



# International Conference on Social Sciences and Humanities

## Abstracts & Proceedings




**Editor Prof. Dr. Ferit USLU**

Organized by



[www.ocerint.org](http://www.ocerint.org)  
[intoffice@ocerint.org](mailto:intoffice@ocerint.org)

**8-10 September 2014  
Istanbul, Turkey**

**Socio****int** '14 **International Conference on Social Sciences and Humanities Abstracts & Proceedings**

---

8-10 September, 2014- Istanbul, TURKEY

**Edited by**

Prof Dr. Ferit USLU, Hitit University, TURKEY

**Assistant Editors**

Erol Topuz, Tamer Oğuz Cankorur, Büşra Akalın

**Front Cover graphical design**

Selcuk Usta

**Cd Technical Design**

Fatih Bıyık

**Published by**



**International Organization Center of Academic Research, [www.ocerint.org](http://www.ocerint.org)**

September, 2014, Istanbul, TURKEY

All rights reserved. Copyright© 2014, OCERINT

The papers published in these proceedings reflect the opinions only of the authors. The publisher cannot be held responsible for the validity or use of the information therein contained. Some conference presentations may not be available for publication.

**ISBN: 978-605-64453-1-6**

**LOCAL ORGANAZING COMMITTEE**

**CHAIR**

**PROF. DR. FERIT USLU**, Hitit University, TURKEY

---

**PROF. DR. GOKSEL AGARGUN**, Yildiz Teknik University, TURKEY

**PROF. DR. RAMAZAN OZEY**, Marmara University, TURKEY

**PROF. DR. NUKET TOR**, Kastamonu University, TURKEY

**PROF. DR. MIMAR TURKKAHRAMAN**, Akdeniz University, TURKEY

**PROF. DR. BULENT OZDEMİR**, Balıkesir University, TURKEY

**PROF. DR. AYHAN OZTURK**, Cumhuriyet University, TURKEY

## **INTERNATIONAL SCIENTIFIC ADVISORY BOARD\***

**Prof. Dr. Aleksandar Ilievski**, -International University of Struga, MACEDONIA

**Prof. Dr. Antonia Darder**, Loyola Marymount University, Los Angeles, THE UNITED STATES

**Asst. Prof. Dr. Asghar Salimi**, University of Maragheh, West Azerbaijan, IRAN

**Assoc. Prof. Dr. Aslam Khan**, Yobe State University, NIGERIA

**Prof. Dr. Berch Berberoglu**, -University of Nevada, Reno, THE UNITED STATES

**Prof. Dr. Don Ross**, Georgia State University, THE UNITED STATES

**Prof. Dr. Elfindri**, University, Kampus Limau Manis, Padang, INDONESIA

**Prof. Dr. Ferit Uslu**, Hitit University, TURKEY

**Assoc. Prof. Dr. Françoise Le Lièvre**, Western Catholic University of Angers, FRANCE

**Prof. Dr. Iryna Sekret**, Zirve University, TURKEY

**Assoc. Prof. Dr. Iryna Timanyuk**, National University of Pharmacy, UKRAINE

**Dr. Konstantinos Kalemis**, National Centre for Public Administration and Local Government, GREECE

**Prof. Dr. Kyria Rebeca Finardi**, Federal University of Espirito Santo- Ufes, BRAZIL

**Prof. Dr. Linda H. Chiang**, Azusa Pacific University, California, THE UNITED STATES

**Asst. Prof. Dr. Mingming Zhou**, University of Macau, MACAU

**Prof. Dr. Naji Melhli**, Bordeaux University, Angers, FRANCE

**Prof. Dr. Otávio Bueno**, University of Miami, THE UNITED STATES

**Assoc. Prof. Dr. Piet Kommers**, University of Twente, UNESCO Chair in Higher Education, THE NETHERLANDS

**Prof. Dr. Rui Machado Gomes**, University of Coimbra, PORTUGAL

**Assoc. Prof. Dr. Samira ElAtia**, The University of Alberta, Edmonton, CANADA

**Asst. Prof. Dr. Soniya Billore**, Linnaeus University, SWEDEN

**Prof. Dr. Surendra Pathak**, IASE Deemed University, Gandhi Vidya Mandir, Rajasthan, INDIA

**Dr. Suvarna Kumar Boddu**, Hanna College of Education, Andhra Pradesh, INDIA

**Asst. Prof. Dr. Tazvin Ijaz**, Government College University, Lahore, PAKISTAN

**Assoc. Prof. Dr. Valentina-Mariana Mănoiu**, University of Bucharest, ROMANIA

**Dr. Vimala Balakrishnan**, University of Malaya, MALAYSIA

**Assoc. Prof. Dr. Wan Khairuzzaman Wan Ismail**, University Technology, MALAYSIA

\*in Alphabetical Order

# EVALUATION OF THE ECONOMIC and CULTURAL EFFECTS OF THE TURKISH SOAP OPERAS and TV SERIES EXPORTED TO WORLD TVs in THE EXAMPLE OF “MUHTEŞEM YÜZYIL” and GREECE

Mihalis Kuyucu <sup>1</sup>

<sup>1</sup> Assist.Prof., İstanbul Aydın University, TURKEY, michael@michaelshow.net  
michaelkuyucu@gmail.com

## Abstract

The world has been watching for years the Hollywood based American soap operas from TV. These soap operas and TV series of USA has a market value of 15 billion \$ globally. In the last years the Turkish soap operas have started taking the attention of the world. The Turkish soap operas and series start to be exported to European, Arabic and Balkan countries and millions of people living in these countries started watching them. The Turkish soap opera and TV series production industry is increasing its market value in the global market, this market has created a 180 million \$ exportation value in the Turkish television industry in 2013. This study examines the Turkish soap opera and television series history and its movement through the exportation to global television market. The paper gives a historical review of the Turkish soap operas and television series and their effects in the Turkish television market. It examines how the television content exportation of Turkey has developed from 1970s till 2014. The study consist of a research done in Greece, which is one of the most popular exportation television content market for Turkey. In the research, the Turkish soap operas which have been exported to Greek televisions is examined and there has been an evaluation on the sample of Turkish soup opera called “Muhteşem Yüzyıl” (Magnificent Century) which was on air in Greek ANT1 TV from September 2012 till July 2014. In the study there has been a research on the effects of this Turkish series to Greek audience and its advantages to Turkey. The study has been designed with qualitative interview method. Focus group interviews and their content analysis. In the focus group interviews the ideas of the audience for this Turkish series were asked. The aim of this focus group interviews were to find out how the Greek television audience effected culturally from the Turkish television content. In the end of the study there has been an evaluation how the Turkish language, history and other cultural specifications are spread with the advantage of these Turkish television serials that are exported to global world. The Greek audience expressed that these Turkish television content contributed to friendship of Turkey and Greece which couldn't achieved by politicians for years. These Turkish series not only creates a profit to local television content production industry of Turkey, but also creates a big value to the promotion of Turkish culture to the global world which this can't be valued financial.

