

Evolving Trends in Turkish Television Series Research: A Comprehensive Bibliometric Analysis from the Web of Science Database

Burak TÜRTEEN*

Abstract

With TV series exported to about 146 countries, Türkiye is the second-largest exporter of TV shows worldwide, behind the United States. Turkish TV series reach millions of viewers in regions such as the Balkans, Middle East, Asia, Latin America, and Europe. Despite the significant role of Turkish TV series in academia and communication studies, such bibliometric investigations have been scarce. This study offers a comprehensive bibliometric analysis of research on Turkish television series within communication and cinema studies, drawing on data from the Web of Science database. This analysis encompassed 79 papers from leading journals. Using the Visualization of Similarities (VOS) viewer program, the data was processed to generate bibliographic display maps. Findings indicated that the initial article titled "Turkish TV series" appeared in 2006, with a marked increase in publications post-2020. "Popular Communication" and "Global Media and Communication" emerged as the most cited journals. The analysis also identified "Türkiye", "Turkish TV series", and "television" as predominant keywords. Additionally, the United States, the United Kingdom, and Türkiye were noted as the most prolific countries in publishing studies with the title "Turkish television series."

Keywords: Television Series, Dramas, Turkish TV Series, Bibliometric Analysis, VosViewer

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Türk Televizyon Dizileri Araştırmalarında Gelişen Trendler: Web of Science Veri Tabanı Üzerinden Kapsamlı Bir Bibliyometrik Analiz

Burak TÜRTEEN

Öz

Türkiye, 146 farklı ülkeye dizi ihraç ederek Amerika'nın ardından dünyanın en büyük ikinci dizi ihracatçısı konumundadır. Türk dizileri, Balkanlar, Orta Doğu, Asya, Latin Amerika ve Avrupa gibi bölgelerde milyonlarca izleyiciye ulaşmaktadır. Türk dizilerinin dizi/film endüstrisindeki önemli rolüne rağmen bu alandaki bibliyometrik araştırmalar oldukça azdır. Bu çalışma, iletişim ve sinema çalışmaları kapsamında Türk televizyon dizileri üzerine yapılan araştırmaların kapsamlı bir bibliyometrik analizini sunmakta ve Web of Science veri tabanındaki verilere dayanmaktadır. Bu analiz, önde gelen dergilerde yayımlanan 79 makaleyi kapsamaktadır. Veriler, VOS viewer programı kullanılarak işlenmiş ve bibliyografik gösterim haritaları oluşturulmuştur. Bulgular, "Türk TV dizileri" başlıklı ilk makalenin 2006 yılında yayımlandığını ve 2020 sonrasında yayınlarda belirgin bir artış olduğunu ortaya koymuştur. "Popular Communication" ve "Global Media and Communication", en çok atıf alan dergiler olarak öne çıkmıştır. Ayrıca, "Türkiye", "Türk TV dizileri" ve "televizyon" en yaygın anahtar kelimeler olarak belirlenmiştir. Ek olarak, "Türk televizyon dizileri" başlığı altında en fazla yayını yapan ülkeler Amerika Birleşik Devletleri, Birleşik Krallık ve Türkiye olarak tespit edilmiştir.

Anahtar Kelimeler: Televizyon Dizileri, Dramalar, Türk TV Dizileri, Bibliyometrik Analiz, VosViewer

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1. Introduction

The burgeoning popularity of TV series has become a cornerstone of contemporary media consumption (Cascajosa-Virino, 2016). Their increasing appeal extends beyond traditional network television to include crucial roles in cable and streaming services (Uberg, 2018). In Türkiye, dramas have long been a preferred genre, recently gaining international traction. Currently, around 70 Turkish TV series are broadcast in 40 countries, a testament to their growing audience, production quality, and critical recognition (Perren & Schatz, 2014). Research on Turkish television series has embraced diverse perspectives. Studies have explored the transnationalization of these series (Arda et al., 2021; Yeşil, 2015; Yolcu, 2021), cultural proximity, and the dissemination of various viewpoints (Berg, 2017; Ghorbankarimi, 2021; Ivanovic & Kovac, 2022; Rahte, 2017; Sevim, 2016, Wagner & Kraidy, 2023), and their role as a soft power tool for Türkiye (Algan & Kaptan, 2021; Aslan, 2019; Kaptan & Algan, 2023; Ruiz-Cabrera & Gürkan, 2023). Additionally, the politicization of Turkish dramas (Çetin, 2014) and the concept of country image (Acosta-Alzuru, 2021; Kantarcı et al., 2017; Köksal & Gjana, 2015; Özalpman & Özmen, 2023) have been subjects of scholarly inquiry.

Television studies have evolved into a distinct academic discipline (Plantin et al., 2016) with communication research (Diaz et al., 2018). This study critically evaluated the rise of Turkish TV series by analyzing scholarly collaboration and identifying pertinent research. Bibliometric data has shed light on developing theoretical foundations within this domain (Ki et al., 2019; Pasadeos et al., 2010; Pasadeos et al., 1999). While systematic reviews and bibliometric analyses have investigated various aspects of television studies, such as advertising, gender bias, social elements, and news programming (Navarro-Beltrá & Martín-Llaguno, 2013), a focus bibliometric study on Turkish television series is lacking. This research addresses that gap, providing a comprehensive overview of the growth of Turkish television series and their developmental trajectory. Utilizing the VOS viewer software, developed by Van-Eck and Waltman (2010), this study assessed data from the Web of Science (WOS). The VOS viewer was chosen for its proven utility in numerous studies, user-friendly interface, and prevalence in communication studies (Morehouse & Saffer, 2018; Segado-Boj et al., 2021) and other academic fields (Altınay Özdemir & Göktaş, 2021; Atsız et al., 2022).

