crucial pieces of news to Baghdad. However, he faces an attack during his journey, losing his messenger insignia. Fleeing his pursuers, he is saved by Geylani. The two head to Baghdad, where Ashraf reports his ordeal to the emir. The emir demands witnesses, and Geylani arranges a testimony. The emir believes Ashraf's account, and Ashraf delivers a letter and an accusation. While the letter is directed to another authority, the accusation pertains to a planned assassination of the vizier. Ashraf seeks asylum from the Emir in return for the information. The Emir offers refuge, conditional on the accuracy of the information. Meanwhile, Geylani roams the streets of Baghdad, witnessing the city's dilapidated state, especially in its back alleys, and the scarcity of water. He endeavors to provide support to the people. The episode culminates with the assassination attempt thwarted just as it commences.

As evident, the narrative structure is somewhat disorganized. A closer examination of the episode's story premise reveals ambiguity regarding whether the focus is on Eşref or Geylani. Through the lens of Eşref, the character is portrayed as a non-heroic soldier tasked with delivering a letter, seeking Geylani's assistance, betraying the Seljuk emir who entrusted him with the letter, and seeking asylum. The narrative lacks a coherent logline with all its components firmly established. On the other hand, viewing the episode through Geylani's perspective, in line with the introduction, a potential logline could be "The scholar's return to the city is marked by his endeavor to restore order, despite facing opposition from the emir." However, this depiction doesn't fully align with the episode's content. Consequently, both the goals and obstacles remain unclear. The disorganized nature of the story structure further underscores these shortcomings.

Table 8. Hay Sultan Pilot Episode Story Structure

15 min.	15-17 min.	17-34 min.	34-38 min.	38-49 min.	49-65 min.	61 - 63 min.
Introduction of the characters: Geylani in the desert and Ashraf, the soldier who must deliver the order Introducing the objective: communicating the command Obstacle shown: united infidels	The first clash: Eşref is confronted by bandits and is forced to flee. Encounter with a spiritual guide The journey begins	Second confrontation: Ashraf tries to deliver the letter	Character introduction Geylani's introduction Third conflict: confirmation of witnesses	New target: assassination of the vizier, Ashraf's new goal: asylum in exchange for this information New obstacle: the water is cut off, the slums of Baghdad are miserable, Geylani tries to solve it	Geylani extends a helping hand to the needy and welcomes them to his lodge	Assassination attempt on the vizier, curiosity overthrown

As evident from the analysis, neither of the two narrative layers established through Eşref and Geylani follows a well-structured progression driven by cause-and-effect relationships. The 'berid' who initially sets out to deliver a letter suddenly transforms into a sort of traitor seeking asylum. Similarly, Geylani, who begins the series wandering in the desert, abruptly transitions into a figure driven by humanitarian values. There lacks a linear goal that Eşref actively pursues, and a formidable obstacle obstructing this pursuit. There is also no consistent thread that the audience can follow across episodes. While Geylani's trajectory appears to be established, it isn't sufficiently developed throughout the pilot episode, remaining more akin to a preview.

Regarding character identification, Eşref is not effectively suited for viewers to connect with due to his erratic behavior, escape, and asylum plea. Geylani's appeal for identification lies in his kindness and wisdom, yet even his character lacks a compelling logline. The mere intersection of the assassination subplot and Geylani's narrative through Eşref serves to observe the unfolding of two disparate tales. Consequently, this adds complexity to the narrative structure. Overall, the story structure within the pilot episode is significantly disorganized, straying from the expected character-objective-obstacle formula and the ideal setup for a well-structured story.