**Keywords:** Television, TV Series, Television Content Exportation, Turkey, Greece, Muhteşem Yüzyıl

## 1. INTRODUCTION

TV which is one of the most important mass communication device of the world has contributed to promotion of culture and ideologies throughout its historical development. Television which has previously distributed ideologies and cultures through propaganda, started to fulfill same duty via agenda-creating method as the result of enhancing globalization and democratization around the world. Together with globalization, global media notion has emerged and this global media adapted monotypic liberal economies to societies under supervision and control of USA. This standardizer global media has destroyed local identities of nations and offered contents imposing life style and consumption understanding of west under the global heading. Globalizing media has destroyed local identities of nations and caused those identities to become forgotten firstly in the world and in its original countries afterwards.

Italian and French songs have given their places to English songs, and movie sector of other ethnical groups like French and Indian have been replaced with Holywood movies. Local music of countries have started to lose their seats in global market and instead, global music products and singers have taken their places. Cultures resisting liberal entertainment industry and this standardizing globalization effort of media

have used different methods to distribute their national cultures around the world. While Russia was releasing Yandex against global brand Google, El Cezire in Arabic Peninsula has established an alternative news network against CNN news monopoly. In addition to this, Russia with "Voice of Russia" and China with CRI and GBTimes have tried to protect their own cultural differences against global media in radio and new media.

Importance of media for countries in distributing their own cultural dynamics on a global platform has reached to an unquestionable level. A country having a strong media content may introduce its own culture, language and history to the world and may say 'I'm in this global world'.

Turkey has covered great ground with series produced in 2000's and started to introduce, Turkish language and Turkish culture to the world with its exported series.

This success achieved by Turkish series has an important mission in global culture sharing. Turkey which has exported series to 60 countries during the years 2006-2012 has found opportunity to introduce Turkish culture and language to 150 million people and proven itself as a color in this global economy. Nowadays, export of Turkish television series to the world has an important mission for promoting Turkish culture and Turkish language and thus, it has been challenging to standardizer media which is tried to be created by liberal economies.

## 2. LOCAL SERIES MARKET IN TURKEY

One of the most important broadcast types of television series are the productions starting to be qualified as serials which are being mostly watched by television audience. Nowadays, series and serials have transformed into one genre. In this format, while audience follows a story line ending in every chapter, they also follow the main story closely. Provided integrity within every chapter and improving of time and space chapter by chapter have also been increasing tempo (İmik and Yağbasan, 2007, p.104–105).

Series in television which is defined as drama production broadcasted as three chapters minimum in which same subject or integrity of consecutive subjects dependent to each other in terms of style, attitude and manner have been expressed (Sayılğan, 2003, p.16).

Assumed that serial novels are origins of television series. Most important representatives of serial novels enabling cheap newspapers of 19<sup>th</sup> Century to become popular amongst masses were Balzac and Sue. Ahmet Mithat Efendi has lead the way for that flow in Turkey. Dominance of serial novels continued in auditory way with radios after 1965, soap operas broadcasted on air have been adopted by many people. After televisions destroying the monopoly of radio, series became the most important programs of televisions all around the world by 1980's (İmik and Yağbasan, 2007, p.105).

Turkish audience has first met series with foreign-origin series broadcasted during TRT era. Considering program content of TRT broadcasted after 1974, it can be seen that series and movies purchased particularly from USA, English and French documentaries and classical series have been broadcasted. Series like 'The Fugitive', 'Back to the Life', 'Stingray', 'Star Trek', 'Bonanza, The Avengers, 'Commissar Columbo', 'Space 1999', 'Charie's Angels', 'Kung-Fu' and 'Lassie' have succeeded to become popular in this era (Güngör, 2007, p. 36).

In the end of 70's, productions like 'Dallas' and 'Little House on the Prairie' made people adjust their daily routines according to these series. After this, Brasillian Soap Operas have attracted significant amount of audience (Öneren, 2013, p. 78).

Table 1. Popular Foreign Series Broadcasted On TRT TV Era in Turkey

| Turkish Name of Series | Original Name of Series                | Origin Country | Broadcasting Years in Origin Country | Starring             |
|------------------------|--|----------------|--------------------------------------|----------------------|
| 6 Milyon Dolarlık Adam | The Six Million Dollar Man             | USA            | 1974 - 1978                          | Lee Majors           |
| 25.Yüzyıl              | Buck Rogers in the 25th Century (1979) | USA            | 1979-1981                            |                      |
| Aile Bağları           | Family Ties                            | USA            | 1982 - 1989                          | Michael J. Fox       |
| Aile Şerefi            | Our Family Honor                       | USA            | 1985 - 1986                          | Michael Madsen       |
| Alacakaranlık Kuşağı   | The Twilight Zone                      | USA            | 1959 - 1964                          | Rod Serling (sunucu) |

|                         |                             |                       |             |   |
|-------------------------|-----------------------------|-----------------------|-------------|---|
| Alfred Hitchcock Sunar  | Alfred Hitchcock Presents   | USA                   | 1955 - 1962 | Alfred Hitchcock (sunucu)                                   |
| Altın Kızlar            | The Golden Girls            | USA                   | 1985 - 1992 | Beatrice Arthur, Betty White, Rue McClanahan, Estelle Getty |
| Arsen Lupen             | Arsène Lupin                | France                | 1971 - 1974 | Georges Descrières  |
| Aşk Gemisi              | The Love Boat               | USA                   | 1977 - 1987 | Gavin MacLeod, Bernie Kopell                                |
| Atlantis'ten Gelen Adam | Man From Atlantis           | USA                   | 1977 - 1978 | Patrick Duffy   |
| Bana Şans Dile          | Wish Me Luck                | United Kingdom        | 1987 - 1990 | Jane Asher, Michael J. Jackson                              |
| Banacek                 | Banacek                     | USA                   | 1972 - 1974 | George Peppard  |
| Beyaz Gölge             | The White Shadow            | USA                   | 1978 - 1981 | Ken Howard  |
| Büyük Tuzak             | Wiseguy                     | USA                   | 1987 - 1990 | Jonathan Banks  |
| Cennete Dönüş           | Return to Eden              | Australia             | 1983        | Rebecca Gilling, James Smillie                              |
| Charles iş Başında      | Charles In Charge           | USA                   | 1984 - 1990 | Scott Baio  |
| Çarli'nin Melekleri     | Charlie's Angels            | USA                   | 1976 - 1981 | Jaclyn Smith, Cheryl Ladd, Kate Jackson, Farrah Fawcett     |
| Cinayet Dosyası         | Murder, She Wrote           | USA                   | 1984 - 1996 | Angela Lansbury   |
| Cosby Ailesi            | The Cosby Show              | USA                   | 1984 - 1992 | Bill Cosby  |
| Dallas                  | Dallas                      | USA                   | 1978 - 1991 | Larry Hagman, Linda Gray, Patrick Duffy, Ken Kercheval,     |
| Dokunulmazlar           | The Untouchables            | USA                   | 1959 - 1963 | Robert Stack  |
| Emret Başbakanım        | Yes Primeminister           | United Kingdom        | 1986 - 1987 | Paul Eddington, Nigel Hawthorne                             |
| Fırtınalar              | The Blood of Others         | USA - Canada - France | 1984        | Sam Neil, Jodie Foster, Michael Ontkean                     |
| Flamingo Yolu           | Flamingo Road               | USA                   | 1981 - 1982 | Mark Harmon, Morgan Fairchild, Kevin McCarthy               |
| Galactica               | <u>Battlestar Galactica</u> | USA                   | 1978 - 1979 | Lorne Greene, Dirk Benedict                                 |
| Girdap                  | Maelstrom                   | United Kingdom        | 1985        |   |
| Görevimiz Tehlike       | Mission: Impossible         | USA                   | 1966 - 1973 | Peter Graves, Barbara Bain, Martin Landau                   |
| Kaçak                   | The Fugitive                | USA                   | 1963 - 1967 | David Janssen, Barry Morse                                  |
| Kaptanlar ve Krallar    | Captains and the Kings      | USA                   | 1976        | Richard Jordan, Perry King, John Carradine                  |
| Kara Şimşek             | Knight Rider                | USA                   | 1982 - 1986 | David Hasselhoff, Edward Mulhare                            |
| Kökler                  | Roots                       | USA                   | 1977        | Edward Asner, Lloyd Bridges                                 |
| Köle Isaura             | Escrava Isaura              | Brasil                | 1976        |   |