2. Literature Review

Turkish TV series, often called “Soap Operas” or “Telenovelas”, have surged in international popularity since the mid-2000s, appealing to diverse cultures. These

series have been distributed to various regions, including the Middle East, the Balkans, Central Asia, and more recently, Asia, Latin America, and Europe. The export journey began in 1997 with *“Deli Yürek” (Crazy Heart)* being sold to Kazakhstan state television for a modest \$30 per episode, marking the onset of Turkish television drama’s foreign sales. This period saw a substantial rise in international popularity and sales (Yeşil, 2015, p. 43). The 2005 series *“Yabancı Damat” (The Foreign Groom)* garnered good ratings in Greece. However, the most significant impact was in the Arab world, the broadcast of *“Gumus” (Noor in Arabic)* in 2006 on Saudi-owned MBC satellite television (Rohde, 2012) marked a turning point, with the finale drawing an unprecedented 85 million viewers, 50 million of whom were women (Delaimi, 2010). This success spurred the broadcast of other Turkish series in Arab countries, leading to popularity among audiences and recognition in Arab media awards (Aslan, 2019).

The appeal of Turkish TV series extends to the Balkan countries. The unexpected success of *“Gumus (Noor)”* spurred Turkish producers, publishers, and distributors to target global markets. In 2010, Global Agency introduced *“Binbir Gece (A Thousand Nights)”* to the Balkan market, followed by *“Magnificent Century (Muhtesem Yüzyıl)”* in various Balkan and Middle Eastern countries (Oxford Business Group, 2012). Scholars like Yörük and Vatikiotis (2013) investigated the reasons behind the success of Turkish TV series in the Balkans, attributing it to historical ties, religious and traditional influences, nostalgia, and cultural identity. Balaban (2015) found that Albanian viewers were influenced by the Turkish series in aspects like clothing, lifestyle, speech, sitting position, eating and drinking habits, and even hairstyles. By 2019, Turkish TV series were broadcast globally, uniting countries with diverse religious and racial backgrounds, such as Croatia, Bosnia and Herzegovina, Macedonia, Serbia, Montenegro, and Kosovo, despite their differing views on numerous issues (Balaban, 2015, p. 494). The recent success in Latin America has led to the transition of Turkish TV series to American channels, highlighted by the International Emmy Awards nomination in the Tele-novela category, and the win of *“Kara Sevda”* in 2017 (Aslan, 2019).

From 2005 to 2011, Türkiye exported over 36,000 hours of TV programs to 76 countries, generating significant revenue for the Turkish economy (Ozedincik, 2013). Currently, over 100 Turkish TV programs are sold to 80 countries, with a notable concentration in Kazakhstan and Uzbekistan (Yanardağoğlu & Karam, 2013). The rising demand has increased episode prices, and Turkish broadcasters and producers now sell remake rights (Ozedincik, 2013). Notable sales include *“Ezel”* to several countries, including Belgium, and *“Son (The End)”* to both a Swe-

dish broadcaster and an American production company (Clarke, 2012; McDonald, 2012; Whittock, 2013). These developments underscore the global appeal and influence of Turkish TV series, attracting scholarly attention in academia.

3. Research Methodology

3.1. Data Source and Bibliometric Methods

This study aims to perform a bibliometric analysis of the literature on Turkish TV series. Data for this analysis was sourced from academic databases, with a deliberate selection of the Web of Science (WOS) over alternatives like Scopus (Santa-Soriano et al., 2018). The choice of WOS is primarily due to its comprehensive coverage of global journals, its ability to provide detailed publication information, and its extensive citation indexing capabilities, which are particularly useful for in-depth bibliometric analysis. Additionally, WOS offers advanced search features and refined data filtering options, making it more suitable for the specific objectives of this study (Falagas et al., 2008; Segado-Boj, 2021; Torre-Espinosa, 2019).

The research process involved querying the WOS database using keywords like “Turkish TV dramas”, “Turkish TV series”, “Turkish television series”, “Turkish television dramas”, “Turkish television serials”, “Turkish TV serials”, “Turkish serial”, “Turkish dramas” combined with the logical operator “OR” (e.g., “Turkish TV series” OR “Turkish television series”). Search results included bibliographic details, keyword information, citation data, and more. Publications spanning from 2006 to December 17, 2023, were exported in both plain text and CSV formats for comprehensive analysis. A total of 79 publications were then carefully reviewed to provide representative insights. Figure 1 displays the steps of the data analysis process.