3.8. Tozkoparan Iskender Gölge

"Tozkoparan İskender Gölge" is an adventure genre series available on the Tabii platform. It is written by Selin Arapgirli and Özgür Ağaoğlu, directed by Şevki Es, and produced by Fotoroman Film. Serving as a sequel to "Tozkoparan İskender," which aired on TRT 1, the series premiered its first episode on May 7, 2023. A brief summary of the pilot episode reveals that the series begins with a voice-over narration, introducing Alexander, a child who gains superpowers after catching a meteorite while chasing his father. The phrase "the meteorite split in two, the father separated from his son" at the start of the episode hints at references to the Superman story and its associated Christian teachings. This motif continues through the narrative. As Alexander gains superhuman abilities, the meteorite splits into three pieces, which then pass through different hands. Concurrently, Shadow, the antagonist, travels back in time with the intent to eliminate Alexander and the Tozkoparans, thereby eradicating goodness. Mete, who pursues Shadow, assembles a group of children, including Alexander, to return Shadow to his rightful time. The episode

primarily focuses on their preparations to confront Shadow, who ultimately identifies the location of the first stone by the episode's end.

A closer examination reveals that while the main character, Alexander, is well-established, the alignment of his goal and obstacle is somewhat misplaced. This impedes the construction of a concise story sentence. The series appears to center around Alexander, but his goal is indirectly connected to Shadow. The threat posed by Shadow is more of a rhetorical menace, framed as a threat to goodness itself. Thus, a logline might involve Alexander, who possesses extraordinary powers, striving to thwart Shadow's malevolent intent to extinguish the light of goodness. However, this description remains rather abstract. The series introduces itself as follows: *"Alexander, a swordsman who gains extraordinary abilities by touching a meteorite that fell to our world centuries ago, confronts a future adversary bent on spreading evil across the world. In his battle, Alexander will rally his friends' support to prevent the triumph of malevolence."*

The concluding plan to target the Hagia Sophia and secure the stone appears somewhat eclectic. Consequently, the alignment of character goals, obstacles, and conflicts lacks proportional consistency. The primary characters struggle to effectively pursue their intended objectives throughout the episode, impeding their ability to take decisive action. This consequently hampers the sense of conflict. This incongruity becomes more pronounced when analyzing the story structure.

Table 9. *Tozkoparan Iskender pilot episode story structure*

8 min.	8-44 min.	44-45 min.	52 - 55 min
Character introduction by voice-over: the protagonist, the child Alexander, is transformed into a super-powered person after being hit by a meteorite. Introduction of the meteorite: Introducing the Obstacle: the relentless Shadow: he time-travels to the future to destroy the dustbowl, extinguish goodness and spread darkness. Introducing the objective: To take Shadow back to the time when he belonged	Introduction of the team and relationships, reminder of the threat	Reminder of the threat, Shadow's instruction to attack	New information about Shadow: he found the first piece of stone Declaration of the outbreak of war

As evident from the table, the entire episode primarily focuses on introducing characters and setting the stage for future events. However, conflict is notably absent, rendering the story structure deeply flawed. The lack of conflict throughout the pilot episode highlights a significant weakness in the narrative structure. Additionally, the characters appear scattered throughout the episode, engaging in preparations for an impending threat in a lighthearted manner that lacks tension. This approach diminishes the perceived potency of the impending danger.

Regarding audience identification, despite coding Alexander and his friends as representatives of goodness, this remains superficial and lacks depth. Moreover, the

obstacle presented in the form of a one-dimensional, cartoonish character named Shadow contributes to limited audience identification and weakens the overall credibility of the narrative. Consequently, the story structure fails to effectively integrate with the intended message, as the story lacks coherence and fails to intricately weave events together. Instead, what emerges is a scattered, unconvincing, and overly simplistic story structure that struggles to resonate with the audience.

3.9. Kızılelma: A Story of Conquest

"Kızılelma: A Story of Conquest," produced by Tekden Film, is a historical and biographical series that portrays the childhood years of Mehmed II. The series was directed by Kâmil Aydın and written by Ozan Bodur, Enes Şengönül, Cihan Bozkaya, and Barış Kurt. Its first season premiered on May 7, 2023, with 8 episodes. Examining the pilot episode's plot, we encounter a somewhat disorganized structure. The series begins by showing Mehmet's birth, followed by a ten-year time jump where Mehmet is seen aiming at a miniature castle with a miniature cannon. Subsequently, the illness of Mehmet's mother is depicted. In parallel, the story of Murat II is introduced through interactions with the pashas. One of the pashas plots to have Akşemsettin, a teacher, assassinated by the Sultan. Akşemsettin is summoned to the Sultan's presence. Meanwhile, Murat II's new wife, Maria, is en route. Mehmet is shown fishing alone and encounters a drowning incident, which Maria saves him from. Meanwhile, Akşemsettin is in the presence of the Sultan.