|                         |                                   |                |             |  |
|-------------------------|-----------------------------------|----------------|-------------|--|
| Kung Fu                 | Kung Fu                           | USA            | 1972 - 1975 | David Carradine                              |
| Küçük Ev                | Little House on the Prairie       | USA            | 1974 - 1983 | Michael Landon, Melissa Gilbert              |
| Küçük Hanım             | Sinhá Moça                        | Brasil         | 1986        |  |
| Lassie                  | Lassie                            | USA            | 1954 - 1974 | Jon Provost                                  |
| McMillan ve Karısı      | McMillan & Wife                   | USA            | 1971 - 1977 | Rock Hudson, Susan Saint James, Nancy Walker |
| Şahin Tepesi            | Falcon Crest                      | USA            | 1981 - 1990 | Jane Wyman, Lorenzo Lamas                    |
| Şöhret                  | Fame                              | USA            | 1982 - 1987 |  |
| Sahil Güvenlik          | Baywatch                          | USA            | 1989 - 2001 | David Hasselhoff, Pamela Anderson            |
| Samuray'ın İntikamı     | Die Rache des Samurai             | Germany        | 1979 - 1980 |  |
| San Fransisko Sokakları | The Streets of San Francisco      | USA            | 1972 - 1977 | Karl Malden, Michael Douglas                 |
| Sherlock Holmes         | The Adventures of Sherlock Holmes | United Kingdom | 1984 - 1985 | Jeremy Brett, David Burke                    |
| Webster                 | Webster                           | USA            | 1983 - 1989 | Emmanuel Lewis, Susan Clark                  |
| Zengin ve Yoksul        | Rich Man, Poor Man                | USA            | 1976        | Peter Strauss, Nick Nolte, Susan Blakely     |

It has been announced that local productions will be focused after Ismail Cem assigned as General Manager of TRT and these efforts have started in a short while. TRT has assigned its own staffed producers for some part of domestic tv series and movies to be broadcasted and used producers of Turkish cinema for others. First example of this kind of productions was literature adaptations produced by TRT and directed by Metin Erksan, Halit Refiğ and Lütfi Akad in 1974.

Literature adaptations of TRT era have been parallel to the original works and number of these productions has been kept limited because of lack of competition in that era. Broadcast times of adaptations were designed as 30-35 minutes and 13-14 chapters. Under the influence of public broadcasting understanding, policies away from broadcasting concerns may have been introduced and those adaptations have been closely followed by society.

First domestic TV series broadcasted on Turkish televisions was a literature adaptation named 'Aşkı Memnu' which has been produced by Halit Refiğ. This series filmed as 6 chapters and shown as one of the most popular productions of TRT for ages, Şükran Güngör, Neriman Köksal, Çolpan İlhan, Salih Güney, İtir Esen and Müjde Ar have taken parts. 'Sinekli Bakkal' of Ayberk Çölok, 'Yaşar Ne Yaşar Ne Yaşamaz' of Çetin Öner, 'Tütün Zamanı' of Ahmet Pınar, 'Değirmen' of Ekram Çıtay and 'Kumpanya' of Tuncer Baytok were other favourite domestic TV series of the time (Erturgut, 2009, p.182). Although 'Aşk-ı Memnu' was registered as the first broadcasted Turkish series of Turkish TV history, master theater player Tekin Akmansoy has objected to that registration. Series of Akmansoy named 'Kaynanalar' broadcasted for 32 years on TRT has started its broadcast life in May, 1974. (Melodika, 2012, p.5). A serious increase in number of series broadcasted in Turkish televisions has been seen in 1980's. 'Küçük Ağa' and 'Kartallar Yüksekten Uçar' broadcasted in 1983 were the remarkable productions in that field

"Perihan Abla" was broadcasted between the years 1986 and 1988, "Süper Baba" broadcasted between 1993 – 1997 and filmed in Çengelköy in İstanbul, 'Şehnaz Tango' broadcasted for 136 episodes long and 'Bir Demet Tiyatro' which was broadcasted for seven years were the most remarkable series of Turkish television history.

Afterwards, series harboring comedy factors like 'Kaynanalar', 'Kuruntu Ailesi', 'Perihan Abla' and 'Bizimkiler' have been broadcasted on Turkish televisions (Öneren, 2013, p.78). Fantastic comedy series

'Uzaylı Zekiye' and 'Perihan Abla' started to be broadcasted in 1987. All these productions have provided the basis series for today's series.

Series named 'Bizimkiler' which again started to be broadcasted in this era still protects its title as the longest broadcasted Turkish series of all time. 'Bizimkiler' in which funny events surrounding the people living in an apartment have been filmed, has been broadcasted 13 years-in-a-row between 1989-2002 and became the longest broadcasted tv series of Turkish broadcasting history. This series has been broadcasted on TRT 1 between 1987-1984, on Star TV between 1994-1999 and finally on Show TV between 1999-2002 on Sunday evenings. Its replays have been broadcasted on ATV (replay of first episodes) between 1995-1997.

In the monopolistic era dominated by TRT, 'Kurtuluş-Kemal'in Askerleri' directed by Ziya Öztan which was broadcasted on television on March of 1994 has attracted attention as production of TRT having the highest budget.