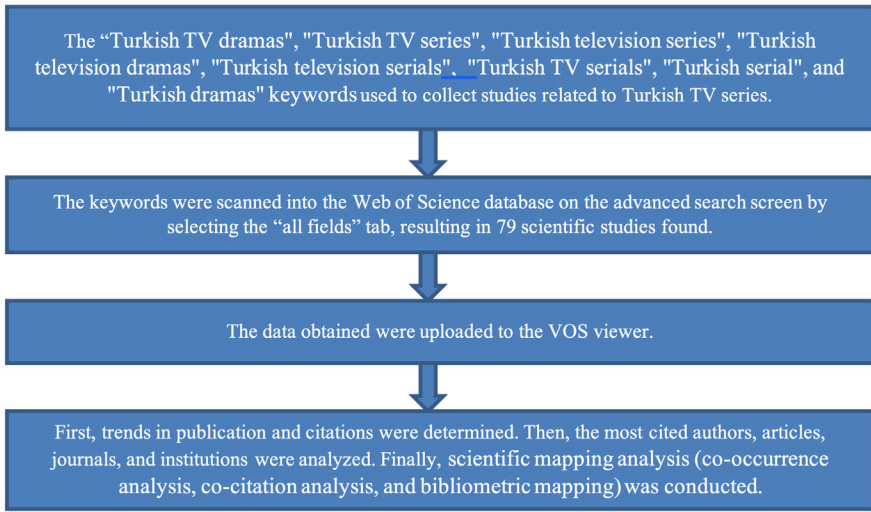


Figure 1. Flow Chart of Data Analysis Process

The study began by selecting relevant keywords associated with Turkish TV series. Keywords such as “Turkish TV dramas,” “Turkish TV series,” “Turkish television series,” “Turkish television dramas,” “Turkish television serials,” “Turkish TV serials,” “Turkish serial,” and “Turkish dramas” were chosen to ensure comprehensive coverage of the subject matter. These keywords were entered into the Web of Science (WOS) database. The search was conducted using the advanced search option, specifically targeting the “all fields” tab to capture a broad range of publications. This search yielded 79 scientific studies related to Turkish TV series. The data retrieved from the WOS database were exported and uploaded to the VOS viewer software. VOSviewer is a powerful tool for constructing and visualizing bibliometric networks. The analysis began with determining trends in publications and citations. Following this, the study identified and analyzed the most frequently cited authors, articles, journals, and institutions. Finally, a scientific mapping analysis was conducted, which included co-occurrence analysis, co-citation analysis, and bibliometric mapping to visualize the relationships and trends within the literature.

3.2. Data Analysis

The bibliometric analysis followed criteria established by Yu et al. (2019), focusing on the total number of publications (TP) and citations (TC). Additional parameters included the annual number of publications, most productive authors and institutions, and contributing countries, following methodologies by Ki et al. (2019) and Santa-Soriano et al. (2018). Science mapping analysis, a key technique

in bibliometrics (Daz et al., 2018), was also employed. Science mapping analysis creates bibliometric maps that reveal the conceptual, intellectual, and social structure of research fields (Cobo et al., 2011). Tools like CiteSpace II (Chen, 2006), Bibexcel (Persson et al., 2009), and VOS viewer (Van Eck & Waltman, 2010) aid in this process. This study used VOS viewer, favored in media, communication, and public relations research (Correyero-Ruiz et al., 2018; Morehouse & Saffer 2018; Santa-Soriano, et al., 2018; Segado-Boj, 2021) to analyze author keyword co-occurrences (Callon et al., 1983), bibliographic couplings (Kessler, 1963; 1965), and co-citations (Small, 1973).

- The co-occurrence of author keywords involves analyzing primary terms used in studies facilitating the discovery of relevant research (Liu & Mei, 2016; Mulet-Forteza et al., 2019; Tripathi et al., 2018).
- Bibliographic couplings refer to papers citing a common third paper, useful for analyzing institutions and countries (Mulet-Forteza et al., 2019).
- Co-citations occur when two papers both cite the same work, enabling the evaluation of journals, articles, and authors (Garrigos-Simon et al., 2018; Mulet-Forteza et al., 2019).

4. Results

The bibliometric analysis conducted on 79 publications from the Web of Science database yielded insightful findings, particularly focusing on the characteristics of the publications and the scientific mapping analysis.

4.1. Characteristics of Publications

The study examined four distinct categories: annual publication trends, most cited papers, most productive institutions, and leading journals in the field.

4.1.1. Annual Number of Publications

Illustrated in Figure 2a is the annual count of publications on “Turkish TV series,” starting from the first paper in 2006. Notably, there was a hiatus in publications on the topic until 2011. The period from 2012 to 2020 shows an inconsistent trend in publication numbers. A significant spike in interest was observed in 2021, followed by a decline in 2022. However, the data from 2023 indicates a resurgence of scholarly interest in “Turkish TV series” studies. Figure 2b provides a distribution of the citations, highlighting that the year 2013 saw a peak with 104 citations, while 2019 followed with 45 citations.