Upon detailed analysis, constructing a coherent logline for the pilot episode proves to be challenging. Despite character introductions occurring in the initial episode, the essential components of the main character's objectives and obstacles are not fully clarified. The introductory statements in the series' introduction highlight the role of Akşemsettin, indicating that the renowned physician is summoned to the palace by the Ottoman Sultan Murad II. This leads to Akşemsettin accepting the role of Şehzade Mehmed's mentor, thereby initiating an epic story involving both characters. However, the pilot episode concludes with Akşemsettin's arrival at the palace, leaving the promised story unexplored. As a result, the pilot episode lacks a well-defined story sentence with a properly constructed conflict. Nevertheless, examining the episode from the perspective of Mehmet might yield a logline such as "The young prince seeks to cure his ailing mother," although this interpretation also misses the core narrative. Similarly, Akşemsettin's objectives are not directly articulated in the episode. Murat II's agenda is equally complex, encompassing a desire for a military campaign while also being ensnared in the plot involving Akşemsettin. Consequently, the pilot episode's story sentence becomes obscured amidst the multifaceted storylines. This narrative complexity is further reflected in the episode's disorganized story structure.

Table 10. Kızılelma: A Story Of Conquest Pilot Episode Story Structure

3 min.	3-7 min.	7-8 min.	8-13 min.	13-22 min.	22-35 min.	39 min.	47 min.
Birth of Mehmet	Presentation of purpose through action: Mehmet destroys a miniature castle with a miniature ball	The story of side characters: Mehmet's father's decision to travel to Belgrade	Presentation of obstacles Presenting Akşemseddin as a threat to the Sultan	The introduction of side characters Mehmet's mother's illness, Akşemsettin is summoned to the palace	Maria's arrival, Assassination attempt on Akşemseddin and the pasha who protected him	Mehmet argues with the teacher and the governor sultan Haci Pasha's intrigue	Mehmet is in danger of drowning Maria saves him as he runs away, Akşemseddin is brought before the Sultan

As indicated in the table, it's clear that there isn't a cohesive plot that can be easily followed. The fragmented narratives do have their own internal flow, yet they aren't integrated in a well-balanced manner or interconnected effectively. In the pilot episode centered around Mehmet's story, there are minimal scenes depicting Mehmet himself. In terms of identification, Mehmet's behavior doesn't present him as an endearing child. In this regard, the series neglects many of the ideal storytelling criteria.

3.10. Mevlana Celalettin-i Rumi

The series, which stands as one of Turkiye's major productions, was produced by Kerim Ayyıldız, with project design by Ahmet Okur, directed by Can Ulkay, and written by Ali Aydın and Fatma Berra Mete. The series narrates the life of Mevlana, yet this narrative is intertwined with the social events of the era. The opening sequence portrays a man fleeing in the desert who meets his demise from a Mongol arrow. Following this, Mevlâna, engaged in dhikr in his lodge, enters a sort of dream world where he learns about two imminent tribulations. One of these tribulations is the Mongol invasion, while the other is an uprising. As one of his disciples conveys this information to relevant quarters, the Mongol army takes the spotlight. While the Mongol forces lay siege to Erzurum Castle, Mevlâna contends with internal predicaments.