Table 2. Most Popular Turkish-Origin Series Broadcasted on Turkish Televisions

| Period | Name of Series     |        | Name of Series |        | Name of Series    |
|--------|--------------------|--------|----------------|--------|-------------------|
| 1970's | Ahududu            | 1980's | Hacı Arif Bey  | 1990's | Aile Bağları      |
|        | Aşk-ı Memnu (1975) |        | Gazoz Ağacı    |        | Baba Evi          |
|        | Bizim Sınıf (1978) |        | Samanyolu      |        | Bizimkiler        |
|        | Kaynanalar         |        | Uzaylı Zekiye  |        | Bizim Ev          |
|        | İbişin Rüyası      |        | Kuruntu Ailesi |        | Dedektif Memoli   |
|        |                    |        | Çalığışu       |        | Ferhunde Hanımlar |
|        |                    |        | Yaprak Dökümü  |        | Hanımın Çiftliği  |
|        |                    |        | Parmak Damgası |        | İkinci Bahar      |
|        |                    |        | IV Murat       |        | Kara Melek        |
|        |                    |        | Eylül          |        | Kaygısızlar       |

Along with private television channels starting their broadcasting in the beginning of 90's, great alterations have also taken place in television broadcasting of Turkey. People spending more time watching TV in comparison with TRT era caused broadcasting sector to become more popular. Private televisions which have started broadcasting in the beginning of 1990's; provided a lot of variety in terms of television genres. This variety also reflected to series and a lot of series have been started to be produced.

Due to infrastructure inadequacy and obligation of broadcasting from foreign countries, import series or movies have been broadcasted in the first years of private television broadcasting. Turkish audience has had to watch foreign series and movies more because of this broadcasting policy adapted by TRT. Erol stated that guiding, educational and social-messaging features of those foreign series broadcasted in TRT era have disappeared with the beginning of private television era (Erol, 2012, p.94).

In Turkey, private television channels have started their broadcasts in the beginning of 1990's. Along with these private television channels, series inflation emerged and an Istanbul-based series market was born. Thus, series lasting for hours together with advertisements have started to fill after-news broadcast stream of a television channel (Oktay, 2011, p. 60)

Phenomenon of influence of domestic series and Turkish movies on audience has been an important factor on the part of television channels since the first years of broadcasts of domestic series on private televisions. Star 1 TV broadcasted series named 'Saygılar Bizden' starring Kemal Sunal after series named 'Savcı' starring Kadir İnanır, while Teleon broadcasted series named 'Polis' starring Cüneyt Arkın and Eşref Kolçak. After these Star1 TV televised detective film named 'Taşların Sırrı' starring Tarık Akan. Star1 TV and Teleon TV have been the first important private television channels between 1990-1995 in terms of both being the first established domestic private television channels and including old Turkish movies on their program and starting their own domestic series productions (Güngör, 2007, p.72). While total number of domestic series broadcasted on popular television channels were 22 in 1997, this number has increased to 28 by the end of the year (Tanrıöver, 2003, p.456-457).

Just like in every other country, private televisions in Turkey have also preferred to take advantages of experiences of Turkish cinema about domestic series production by following their own traditions between

1960-1975. Producers, performers and directors of Turkish cinema have tried to make domestic series and thus, they played an important role in conveying aesthetic and economic understanding of Turkish cinema to domestic series production in its first years (Güngör, 2007, p.73).

Between 1995-2000 in which private channels have reached serious amount of audience in comparison with TRT, Star, TGRT, Show TV, ATV and Kanal D started to focus on domestic series and those series have also reached serious audience ratings. Climax of series in which arabesque singers have taken part has come up in that era and this kind of series has become follow-ups of movies and motion pictures particularly popular in 1980 having arabesque singers in them.

After 1995, 'Asmalı Konak' has caused a new era to begin amongst domestic series. 'Asmalı Konak' became a prototype of series trying to use traditionalist and bourgeoisie features together and making effort to be theatrical with an epic and unrealistic style.

Private-capital television channels have used all kinds of content source in series production in 1990-2005 era. Just like cinema, television has also preferred the way to reproduce domestic and foreign movies while using factors like domestic and foreign novel, fairy tales and short stories. While 180 foreign series have been broadcasted on five most-popular television channel of Turkey in 1995, only 12 Turkish series have been televised. Rating success of series named 'İkinci Bahar' which started to be published in 1998 lead reliance placed on Turkish series to increase and therefore, number of Turkish series broadcasted on Turkish televisions has increased as of 1998 (Önk, 2014)

After 2005, percentages of domestic series amongst television broadcasting streams have started to increase. As of 2014, television channels in Turkey mostly broadcast series on their prime times. As is seen from Table 3, the number of series broadcasted on weekly broadcasting streams of most-popular television channels is very high.

Table 3. Number of Domestic Series on Weekly Broadcasting Streams of Television Channels

| Channel      | Number of Series | Number of Prime Time Series |
|--------------|------------------|-----------------------------|
| Star TV      | 53               | 5                           |
| Fox          | 50               | 13                          |
| ATV          | 44               | 7                           |
| TRT          | 44               | 7                           |
| Kanal D      | 41               | 10                          |
| Show TV      | 19               | 5                           |
| Samanyolu TV | 17               | 7                           |
| Total        | 268              | 54                          |

### 3. DEMAND ON TURKISH SERIES

Media industry varies in terms of its products and markets. Completely different two products are sold to completely different two buyers in media sector. Both of these products are considered as service production. First product of media enterprises is content and is offered to market buyer, in other words audience, as for second product it is audience and is offered to market buyer in other words advertisers as products. Overall, one of the main reasons of growth of television broadcasting sector amongst media industry is consumer identity of audience. Television audience is not only audience of television content but also potential consumer of product market in general (Özkan, 2010, p. 6).

Success achieved by a TV drama in Turkey caused similar series to be broadcasted one after another. In this respect, rating of series is an important determinant for sector. In order to determine change value of television programs which also are merchandisable industrial products just like other consumer goods, different studies are required. This can be determined through data provided by assessment companies. Studies conducted by these companies are categorized as qualitative and quantitative. While quantitative studies are conducted for information gathering about amount of audience, qualitative studies provide information about attitude and admiration of audience about programs. As a clear result of today's commercialization of media sector, majority of quantitative studies can be obviously seen (Hatırnaz, 2007, p 3).

According to findings derived from Television Watching Habits Research of Radio and Television Supreme Council (RTÜK) covering the period between 2006 and 2008, domestic series have been determined as the

mostly-watched programs after prime news with percentages of %88, 1 in 2006 and %86, 2 in 2008 (Oktay, 2011, p. 61).

The research involving 1309 people and which was conducted by Pİ Group assigned by Independent Educators Union shown that great majority of audience settle in front of their televisions for watching domestic series. That research suggests that %39, 8 of audience in Turkey settle in front of their televisions for watching domestic series. Considering data about watching television programs frequency provided in RTÜK's research, prime news with %93, 7, domestic series with %86, 2 and religious programs with %61,8 have the highest ratings amongst other program types (RTÜK, 2009, p.19).

According to RTÜK Women Television Watching Trends Research covering the years 2007-2010, programs mostly watched by women have been domestic series by far. As for 2010, 7 in 10 programs mostly watched by women have been domestic television series (Oktay, 2011, pp. 61–63).

According to 2010 report of Mindshare, series have taken place on top amongst mostly-watched programs with percentage of %56 (Sözeri and Güney, 2011, p. 91).