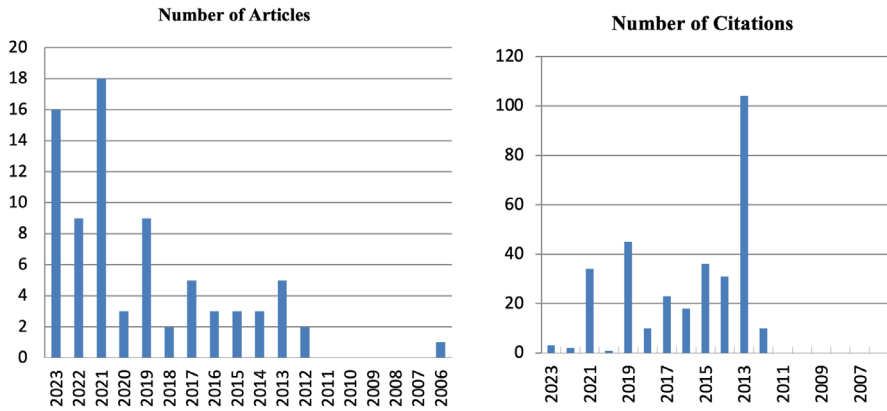


Figure 2. Trends in Publications and Citations

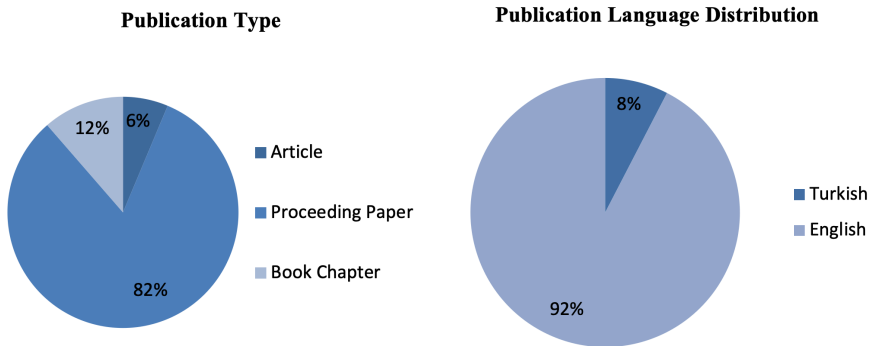


Figure 3. Trends in Publications and Citations

(a) Publication Type Distribution

(b) Publication Language Distribution

Figure 3a illustrates the distribution of publication types within the dataset. It shows that the vast majority of publications are articles, comprising 82% of the total. Proceeding papers are 12% of the publications, while book chapters represent a smaller portion at 6%. Figure 3b presents the distribution of publication languages. English dominates as the primary language of publication, accounting for 92% of the total. Turkish publications represent 8% of the dataset.

4.1.2. Most Cited Publications

The body of literature on “Turkish TV series,” as observed, often integrates the concept within broader thematic scopes rather than focusing on it exclusively. This is reflected in Table 1, which enumerates the top 10 publications in terms of their type, publication year, and the involvement of contributing institutions (IN) and countries/regions (CN). Notably, these top publications comprise nine articles and one book chapter.

Rank	Title	Journal Name	Author/s	Type	Year	TC	IN	CN	Country/State
1	Neo-Ottoman Cool: Turkish Popular Culture in the Arab Public Sphere	Popular Communication	Marwan M. Kraidy & Omar Al-Ghazi	Article	2013	62	2	2	USA/UK
2	Transnationalization of Turkish dramas: Exploring the convergence of local and global market imperatives	Global Media and Communication	Bilge Yeşil	Article	2015	33	1	1	USA
3	The fever that hit Arab satellite television: Audience perceptions of Turkish TV series	Identities: Global Studies in Culture and Power	Eylem Yanardağ & İmad N. Karam	Article	2013	29	2	2	TR/UK
4	Turkish Historical Television Series: Public broadcasting of neo-Ottoman illusions	Southeast European and Black Sea Studies	Senem B. Çevik	Article	2019	22	1	1	USA
5	The “politicization” of Turkish television dramas	International Journal of Communication	Kumru Berfin & Emre Çetin	Article	2014	17	1	1	TR
6	The transnational spread of Turkish television soap operas	İstanbul University, Journal of Communication Faculty	Serpil Karlıdağ & Selda Bulut	Article	2014	11	2	1	TR
7	The importance of cultural proximity in the success of Turkish dramas in Qatar	International Journal of Communication	Miriam Berg	Article	2017	11	1	1	Qatar
8	Understanding the impact of Turkish TV series on inbound tourists: A case of Saudi Arabia and Bulgaria	Tourism Economics	Kemal Kantarcı et al.	Article	2017	10	2	1	TR
9	Missing Byzantium: Explaining Greeks’ love for Turkish TV serials	International Journal of Media & Cultural Politics	Aslı Tunç	Article	2012	7	1	1	TR
10	Will it travel? The local vs. global tug-of-war for Turkish telenovela and Dizi producers	İstanbul University Press	Carolina Acosta Alzuru	Book Chapter	2021	7	1	1	USA

IN: Number of Institutions; CN: Number of Countries/Number of Regions; TC: Total Citations

Table 1. Top 10 Cited Publications

The article by Kraidy and Al-Ghazzi (2013) emerged as the most cited work. It delved into the popularity of Turkish television series in the Arab world, attempting to unravel the reasons behind this phenomenon. Since 2006, the distribution of Turkish television series across the Arab League has seen a significant uptick, garnering an increasingly larger viewership. This surge in popularity notably escalated in 2008 following the broadcast of “*Nour (Silver/Gümüs)*” on Saudi-owned MBC satellite TV. The growing public interest in Turkish TV series has consequently drawn the attention of the academic community, leading to a substantial amount of research, particularly between 2013 and 2017. Supporting this trend was the third most cited article by Yanardagoglu et al. (2013), which examined the factors contributing to the allure of Turkish TV series, specifically focusing on their impact on Arab cultural identity.

After the period from 2005 to 2011, a significant phase in the export of Turkish television content emerged. The Turkish Ministry of Culture and Tourism reported that Türkiye exported approximately 36,000 hours of TV content to 76 countries during this time. This expansion, which included more than 100 Turkish dramas reaching 80 countries and generating approximately \$100 million, shifted the academic focus towards the internationalization of Turkish dramas. This shift is exemplified in the second most cited article by Yesil (2015), which addressed the “*Transnationalization of Turkish dramas.*”

Collaboration across institutions and nations appeared to be a key factor in the impact of these publications. Four of the papers in Table 1 were the result of multi-institutional collaborations, while six originated from a single university. Notably, the two 2013 publications (Kraidy & Al-Ghazzi, 2013; Yanardagoglu & Karam, 2013) were products of bilateral institutional collaboration between different countries. This underscores the assertion by Wang et al. (2019) regarding the importance of international cooperation in achieving higher citation rates. However, the overall limited volume of research on this topic could influence the citation rates observed in this study. The United States and Türkiye led in the number of publications related to Turkish TV series within the WoS database, while the United States and the United Kingdom topped the list in terms of citations received for these articles.

4.1.3. Most Productive Authors

Table 2 lists the most productive authors in terms of Turkish TV series publications. A total of 103 authors contributed to the articles focusing on Turkish TV series. The distribution included 42 single-author articles, 28 two-author articles, and nine articles with more than two authors.