As evident, the initial section of the series is constructed in a disjointed manner that complicates the direct formulation of a narrative sentence. Mevlâna, the central figure of the series, is somewhat marginalized as his disciple, rulers, and plotters assume prominence. Attempting to draft a logline might entail encapsulating it as the Islamic scholar Mevlâna's confrontation against both internal strife and external invasion amid the Mongol incursion. Nevertheless, the pilot episode doesn't precisely adhere to this framework. Indeed, in the first episode, Mevlana is merely apprised of the looming danger without the opportunity to take purposeful action. Likewise, other storylines are also orchestrated without a coherent structure. The principal narrative appears to revolve around the Mongol invasion's target and the ensuing struggle, which diverts the attention away from Mevlana. An examination of the story's structure reaffirms this assessment:

Table 11. Mevlâna Celalettin-i Rumi Pilot Episode Story Structure

5 minutes.	5-12 minutes.	12-20 minutes.	20-58 min.	65-72 min.
Opening sequence: a man is shot with an arrow	Character introduction Introducing the obstacle: two great troubles, the Mongols and sedition Introducing purpose: the solution of these two	Presentation of the obstacle Demonstration of the Mongol ruler	Preparation and dissemination of news Mongol siege of Erzurum castle	Intrigue against Rumi Internal conflict and hallucinations Departure of the messengers

Clearly, the narrative didn't follow a linear progression of character-goal-obstacle. Instead, it featured fragmented story elements, introductions of peripheral characters, and numerous scenes that didn't contribute to the overarching plot. As a result, the story's trajectory became notably disorganized, eroding its capacity for full immersion. Regarding viewer identification, despite Mevlâna's potential as a relatable character, the episode lacked well-crafted plotlines or structures that would foster such identification. In essence, the pilot episode stood out for its disjointed character introductions and the presence of scattered narrative patterns.

Discussion and Conclusion

When we look at the story structures of all these series, certain general observations emerge. First of all, the Tabii platform claims that it defends and makes visible certain values as a family-friendly platform (Dursun, 2023). When we look at the content of the series, the themes chosen support this. All series claim to fight against evil, ignorance and betrayal. The characters chosen are also constructed to support this. In doing so, it challenges other global platforms that normalize "extremism and deviance" (Dursun, 2023). However, it can be argued that this challenge falls short of the elaborate story structures and in-depth character studies required for a solid foundation. In fact, as illuminated through the analysis of each series above, the characters intended to carry themes and narratives often find themselves disjointed.

And also, this study reveals that Tabii's script structures suffer from several shortcomings that undermine its claim to challenge the global platforms and convey its values effectively. These shortcomings are:

Lack of character depth and development: The characters in Tabii's series are often one-dimensional and stereotypical, lacking any complexity or nuance. They do not undergo any significant change or growth throughout the story, and their motivations and goals are either unclear or simplistic. The study argues that this makes the characters unrelatable and uninteresting for the viewers, and prevents them from identifying with the values that the characters represent.

Lack of narrative coherence and consistency: The story structures in Tabii's series are often fragmented and disjointed, lacking a clear beginning, middle and end. The plot points and events are either illogical or irrelevant, and do not contribute to the overall theme or message of the story. The study argues that this makes the story confusing and boring for the viewers, and prevents them from following the narrative arc and understanding the meaning of the story.

Lack of narrative tension and conflict: The story structures in Tabii's series are often flat and predictable, lacking any twists or surprises. The obstacles and challenges that the characters face are either too easy or too hard, and do not create any suspense or drama. The study argues that this makes the story dull and unengaging for the viewers, and prevents them from feeling any emotion or excitement for the story.

Lack of narrative originality and creativity: The story structures in Tabii's series are often clichéd and derivative, lacking any innovation or uniqueness. The themes and genres that the series explore are either too common or too outdated, and do not offer any fresh or novel perspective. The study argues that this makes the story bland and uninspiring for the viewers, and prevents them from discovering any new or different values through the story.

These shortcomings indicate that Tabii's script structures need to be improved and refined in order to achieve its aim of challenging the global platforms and conveying its values effectively. The study suggests that Tabii should adopt a more comprehensive approach to script structures, and follow the character-goal-obstacle formula that has been proven to work since Aristotle's time. The study also suggests that Tabii should explore its characters more deeply, and develop them in a way that makes them more human and realistic. Furthermore, the study suggests that Tabii should create more coherent and consistent stories, and use plot points and events that are relevant and logical. Moreover, the study suggests that Tabii should create more tense and conflictive stories, and use obstacles and challenges that are balanced and appropriate. Finally, the study suggests that Tabii should create more original and creative stories, and use themes and genres that are fresh and novel. By doing so, Tabii can enhance its script structures, and achieve its goal of challenging the global platforms and conveying its values effectively.