Table 4. Preferability Ratios of Programs Broadcasted on Turkish TV Channels

| Program Type           | Preferability Ratios (%) |
|------------------------|--------------------------|
| Turkish Series         | 56                       |
| News                   | 18                       |
| Entertainment Programs | 14                       |
| Foreign Movies         | 9                        |
| Sports Programs        | 2                        |
| Magazine Programs      | 1                        |

#### 4. SOCIAL EFFECTS OF TURKISH SERIES

It is widely accepted that mass communication devices are reproduction mediums of cultural values and social structure and meaning creation process of these devices has emerged based on interactions between audiences. Television as the most important device reaching masses visually and auditory is the medium in which cultural representations are reproduced. Conducted studies and ratings in Turkey show that series broadcasted on particularly prime-time broken the rating records and became daily chat subjects of individuals. Audience may get rid of daily routine and problems in front of television while finding itself in social representations (Karadaş, 2013, p. 69). Assumed that, domestic television series have a lot of effects both on society and individuals. Academicians have started to execute important studies about that subject.

Beyond doubt, television in terms of its popularity and therefore media is one of the most important factors influencing societies. Media organs have certain effects on audience/listeners in a sociological way and those effects are not independent from involved society. In addition to this, more determinant position of media in media-society interaction is widely accepted. Media particularly becomes determinative in behavior forming, model offering and conscious providing issues of audience/listeners (Erjem and Çağlayandereli, 2006, p. 15).

According to Taşkıran (2013: 79), today's television series became non-sensitive to social issues and general effects of domestic television series of latest period have been stated as follows:

- It is possible to find social-life sequences in all of their thematic structure as required by structures of dramatic genres.
- While some of these don't bring any solution to social issues, they have disincentive features against violence trends of society and anarchism.
- Some of the series continuing on rightist social platform have blank themes and are produced for time-consuming with a couple of formal adjustments
- Remaining part of this series handle social issues in their episodes, each episode mentions a problem in a thematic way"

Dorsay suggesting series became popular culture icon of life (2004: 35) also stated that it is very dangerous to intervene between people and works having popular icon position in general. Author also determines that those popular icons are already produced for majority of people being conditioned to work because of various reasons and by the way categories like cinemagoer, intellectual and critic fall off the map.

Success achieved by domestic series and great interest shown by society enable television to reproduce itself and series to create its own cycle within television programs. Performers of series started to join in programs like talk-shows, magazine and competition programs etc. as guest stars and thus, they continued and have been continuing to remain on the agenda and be matter of broadcasts. Especially domestic tourists started to rush in Anatolian cities in which those series were filmed. Tourism Companies started to arrange their cultural tour programs according to popular series of time. Sets of series, hotels in which performers stayed, restaurants they eat were added to tour routes. This current in cultural tours has started with the series named 'Asmalı Konak' broadcasted in 2002 (Erol, 2012, p. 95).

Although there is not adequate detailed research about effects of series and movies on tourism in Turkey general opinion suggests that series may increase touristic dynamism.

According to O'Connor et al., 2008, image related bound between movies, TV series and touristic dynamism confront us on that point. The image creation process which is an important part of marketing strategies of destinations is related to popular culture and movies and television series are important factors of popular culture. Movies and television series provide destination for potential tourists and awareness about attractive features of those destinations. Potential tourists may gather information, opinion and image about destination without physically going and therefore experiencing there. At that point movies and television series are important factors for creating a positive image (Şahbaz and Kılıçlar, 2009, p. 32).

Series also come into prominence by effecting music industry. As of first domestic television series Halit Refiğ's 'Aşk-ı Memnu', music has been started to be used on series. Especially the one used in series named 'Çalikuşu' – which its music was created by Esin Engin- gained great success and became a classic. Afterwards, soundtracks of series like 'Süper Baba' which has gained great success have been conveyed on an album by the band Yeni Türkü (İmik and Yağbasan, 2007, p. 107). According to research conducted by İmik and Yağbasan, soundtracks of series having generally high ratings is an important factor of series' success and soundtracks of these high-rated series are remembered more easily by Turkish television audience.

Domestic television series have also effects on broadcasting and advertising. For instance, commercial effects of domestic series became so high with advertisements that sub-conscious and virtual advertisements are started to be inserted into series in order to meet advertisement demands for series having high ratings. Therefore, contents started to be adjusted according to those products or messages. Thus, dramatically outlines of series have been changed with an advertisement-oriented way. 90 minutes long series whose dramatically structures are usually consisted of introduction, body (body may be extended by divided into two parts) and conclusion are interrupted four times and go for a commercial break. Before every introduction, series are finished on a point which audience's curiosity and interest are at peak. This situation applied as a rule has also been laying how interaction between advertisement and dramatic structure of domestic series bare. (Güngör, 2007, p. 100).

## 5. EXPORTING TURKISH SERIES (TURKISH SERIES AS EXPORT PRODUCT)

Turkey has exported movies to Lebanon, Federal Republic of Germany, Cyprus, Israel and Arab countries in 1970's. But the sales of Turkish movies to foreign countries date back to old times, income derived from that export has not reached to important level and could not be maintained. Exportation has mainly been focused on Middle East countries, co-production attempts started with some of the neighboring countries were interrupted because of political reasons. Productions with Greece are the best example for that. Turnover of Turkish movies sold to foreign countries between 1973-1975 has been 378 thousand dollars. 89 Turkish movies in 1973, 81 in 1974 and 119 in 1975 have been sold to foreign countries (Niş, 1979, pp.156-157). This attempt set ground for content sale of Turkey to the world.

"Turkish series market" which had request at domestic-market especially in 2000's and succeeded to become a large industry, has also attract attention of countries other than Turkey. Turkish series broadcasted in Turkey became an important foreign trade mean by especially starting to be exported to Arab countries. In fact, Turkish series which have also been subjects of serious studies in Arab societies became so effective that they even may change perception of Turkey in those countries. According to results of research conducted by TESEV (2010, p.16) in 2010, %78 of local community have watched Turkish-production series at least once in their lives. A relation about modernism of Turkish women shown in Turkish series came forward in studies conducted in Arab countries. Arabic audience would like to see and understand how Turks and especially Turkish women handle modernism (Martin, 2014, p.14). By means of that series, Muslims living in Middle Eastern and Arab countries see that it is possible to be modern and Muslim at the same time. In 2012, Dubai TV paid 75 thousand dollars per episode for Turkish series. Arabic producer Daniel Abdulfettah said that conflict between Hamas and El Fetih has stopped during one hour when Turkish series were broadcasted. He

emphasized that “Both sides declare cease fire during the broadcasting time, because they watch it. This shows us that a series telling us a love story may end blood bath with sympathy and communication” (Milliyet,2012 , p. 2).

Intensive interest drawn in Turkish series and especially series named ‘Gümüş’ in Arabic countries made first base for sector to expand abroad. Stated that, 65 series are exported to 39 countries and sector yields 60 million dollars net money to country as of 2010 (Deniz, 2010, p.52).

Even though Middle Eastern countries blaze the trail for abroad expanding of Turkish series, Kazakhstan became the number one series-exporter country. Number of Turkish series still being broadcasted in that country has reached to 42. Bulgaria (27 series) and Azerbaijan (23 series) have been following Kazakhstan.