Marwan M. Kraidy was at the forefront with six papers and 69 citations, indicating a substantial influence in the field. *Yeşim Kaptan*, with four publications but a lower citation count, and *Ece Algan* with three publications and eight citations, showed varied levels of interaction and influence in the scholarly community. Notably, *Omar Al-Ghazzi*, with only two publications, has garnered an impressive 62 citations, underscoring the substantial attention his work has received. Additionally, authors such as *Pinar Aslan* and *Eylem Yanardag*, each with two publications to their credit, demonstrated different levels of academic influence. *Yanardag*, in particular, garnered more attention, as indicated by a higher citation count. This trend of varying impact is also evident among authors with single publications. For instance, *Bilge Yesil* and *Imad Karam*, despite each having only one publication, showed a noticeable difference in citation impact. *Yesil's* work, with 33 citations, seems to have a broader reach and influence compared to *Imad Karam's* 29 citations. Similarly, authors like *Kumru Berfin Emre Cetin* and *Miriam Berg*, who have also contributed one publication each, had lower citation counts. This suggests a more limited impact of their research within the academic community.

Rank	Author Name	TP	TC
1	Kraidy, Marwan M.	6	69
2	Kaptan, Yeşim	4	9
3	Algan, Ece	3	8
4	Al-Ghazzi, Omar	2	62
5	Aslan, Pinar	2	8
6	Yanardag, Eylem	2	46
7	Yesil, Bilge	1	33
8	Karam, Imad	1	29
9	Cetin, Kumru Berfin Emre	1	17
10	Berg, Miriam	1	11

Table 2. The Most Productive Authors Related to Turkish TV Series

4.1.4. Most Productive Institutions

The 79 articles reviewed were contributed by researchers from 73 different institutions. A majority, of 53 institutions, contributed a single study to the field. Among these, Turkish universities were notably active, with 25 contributions. Other countries or states represented include the USA (13), UK (3), Qatar (6), Ca-

nada (2), Germany (2), Ukraine (2), Norway (1), France (1), Brazil (1), and Spain (1). Figure 4 shows the distribution of these countries, with the intensity of color indicating the volume of literature produced by each nation.

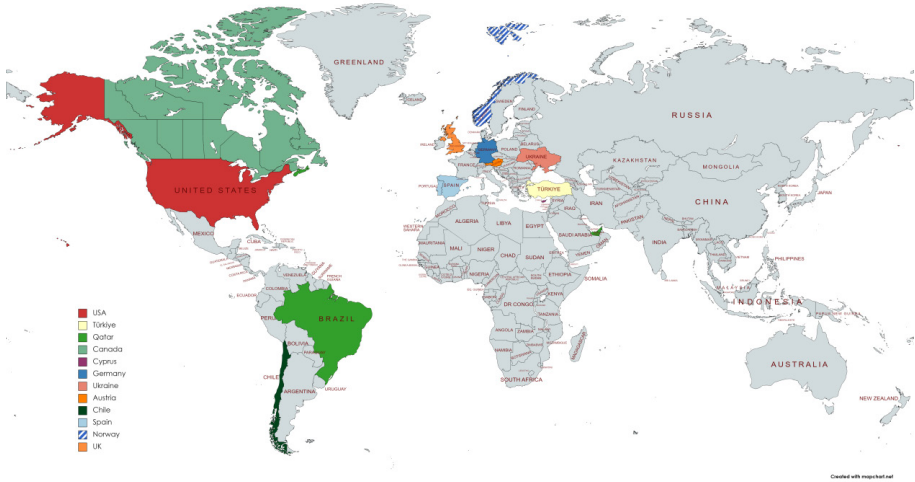


Figure 4. The Distribution of Countries Contributing to Turkish TV Series Literature
Source: This map was created by the authors via mapchart.net

Table 3 ranks universities based on their number of publications on Turkish TV series. *Hacettepe University* and *Istanbul University* in Türkiye led with five publications each, though *Hacettepe University* surpasses with 18 citations compared to *Istanbul University*'s two citations, indicating a significant difference in the impact of their research output. Notably, the *University of Pennsylvania* in the United States followed closely with four publications and a substantial 67 citations, indicating a strong presence in this area of study. However, *Kent State University* in the United States, despite the same publication count, had a comparatively lower citation count of nine, implying a potentially lesser impact. Consequently, institutions originating from these nations exhibited a heightened tendency towards Turkish TV series. Regarding citations, *the University of Pennsylvania* was the most influential institution with 67.

Rank	Institution	Country	TP	TC
1	Hacettepe University	Türkiye	5	18
2	İstanbul University	Türkiye	5	2
3	University of Pennsylvania	USA	4	67
4	Kent State University	USA	4	9
5	California State University, San Bernardino	USA	3	8
6	Koç University	Türkiye	3	10
7	Kadir Has University	Türkiye	3	25
8	İzmir Ekonomi University	Türkiye	3	9
9	Northwestern University	Qatar	2	2
10	AUB: American University of Beirut	Beirut	2	12
11	Üsküdar University	Türkiye	2	8
12	Pontificia Universidad Catolica de Chile	Chile	2	5
13	Université du Québec	Canada	2	5
14	Eastern Mediterranean University	Cyprus	2	1
15	University of Vienna	Austria	2	0

Table 3. The Most Productive Institutions

4.1.5. Most Productive Journals or Publishers

Table 4 showcases the top journals indexed by Web of Science in terms of Turkish TV series research. The *Journal of Popular Communication* led with 70 citations and two publications, primarily focusing on communication. The *International Journal of Communication* also stood out with 45 citations from five publications. Another prominent edited book *Transnationalization of Turkish Television Series which was published by Istanbul University Press*, contributed significantly to cultural studies, communication, film, radio, and television, boasting 18 citations with 10 publications. The *European Journal of Cultural Studies* and *Istanbul University Journal of Communication Faculty* also stood out in their respective fields, with six and 11 citations respectively. While the *Journal of Popular Television* and *Popular Communication* both had two publications each, the former lacks the number of citations compared to the latter's 70 citations.