Therefore, Tabii's series contents should be written in accordance with Aristotle's story structure, which preserves its foundations even though some elements are modernized. Or if an alternative structure is to be found, the structure should be worked on and the story setups should be done accordingly.

To uphold its claim and realize the success of its challenge, the platform needs a comprehensive approach to story structures and a more profound exploration of characters. For this purpose, it's essential to ensure that the series adhere to the character-goal-obstacle formulation and that it unfolds in a proportional and linear manner throughout the pilot episode. Without this structural foundation, the profound themes they aim to convey cannot be effectively carried by superficially developed characters. Consequently, these themes risk becoming lost amidst scattered storylines and reduced to mere slogans. This detachment distances the series from achieving the aesthetic and nuanced depth of art, resulting in both structural and content-related superficiality and diminished artistic value. To address these challenges, it could be advisable for the platform to assess projects using specific guidelines and encourage producers to submit projects within defined formats. Neglecting the "mathematics" of the script can obfuscate intended messages and inadvertently introduce negative connotations. For instance, if the goal is to reinforce the positive image of figures like Mevlâna in society, any misrepresentation or deconstruction of this image within the narrative would counteract the desired impact.

In conclusion, the exploration of various TV series on the Tabii platform reveals a clear need for a more focused and structured approach to storytelling and character

development. While the platform's aspirations to promote certain values and themes are commendable, the execution often falls short due to disorganized narratives and underdeveloped characters. The stories presented lack the coherent flow required to engage audiences deeply, and the characters struggle to convey the intended depth and meaning.

For Tabii to truly fulfill its promise and make a substantial impact in the world of entertainment, it's crucial to embrace established storytelling principles. Aligning with narrative structures that have stood the test of time and delving into character motivations, goals, and obstacles will undoubtedly elevate the platform's offerings. This entails refining the scriptwriting process, ensuring characters are vehicles for the themes they represent, and orchestrating storylines that resonate on both emotional and intellectual levels. By embarking on this path, Tabii can harness the potential of its storytelling tradition and cultural heritage, transcending the limitations of conventional platforms. A comprehensive blend of artistry and methodology will not only attract audiences but also contribute to the broader cultural discourse. As the platform continues to grow and evolve, its commitment to meticulous storytelling and character-driven narratives will be the linchpin for achieving its vision of meaningful and impactful content, both locally and globally.

Indeed, the storytelling tradition of the East, on which Tabii is founded, holds vast untapped possibilities beyond the scope of existing global platforms. This presents new avenues and opportunities that remain largely unexplored. The remainder of the journey rests in the hands of the screenwriters and producers who must harness this opportunity with aesthetic, competent, and mathematically sound approaches within the aforementioned structural frameworks. Simultaneously, the platform managers bear the responsibility to ensure these standards are upheld.

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Küresel Rekabette Tabii'nin Potansiyel Yeri: Hikâye Yapıları Bize Ne Söyler?

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Genişletilmiş Özet

Bu çalışma, Tabii platformunun savunduğu insani değerleri ve içerik anlayışını hikâye yapıları üzerinden incelemeyi amaçlamaktadır. Ancak, bu değerleri etkili bir şekilde iletebilmek için daha derinlemesine hikâye yapıları ve karakter gelişimine ihtiyaç duyulduğu görülmektedir. Bu bağlamda, bir dijital bir saatlik dizi için ideal film yapıları üzerine yapılan çalışmalar incelenmiş ve bu çalışmalardan türetilen ortak bir yapı modeli sunulmuştur.