According to research conducted by Ministry of Culture and announced by Prime Ministry Public Diplomacy Coordinatorship in 2014, 54 countries of the world are broadcasting Turkish series. Economical volume of series exportation of Turkey to the world exceeded 150 millions of dollars. (Özyürt, 2014, p.04).

Table 5. Economic Value of Turkish Series Export

| Year | Export (Million \$) |
|------|---------------------|
| 2010 | 50                  |
| 2011 | 60                  |
| 2012 | 150                 |
| 2013 | 180                 |

USA having 15 billion dollars yearly export volume of movies and series is the global leader at this sector. CEO of company named Global Agency marketing Turkish series to the world İzzet Pinto said that, American series are far away from cultures of Balkans and Middle East and therefore people living in that regions find Turkish series more familiar to themselves. He also added, that’s why Hollywood production series are not broadcasted on prime-time in Balkan and Middle East countries, instead Turkish series are. (Ersoy, 2013, p.8). Global Agency exporting Turkish series and being the market leader on that field has been exporting Turkish series to abroad since 2008. Pinto who says first series marketed to the world was ‘1001 Gece’ also emphasized that series named ‘1001 Gece’ hit the top in every country it has been broadcasted in. Pinto also said that demand in Turkish series and accordingly prices have increased in the world thanks to the series named ‘Muhteşem Yüzyıl’ (Magnificent Century) (Ekonomist, 2013, p. 56).

Effects on tourism of series exported by Turkey to abroad are also quite visible. For instance, thanks to waterside residence across Bosphorus shown in series named ‘Gümüş’ number Saudi tourists have reached 100 thousand in 2010, which was previously 41 thousand in 2007 (Deniz, 2010, p. 62).

In his study examining soft force notion, Ayhan (2010) stated that Turkish series may present positive results especially for relationships with Middle Eastern countries:

1. Series would provide positive contributions to Turkish image against bad image created amongst Arabic societies by creating sympathy for Turkey and Turkish people.
2. Series would provide Turkey to remain on agenda and Turkey acquaintance amongst societies watching.
3. Series conducting to infatuation with Turkey, Turkish culture and Turkish language, may also attract tourists, students and even businessmen to Turkey.
4. Popularity of series may also reflect positively on Turkish products and Turkish goods or Turkish fashion products launched especially by series may find a wider market.
5. Turkish producers may create more qualified works by targeting a wider market and this tendency which may be –partially- named as media territorialization would provide resistance force for Turkish media industry against American popular culture hegemony.

## 6. MAGNIFICENT CENTURY

“Magnificent Century” which was produced by the production company named Tims Production has started to be broadcasted on Show TV in 2011, January the 5<sup>th</sup> as a history-fiction series. Series became most expensive project of Turkish television history with its budget of 3.5 million TL (1.750 mil. USD). Series being about the life

of one of the most successful sultans of Ottoman Empire, Suleyman the Magnificent has been built on a story consisted of Suleyman the Magnificent inheriting the throne after decease of his father Sultan Selim the Stern and the love he lived with Hurrem Sultan who has come to the palace as an odalisque in that era. Series has been broadcasted on Turkish televisions as four seasons during the years 2011-2014.



Fig. 1 Global Advertising Visual of "Magnificent Century"

Table 6. Broadcasting Periods of Magnificent Century in Turkey

| Season | Season Dates                     | Episode | Day and TV Channel of Broadcast     |
|--------|----------------------------------|---------|-------------------------------------|
| 1      | 5 January 2011 - 22 June 2011    | 1-24    | Show TV – Wednesday., 20:00         |
| 2      | 14 September 2011- 6 June 2012   | 25-63   | Show TV - Star TV - Wednesday:20:00 |
| 3      | 12 September 2012 - 19 June 2013 | 64-103  | Star TV - Wednesday:20:00           |
| 4      | 18 June 2013 - 11 June 2014      | 104-140 | Star TV - Wednesday :20:00          |

"Magnificent Century" which has achieved "great success with ratings in Turkey, started to be broadcasted in abroad in the final quarter of 2011. Series which has started to be broadcasted in Middle Eastern countries in the final months of 2011, got high ratings in every country broadcasted. Besides high ratings of production, it also had high social effects and became a polemic issue by both academicians and politicians of that country.

In days when Magnificent Century was broadcasted, Saudia Arabia Minister of Culture Abdulaziz Hoca said that Turkish series affect people unfavorably and announced that he would like to cease broadcasting of satellite channels. This announcement created a nervous discussion environment. While religionists and conservative people supported Hoca, moderate ones said that channels should not be closed. People who didn't want channels to be closed suggested that Turkish series make them aware of outer world (Milliyet, 2013)

Magnificent Century started to be broadcasted in Georgia, Hungary and Italy as of March of 2013. Series was the first Turkish domestic series ever exported by Italy (Tims, 2013). "Magnificent Century" which has been sold to Russia after Balkans and Middle East was sold to China in June of 2013. Series started to be broadcasted on Chinese public television CCTV which is followed by 210 million of people (Hürriyet, 2013). After the broadcast started in China, Azerbaijani businessmen living in China asserted that history of Suleyman the Magnificent character is reflected to screen by ignoring the truths in series and they criticized the series. Other critics to series came from Bosina – Herzigova. The series broadcasted with 'Suleyman Veliçanstveni' name on mostly-watched television channel of Bosnia – Herzigova OBN has succeeded to become most watched television program in the first day of broadcast (August 27<sup>th</sup>, 2013). Famous cinema director of Bosnia – Herzigova Suleyman Kupusoviç assimilated the series to "cheap Hollywood" productions and said he experienced a great disappointment. In his statement about series, Kupusoviç said "I expected better from Turkish producers, series resembling cheap Hollywood productions with its visual effects, also reminds of magazine programs with its content" (Medyaizleyicilerihareketi, 2014).

Table 7. Countries Where 'Magnificent Century' is broadcasted

| Country of Broadcast | TV Channel | Starting of Broadcast | Country of Broadcast | Tv Channel | Starting of Broadcast |
|----------------------|------------|-----------------------|----------------------|------------|-----------------------|
| Afghanistan          | 1TV        | October 2012          | Libya                |            | November 2011         |