Rank	Journal Name	TP	TC	Research Area
1	Transnationalization of Turkish Television Series	10	18	Communication
2	International Communication Gazette	8	0	Communication
3	International Journal of Communication	5	47	Communication
4	Journal of Popular Communication	2	70	Communication
5	European Journal of Cultural Studies	2	6	Cultural Studies
6	Istanbul University, Journal of Communication Faculty	2	11	Communication
7	Journal of Popular Television	2	0	Film, Radio, Television
8	Milli Folklore	2	1	Arts & Humanities
9	Television & New Media	2	10	Communication, Film, Radio, and Television
10	Communication Culture Critique	1	1	Communication

Table 4. The Most Productive Journals

4.2. Science Mapping Analysis

The VOS viewer was used to conduct scientific mapping analysis, including co-occurrence analysis, co-citation analysis, and bibliometric mapping, on the 79 publications in the WoS database.

4.2.1. Co-occurrence Analysis of Author Keywords

Keyword co-occurrence analysis is instrumental in understanding the knowledge structures and research trends in primary and secondary publications. This method identifies connections between keywords, illuminating common themes in the literature on Turkish TV series (Guo et al., 2019, p. 14). The analysis included 303 keywords from 79 publications from 2006 to 2023, with a minimum occurrence set at 1. The largest interconnected set comprised 245 items. According to Figure 5, the top 10 keywords included “*Turkish television series*,” “*Turkish dramas*,” and “*Turkish TV series*,” among others. The timelines of these keywords are also depicted, showing a shift in focus from terms like “*television*,” “*audience*,” “*arab*,” “*identity*,” “*political economy*,” “*transnationalization*,” “*muhteşem yüzyıl*,” and “*creative industry*” before 2020 to “*television drama*,” “*Turkish TV series*,” “*melodrama*,” “*soap operas*,” “*cultural flow*,” “*cultural memory*,” and “*soft power*” thereafter.

Table 5 outlines the frequencies and link strengths among publication keywords, with “Türkiye/Türkiye” leading in occurrences and link strengths. Other notable keywords included “Turkish TV series”, “television”, “Turkish dramas”, and “Turkish television series” each with substantial occurrences and link strengths.

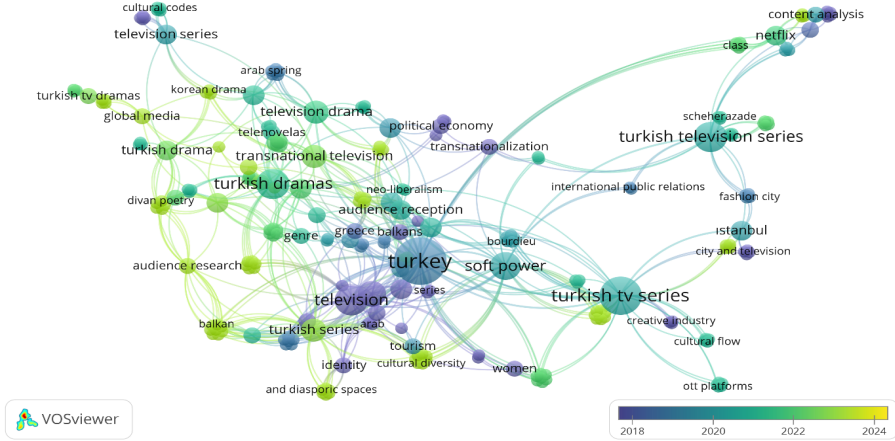


Figure 5. Co-occurrence of Author Keywords in Papers

Rank	Keyword	Occurrences	Total Link strength
1	Türkiye	17	103
2	Turkish TV series	11	59
3	Television	7	44
4	Turkish dramas	7	33
5	Turkish television series	7	28
6	Soft power	6	36
7	TV series	5	23
8	Turkish series	4	27
9	Transnational television	4	23
10	Television drama	4	22
11	Cultural identity	4	18
12	Audience research	4	19
13	Identity	4	21
14	City	4	16
15	Cultural diversity	4	23

Table 5. The Most Common Keywords in Papers About Turkish TV Series

4.2.2. Co-citation Analysis of Authors

Co-citation analysis quantifies how frequently studies by specific authors are cited together in subsequent publications (Jeong et al., 2014). This analysis included 2,286 authors, with a minimum citation threshold set at 10, resulting in 21 authors being identified. Five distinct clusters were identified, each denoted by different colors, representing groups of closely connected authors.