Hikâye yapısının ideal modeli olarak bulduğumuz modele göre, ilk on beş dakika içinde karakter ve hikâye kurulumunun gerçekleştirilmesi gerekliliği vurgulanmıştır. Bu aşamada, ana karakterin kimlikle özdeşleşme daveti üzerinde özellikle durulmalıdır. İlk on beş dakika içinde, hikâye kurulumunun ana öğesi olan engelin tanıtılması ve çatışmanın başlatılması gerekmektedir. Sonraki on beş dakika içinde, çatışma karakter derinleştirilirken yükseltilmeli ve ana karakter kısmi bir kayıp deneyimlemelidir. Bu aşamada, varsa yan hikayeler ve yan karakterler ana hikâyeye entegre edilmelidir. Sonraki on beş dakika içinde çatışma hız kazanırken doruğa ulaşır. Ana karakter, engeli aşmak için tüm gücüyle mücadele ederken, gerçek dost ve düşmanlar belirginleşir. Bu mücadeleyi tamamladıktan sonra karakter, son aşamaya geçmeden önce kısmi bir zafer kazanır. Son on beş dakika, büyük çatışmanın aslında bir sonraki bölüme ertelendiğini gösteren bir bölümdür. Bu şekilde, izleyicide merak uyandırıcı bir son yaratılmış olur.

Tabii dizilerinin hikâye yapılarını analiz etmek için kurguladığımız bu yapı modeli kullanarak Tabii dizilerinin hikâye yapılarını analiz ettik. Bu analizler, dizilerin ideal yapı modeline ne kadar uyduğunu ortaya çıkaracaktır. Aynı zamanda Tabii dizilerinin hikâye yapılarının senaryo matematiğine ne kadar uygun olduğu da incelenmiştir. Bu analizleri logline değerlendirmeleriyle birleştirerek içerik yapılarını, etkinliğini, iletilen mesajı ve bu noktada başarılarını değerlendirilmiştir.

Bu yapısal analiz için YouTube'daki en çok izlenen on dizi örnekleme alınmıştır. İncelemelerimiz bu dizilerin pilot bölümleri üzerinden gerçekleştirilmiştir. İncelenen diziler "Tozkoparan İskender," "Gölge," "Küçük Dahiler İbni Sina," "Mevlâna Celaleddin-i Rumi," "Modern Doğu Masalları," "Kızılelma: Fetih Hikayesi," "Serhat," "Yeşil Deniz Milenyumu," "Ağ," "Hay Sultan" ve "Son Gün" dizileridir.

Tüm bu dizilerin hikâye yapılarına baktığımızda, bazı genel gözlemler ortaya çıkıyor. İlk olarak, Tabii platformunun aile dostu bir platform olarak belirli değerleri savunduğunu ve görünür kıldığını iddia ettiğini görüyoruz. Dizi içeriğine baktığımızda, seçilen temaların bunu desteklediğini görüyoruz. Tüm diziler, kötülüğe, cehalete ve ihanete karşı mücadele etmeyi amaçladığını iddia ediyor. Seçilen karakterler de bunu desteklemek üzere inşa edilmiştir. Bunu yaparken, "aşırılığı ve sapkınlığı normalleştiren" diğer küresel platformlara meydan okur. Ancak, bu meydan okumanın sağlam bir temel için gereken karmaşık hikâye yapıları ve derinlemesine karakter çalışmalarına kısmen yetmediği savunulabilir. Zira, çalışmada her bir dizi analizi ile aydınlatıldığı gibi, temaları

ve anlatıları taşımak için tasarlanan karakterler genellikle parçalanmış bir yapıda bulunuyorlar. Sonuç olarak, Tabi'nin iddiası daha çok retorik bir ifade olarak kalıyor. Bu bağlamda, hikâye yapılarının, Aristoteles'in zamanından beri incelenen ve günümüzde de modernize edilen anlatı çerçeveleriyle uyumlu olması gerektiği açık bir şekilde ortaya çıkmıştır. Düzeltmelerle birlikte, belirli temel unsurların korunması gerekiyor.