|                       |                         |                   |              |                         |                   |
|-----------------------|-------------------------|-------------------|--------------|-------------------------|-------------------|
| Albania               | Albanian Screen         | December 2011     | Lithuania    |                         | 2013              |
| Azerbaijan            | Lider TV                | December 2011     | Lebanon      | LBCI                    | 2012              |
| Bahrain               |                         | November 2011     | Hungary      | RTL Klub                | 9 January 2013    |
| UAE                   | Dubai TV                | September 2012    | Macedonia    | Kanal 5                 | 17 December 2011  |
| B.Herzigova           | Televizija OBN          | 27 August 2012    | Egypt        | Al Hayat TV             | 2012              |
| Bulgaria              | TV7                     | 12 September 2012 | Moldova      |                         | 2013              |
| Algeria               |                         | November 2011     | Mauritania   |                         | November 2011     |
| Djibouti              |                         | November 2011     | Pakistan     | Geo Kahani              | 15 May 2013       |
| Czech Republic        | TV Barrandov            | 22 December 2011  | Poland       |                         |                   |
| China                 | CCTV                    | 2013              | Romania      | Kanal D Romanya         | 10 September 2012 |
| Morocco               | Medi1 TV                | January 2012      | Russia       | Domashny                | 14 January 2012   |
| Palestine             |                         | November 2011     |              | Prva (sezon 1 & 2)      | 14 February 2012  |
| France                | France 2                | 12 September 2012 | Serbia       | Nova.rs (session 3 & 4) | 17 December 2013  |
| Georgia               | maestro TV              | September 2013    | Slovakia     | TV Doma                 | 20 December 2011  |
| Croatia               | RTL Televizija          | 27 August 2012    | Slovenia     | Planet TV               | 10 March 2013     |
| Iraq                  |                         | November 2011     | Somali       |                         | November 2011     |
| Iran                  | Gem TV-River TV         | September 2012    | Sudan        |                         | November 2011     |
| Israel                | Kanal 9                 | December 2013     | Saudi Arabia |                         | November 2011     |
| Italy                 |                         | 2013              | Syria        |                         | November 2011     |
|                       | Prva TV (session 1 & 2) | March 2012        | Turkey       | Star TV                 | 5 January 2011    |
| Montenegro            | RTCG 1 (session 3 & 4)  | 16 October 2013   | Tunisia      | Nessma TV               | April 2013        |
| Qatar <sup>[24]</sup> |                         | November 2011     | Ukraine      | 1+1                     | 8 October 2012    |
| Kazakhstan            | Khabar                  | 20 Mart 2012      | Oman         |                         | November 2011     |
| Cyprus                | ANT1                    | 3 September 2012  | Jordan       |                         | November 2011     |
| Union of Comoros      |                         | November 2011     | Yemen        |                         | November 2011     |
| Kosovo                | RTV21                   | January 2012      | Greece       | ANT1                    | 3 September 2012  |

|        |         |                |              |                  |               |
|--------|---------|----------------|--------------|------------------|---------------|
| Kuwait |         | November 2011  | Arab Union   | Zee Alwan        | March 2013    |
| TRNC   | Star TV | 5 January 2011 | Fly Emirates | Digital Platform |               |
| Libya  |         | November 2011  | Middle East  | OSN              | November 2011 |

## 7. THE TURKISH SERIES IN GREECE

Two nations, Turkey and Greece which fought against each other in the 1<sup>st</sup> World War and returned on the verge of a war with Cyprus Island crisis happened in 1960-1980 have been in a cold war for long years. Political issues like 1<sup>st</sup> World War, “6-7 September Incidents” , “Cyprus Island Issue” started as from conquest of Istanbul and lasted until 1990’s put friendship of Turkish and Greek nations into the shades and caused these two countries seemed like enemies. These two countries experienced the warmest connection during ‘Gölcük Earthquake’ which occurred in Turkey on 17 August 1999 and caused nearly 18 thousand people die.. After the earthquake disaster, Greece sent its aid teams to Turkey and emphasized that two nations should be friends by helping Turkey against this natural disaster. In 2000’s, most important mass communication device of media, television lead this social intimacy between Turkey and Greece which seemed to be enemies for long years. This event which may be shown as an example for social effects of media has happened thanks to ‘Turkish Series’ broadcasted in Greece. First Turkish series broadcasted in Greece was the series named ‘Yabancı Damat’ which was also broadcasted on KANAL D in 2004. Series being about the love between a Turkish girl (Nazlı) and Greek boy (Niko) has been simultaneously broadcasted on main stream television channel of Greece, MEGA Channel. Series had high ratings and also paved the way for other Turkish series to be broadcasted. After 2007, series broadcasted and succeeded in Turkey started to be broadcasted in Greece.



Fig. 2 Covers of Greek Magazines Using the Turkish Made Series (2013-2014)

Table 8. Turkish Series Broadcasted in Greece (2012-2014)

|                         |                      |                 |
|-------------------------|----------------------|-----------------|
| Sıla                    | Halil ile Menekşe    | Adanalı         |
| Asi                     | Karadayı             | Hatırla Sevgili |
| Aşk-ı Memnu             | Fatmagül'ün Suçu Ne? | Gönülçelen      |
| Öyle bir Geçer Zaman ki | Ezo Gelin            | Aşk ve Ceza     |
| Unutulmaz               | Kuzey Güney          | Ezel            |

|                |               |                  |
|----------------|---------------|------------------|
| İntikam        | 1001 Gece     | Bir Çocuk Sevdim |
| Dudaktan Kalbe | Deniz Yıldızı | Lale Devri       |

High ratings of Turkish series broadcasted on Greece televisions caused a competition to arise through Turkish series in Greece television market. Television channels have broadcasted series imported from Turkey on two different timelines as prime time and day-time with their original Turkish language and Greek subtitles. These series watched by Greek people approvingly become center of attraction not only for television but also magazines and newspapers published in Greece. Greek magazines used photographs of performers of Turkish series on their covers and made news about Turkish series. Magazines have bought DVD broadcasting rights of series and sold their magazines together with DVDs of Turkish series.



Fig. 3 Magazine Covers and Turkish Series Published in Greece

Broadcasting of Turkish series on main stream televisions of Greece and positive feedback coming from Greek society caused nationalistic opinions in country to react. Leader of racist Golden Dawn Party of Greece, Nikos Mihaliolakos and his wife started a campaign against Turkish series. This campaign found support from Greek Church and Thessaloniki Metropolitan Bishop Anthimos who has criticized Turkish series during his speech. Anthimos said, "They provoke our national consciousness. If Turks meet less of our demands for Patriarchate, we will change our tactics. We will not submit just because some Greek televisions broadcast Turkish series. Shut down your televisions. If I encounter any Turkish series on any channel, I immediately shut down my television". Mikis Theodorakis who built bridge of friendship between Athens and Ankara with concerts given together with Zülfü Livaneli in 1980s has also agreed with this call. Theodorakis stated that Turkish series target identity of Greek people (Peace Journalism Turkish – Greek, 2012)

*"We must be awake. Enemy snakingly infiltrates into us. If you insist watching these series, we will lose our country and language. Greek TVs render service to Turkish propaganda. Neighboring country liking the propaganda weapon found a golden opportunity in this period when Greece is in a difficult situation. Instead Turkey full of poverty and surrounded by Islamic fanaticism, an imaginary country is shown. Therefore, they fulfill their own benefits and aims"*

Another Turkish series broadcasted and succeeded in Greece has been the production named 'Magnificent Century'. 'Magnificent Century' has been broadcasted with 'Souleyman O Megaloprepis' name on prime-time of ANT 1 TV which is one of the most watched main stream television channels of Greece. Series has started to be broadcasted with Greek subtitles in 3 September 2012 and had simultaneous finale with Turkey. 'Magnificent Century' has succeeded to become most watched television program of Greece in a short while. News about series were published on magazines and newspapers and series succeeded to become one of the most important agenda issues of Greece. Weekly published magazines sold episodes of 'Magnificent Century' as DVDs in order to enhance their circulations. While "Magnificent Century" has been published in a weekly basis as 90 minutes long episodes in Turkey, it started to be broadcasted with 45 minutes long episodes in a daily period in Greece.