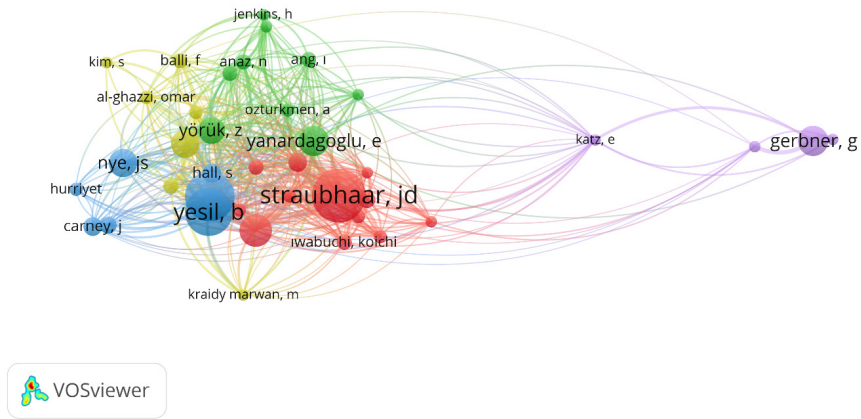


Figure 6. Co-citation Analysis of Authors

4.2.3. Co-citation Analysis of Journals

The methodology is used to display the number of studies released by a journal and the visualization of nodes, where the size of each node represents the number of published studies. This approach, highlighting the relationship between journal output and citation density, indicates that a higher citation density is associated with closer proximity between two journals' nodes (Garrigos-Simon et al., 2018). For conducting the co-citation analysis of journals in this study, a threshold was set where only journals with a minimum count of 20 were included. Using this criterion, the VOS viewer software identified 12 journals for the analysis. The VOS viewer's analysis revealed two distinct clusters of journals, differentiated by color—one red and the other green, as illustrated in Figure 7. This clustering indicated thematic or disciplinary similarities among the journals within each group. The cluster included several prominent journals: the *International Journal of Communication* (with 47 citations and a total link strength of 247), the *Journal of Communication* (with 39 citations and a total link strength of

247), *Popular Communication* (with 30 citations and a total link strength of 230), *Global Media and Communication* (with 30 citations and a total link strength of 215), and *Television New Media* (with 23 citations and a total link strength of 207). In addition to these individual journal metrics, Figure 7 shows the interconnectedness between these journals. This interconnection suggests thematic overlaps and shared areas of focus among these publications, which is a significant observation for understanding the broader academic discourse surrounding the topics covered in these journals.

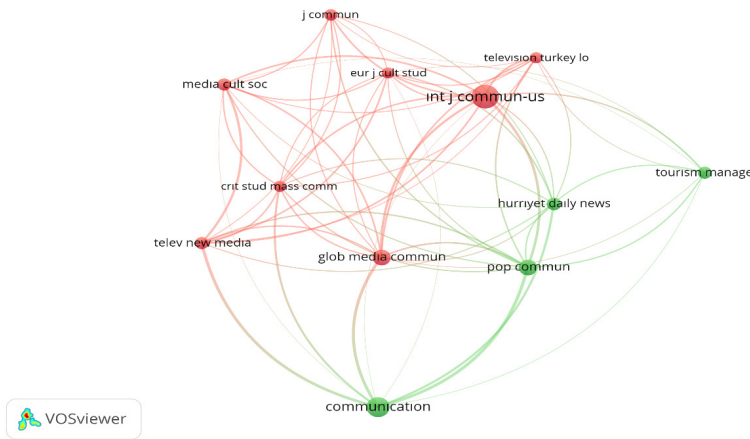


Figure 7. Co-citation Analysis of Journals

4.2.4. Bibliographic Coupling of Authors

Bibliographic coupling, as a complement to co-citation analysis, offers a distinct perspective on the interconnectedness of authors. This method identifies shared references between publications, suggesting thematic links. For instance, if articles A and B both cite article C, they are considered bibliographically coupled (Garrigos-Simon et al., 2018, p. 14). In this study, the VOS viewer was used for bibliographic coupling analysis. The criteria set for inclusion were a minimum of three documents per author leading to the initial selection of 103 authors. However, not all these authors were interconnected in the network, narrowing the focus to 10 authors with significant bibliographic links. Figure 8 illustrates these connections, highlighting *Marwan M. Kraidy* as a key figure in this network. *Kraidy's* prominent role is evidenced by the highest link strength of 535 across six documents, indicating his central contribution to the field.

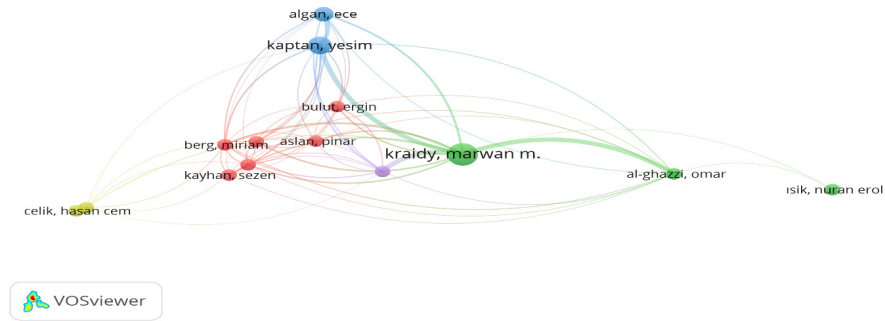


Figure 8. Bibliographic Coupling of Authors

4.2.5. Bibliographic Coupling of Countries

In this analysis, the size of the circles visually represents the significance of each country in the field of Turkish TV series research. The clusters, identified by their colors and special arrangement on the map, provided insights into the relationships and thematic connections between different countries (Vishwakarma & Mukherjee, 2019). For the bibliographic coupling of countries, the VOS viewer was set to include countries with a minimum of three documents leading to the identification of 10 countries. Figure 9 presents the bibliographic coupling between these countries, using a threshold of two documents for inclusion. This visualization led to the identification of three distinct clusters: blue, red, and green. The blue cluster included the *United States* and *Qatar*, indicating a thematic or scholarly connection between these two countries. Similarly, the *UK*, *Canada*, and *France* were grouped in the red cluster, while *Türkiye*, *Albania*, and *Chile* formed the green cluster. Notably, Figure 9 highlights *Türkiye* as having the most extensive network on the map, characterized by the largest node. This prominence suggests that *Türkiye* was the leading nation in terms of volume and impact in research related to Turkish TV series. Additionally, the *United States*, *Qatar*, and the *UK* are also depicted as holding significant roles in this realm of literature.