Nitekim Tabii meydan okumanın başarısını gerçekleştirebilmek için platformun hikâye yapılarına kapsamlı bir yaklaşım benimsemesi ve karakterleri daha derinlemesine keşfetmesi gerekmektedir. Bu amaçla, dizilerin karakter-hedef-engel formülüne uyduğundan emin olmak ve bu yapıyı pilot bölüm boyunca orantılı ve lineer bir şekilde işlemesini sağlamak önemlidir. Bu yapısal temel olmadan, iletmek istedikleri derin temalar yüzeysel olarak geliştirilmiş karakterlerle etkili bir şekilde iletilmez. Bu temalar, böylelikle parçalanmış hikayeler arasında kaybolma riski taşır ve sadece sloganlara indirgenir. Bu da dizileri sanatsal değerin estetik ve incelikli derinliğini başarılamayacak bir şekilde sıradan bir içerik seviyesine taşır. Bu zorlukları ele almak için, platformun projeleri belirli kurallarla değerlendirmesi ve yapımcıları belirlenmiş formatlar içinde projeler sunmaya teşvik etmesi önerilebilir. Zira senaryonun "matematiğini" göz ardı etmek, amaçlanan mesajları belirsizleştirebilir ve istenmeyen olumsuz anlamların yanlışlıkla dahil edilmesine neden olabilir.

Sonuç olarak, Tabi platformundaki çeşitli TV dizilerinin incelenmesi, hikaye anlatımı ve karakter geliştirmeye daha odaklı ve yapılandırılmış bir yaklaşımın açık bir şekilde gerektiğini ortaya çıkarıyor. Platformun belirli değerleri ve temaları destekleme hedefleri övgüye değer olsa da, uygulama genellikle düzensiz anlatılar ve yetersiz karakterler nedeniyle tam olarak gerçekleşememektedir. Sunulan hikayeler, izleyicileri derinden etkilemek için gereken tutarlı akışı eksik bırakırken, karakterler amaçlanan derinliği ve anlamı iletmekte zorlanıyorlar.

Platformun başarıyla ilerlemesi ve eğlence dünyasında anlamlı bir etki yaratması için köklü hikaye anlatım prensiplerini benimsemesi son derece önemlidir. Zaman içinde test edilmiş anlatı yapılarına uyum sağlayarak ve karakterlerin motivasyonlarına, hedeflerine ve engellerine daha derinlemesine dalarak, platformun sunumları kesinlikle daha üst seviyelere taşınabilir. Bu, senaryo yazım sürecini geliştirmeyi, karakterleri temsil ettikleri temaların taşıyıcıları olarak kullanmayı ve hikayeleri hem duygusal hem de zihinsel düzeylerde etkileyici bir şekilde düzenlemeyi içerir.

Bu yolda ilerleyerek, Tabii, anlatım geleneği ve kültürel miras potansiyelini en iyi şekilde kullanabilir ve geleneksel platformların sınırlarının ötesine geçebilir. Sanatsal değerin estetik ve metodolojinin kapsamlı bir birleşimi, sadece izleyici çekmekle kalmaz, aynı zamanda daha geniş kültürel tartışmalara da katkı sağlar. Platformun büyümesi ve evrilmesi sürecinde, özenli hikâye anlatımına ve karakter odaklı anlatılara olan bağlılık, anlamlı ve etkili içerik vizyonunu yerel ve küresel düzeyde gerçekleştirmek için temel bir unsur olacaktır.

Aslında, Tabii'nin temellerinin atıldığı Doğu'nun zengin anlatım geleneği, mevcut küresel platformların sınırlarının ötesinde büyük ve henüz keşfedilmemiş fırsatlar sunmaktadır. Bu, henüz keşfedilmemiş yeni yollar ve olanaklarla dolu bir potansiyeli ifade eder. Bu potansiyelin gerçeğe dönüşmesi için, senaristlerin ve yapımcıların, yukarıda bahsedilen yapısal çerçeveler içinde estetik, yetkin ve matematiksel açıdan sağlam yaklaşımlarla bu

fırsatı en iyi şekilde kullanmaları gerekmektedir. Aynı zamanda, platform yöneticilerinin de bu standartların korunmasını sağlama sorumluluğu bulunmaktadır.

Anahtar Kelimeler: Dijital Platform, Tabii, Logline, Hikaye Yapısı, Karakter Analizi.