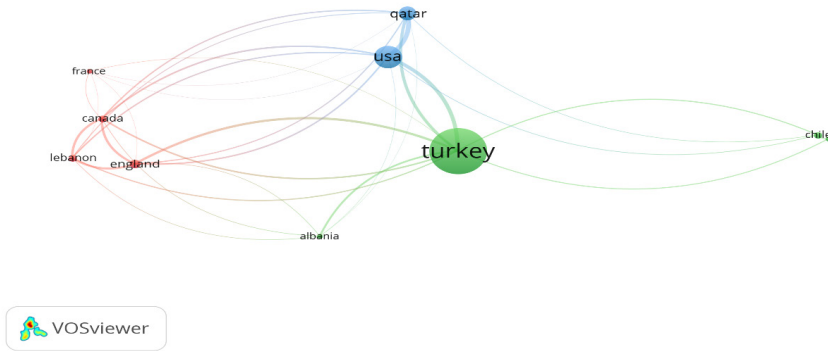


Figure 9. Bibliographic Coupling of Countries

5. Conclusion

In this study, articles titled “Turkish Television Series” within the WoS database were scrutinized through a bibliometric analysis, covering publications in 42 journals from 2006 to 2023. The VOS viewer tool facilitated an examination of these articles in terms of numbers, keywords, author citations, journals, institutions, and countries, as well as co-occurrence, co-citations, and bibliographic coupling. This comprehensive analysis, visualized through network analysis in VOS viewer, revealed fluctuating publication trends over the years, with a significant increase in articles post-2021. These trends echoed the growing interest in the subject noted by researchers like Pandit and Chattopadhyay (2021), Hidalgo et al. (2021), and others. This study’s findings corroborate these observations.

Bibliometric analysis of authors identified Marwan M. Kraidy as the most cited and influential author in this field with 69 citations. Kraidy is an important communication researcher whose main research areas include in Film, Radio & Television, Government & Law, International Relations, and Arts & Humanities. The most cited article, Kraidy, M. & Al-Ghazzi, O. (2013), was produced collaboratively between two institutions from different countries, underscoring the importance of international collaboration as suggested by Wang et al. (2019). However, the analysis also uncovered signs of immaturity in the field. A lack of consistent authorship and specialized focus on Turkish TV series research was evident. Only two authors published four or more papers in the Turkish television series field. Only two were among the most cited papers (Kraidy, M. & Al-Ghazzi, O., 2013).

While Kraidy was the most prolific writer with 46 articles, only four of them were related to Turkish television series. The gap between publication numbers and citation impact suggests this research field is still developing, lacking consistent specialized journals and authors. An analysis of the correlation between production and impact revealed limited overlap between specific journals and highly cited works. Among the five most cited articles, only three were from communication journals, ranking as high as 8th among those publishing the most articles about Turkish television series. The other two journals were not in the top 10. Communication, as a central discipline for studying television drama, contributes significantly but does not dominate the field entirely. The field benefits from contributions across various disciplines, highlighting its interdisciplinary nature. Nonetheless, this diversity poses challenges in developing a cohesive theoretical framework for future research.

When exploring the conceptual trends and research lines in this field, the analysis of keywords suggests a wide range of diverse and heterogeneous research interests. However, there is a lack of a clear analytical perspective or a unified theoretical base. Turkish television programs are often seen as an integral part of global public diplomacy. Within the realms of international relations and politics, they are perceived as instruments of soft power, contributing to Türkiye's cultural diplomacy efforts (Aslan, 2019; Algan & Kaptan, 2021; Ruiz-Cabrera & Gürkan, 2023). Scholars like Özalpman & Özmen (2023) and Wagner & Kraidy (2023) emphasized cultural proximity to explain why audiences, especially in culturally and historically linked nations, are drawn to Turkish TV series. Additionally, the influence of these series on international audiences and their role in promoting Türkiye as a tourism destination has been a subject of interest in tourism studies (Suhud et al., 2021). Despite this, the field shows a lack of cohesion, with clusters of concepts not specifically tied to specific research areas. For instance, topics span from audience demographics to feminism and post-feminism, yet there is a noticeable absence of distinct, coherent research trajectories.

Finally, the research on Turkish television series appears predominantly nationally oriented, with limited international collaboration. The most productive and referenced countries were Türkiye, the United States, and the United Kingdom. There are some networks of international authorship, which could be attributed to a focus on national perspectives. They tend to occur among authors with shared cultural or linguistic backgrounds. The lack of diversity in research groups might be a sign of the field's ongoing maturation and an area for further development in the field.

5.1. Limitations and Future Research

This study, while comprehensive in its approach, is not without limitations, which in turn suggest directions for future research. First, the analysis was confined to bibliometric and visualization analysis of publications indexed in the Web of Science (WoS) database. Future studies could expand this approach, employing methodologies like meta-analysis or standard content analysis, to delve deeper into the existing literature on Turkish television series. Another limitation stems from the exclusive focus on the WoS database. To achieve a more holistic view of the scholarly landscape, subsequent research could include analyses of publications from other academic databases, such as Scopus. This expansion would provide a broader understanding of the research conducted in the field. Additionally, this study employed a VOS viewer for its data analysis. Future research could benefit from utilizing other bibliometric software tools, such as CiteSpace II or Bibexcel. These tools might offer different perspectives or insights into the data, potentially enriching the understanding of the topic. Lastly, integrating a content analysis with the bibliometric techniques used in this study could be valuable in future research. This combination would allow for a more thorough validation of the patterns and trends identified in this study, offering a richer and more nuanced understanding of the research on Turkish television series.

Çıkar Çatışması Beyanı

Makale yazarı herhangi bir çıkar çatışması olmadığını beyan etmiştir.

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