Fig.4. DVDs of Turkish Series Sold Through Magazines in Greece

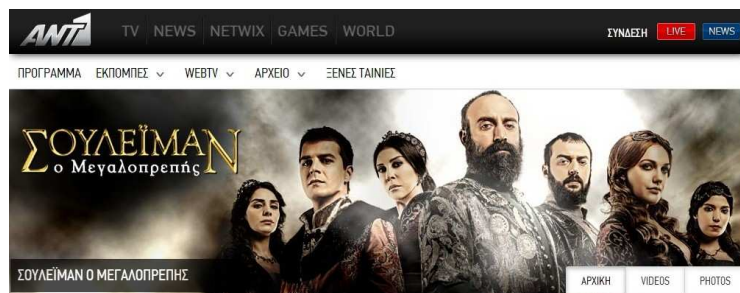


Fig.5 Banner of “Magnificent Century” on Web Site of Greece Channel ANT 1 TV



Fig.6 Menu Visual of DVDs Provided as Promotions with Magazines of Greece

## 8. THE AIM and METHOD OF THE RESEARCH

The aim of this study is researching the social effects of Turkish series exported to the world as a media content and to examine influences of series on society of Greece by starting from the exemplary series named “Magnificent Century”.

Opinions of Greek society regarding this Turkish series and how they analyze the codes within series have been studied. As qualitative research technique, focus group interview technique has been used in this study. In focus group interviews having important functions in qualitative data collecting process, interactions between participants and group dynamics are the factors enhancing context and perspective of interviews. This feature is important in terms of enabling these interviews to create rich data set. Reaching multiple participants in a short while is possible with focus group studies. (Yıldırım and Şimşek, 2001, p.151). In the

depth interviews made with focus group method it has been provided important data and details about the subject of the research. In these interviews, not only verbal but also non-verbal (like gestures and mimics) indicators are also factors which may be assessed by researcher. It is an appropriate method for determining perception and experiences of people about a certain topic (Hennink, 2007, p.11). Focus interview is the way to learn something from people by actually listening to them. Morgan's three main methods were followed in the focus interview applied in this study (Cited by Erdoğan,2012, p.222) :

- Topic desired to be heard from group participants has been decided in study,
- Speech between participants about a picked topic has been made,
- And issues learnt by participants have been summarized in study.

Interviews have been made in 13 May 2014 with 11 Greek citizen living in Athens city of Greece. Interviews have been made with 11 people consisted of 6 men and 5 women who said they watched the series named "Magnificent Century". The focus interview lasted for 90 minutes. Introduction questions were consisted of television watching frequencies, which type of programs they watch and other general questions about television and whether they watch any Turkish series other than "Magnificent Century" or not. If they do, how do they find this production and what do they think about Turkish series broadcasted in Greece. A conversation atmosphere has been provided during the interviews and contents have been analyzed by recording the interviews. While selecting the sample of focus group, people from different ages varying from 17 to 65 and different occupations have been selected. 20 people have taken a pre-poll for selecting the 11 participants and they were asked whether they watch Turkish series or not. 11 Individuals who said that they watch Turkish series and especially watched the series named 'Souleiman O Megaloprepis' (Magnificent Century) and accepted to join focus group interviews have generate the sample of study.

## 7.1 Findings and Discussion

In this study researching how Turkish series the changed "Turkish" perception in Greece and perspective of Greek people for these series was examined. The findings derived from focus group interviews were summarized as follows. Demographical information of people participating in focus group interviews are given in table 9:

Table 9. Demographical Features of People Participating Focus Groups

|    | Job                     | Age          | Gender |
|----|-------------------------|--------------|--------|
| 1  | Taxi Driver             | 52 Years old | Female |
| 2  | Newsstand               | 21 Years old | Male   |
| 3  | Craftsman               | 43 Years old | Male   |
| 4  | Craftsman               | 35 Years old | Male   |
| 5  | Retired                 | 64 Years old | Male   |
| 6  | Housewide               | 32 Years old | Female |
| 7  | Student (at University) | 19 Years old | Female |
| 8  | Student (at University) | 17 Years old | Female |
| 9  | Unemployed              | 37 Years old | Male   |
| 10 | Worker                  | 52 Years old | Male   |
| 11 | Student (High School)   | 16 Years old | Female |

As a result of content analysis, information expressed during recorded interviews have been coded in four different groups. Those are:

- Comments about economic reasons,
- Comments about life style,
- Comments about Turkish language,
- Ideological and cultural comments

While Greek people who are watching "Magnificent Century" indicated that they are so glad of the Turkish series broadcasted in Greece. They said these series have an important role in intimacy between the people of Turkey and Greece which were seemed to be enemies for long time. Participants expressing previous tension between Turkey and Greece has been managed by external power groups also said that these two nations are friends by referencing mutual cultural factors shared by two countries. During the interviews, all of the participants said they think Turkey and Greece are two friendly countries, two nations share a lot of common

features and that two nations sharing that much common features should not be deceived by external power groups and act with their own will.

Greek citizens particularly stated that, they are angry because of the economic crises they experienced since 2010 and think that this crisis has occurred because of EU and imperialist exploiter forces. They also stated that this imperialist exploiter forces thrown country into an economic crisis also engaged some activities causing tension between Turkey and Greece. Greek society reviews historical destruction in their country because of system by relating bill of economic crisis to EU and imperialist systems. Participants stated imperialist system creating economic crisis in Greece today has also caused tension previously experienced between Turkey and Greece. Comments of participants about 'Magnificent Century' have been summarized as follows:

- Palaces and life style shown in series are very beautiful. Do these palaces exist in Istanbul? Is the life in Turkey just like the life shown in series?
- Dresses of sultans acting part in series interest me.
- How can this kind of expensive productions be made in Turkey, it is pleasant that sector has such a great economic volume. We (Greeks) cannot create that kind of expensive productions.
- We got the opportunity to see economic and social developments of Turkey thanks to this series and other Turkish series.
- I know Turkey because of this series.
- We would like to visit Turkey for touristic purposes in order to see palaces shown in "Magnificent Century".
- While watching Turkish series, we saw that the final word in the family is still said by "father". Turkish life style interests me. There is still respect to family in Turkey, there are "family" and "loyalty" notions.
- Magazine sales have seriously increased thanks to DVDs of Turkish series given together with television magazines put up for sale on Fridays.
- We admire Turkish performers. Fun clubs have been opened for Meryem Üzerli playing 'Hürrem' on "Magnificent Century" and leading actor of series named 'Yer Gök Aşk' Burak Hakkı.
- Does rich lifestyle shown in both "Magnificent Century" and other Turkish series exist in Turkey? Is Turkey really rich like that?
- We should import not only television series from Turkey, we should also import politicians from Turkey instead of the politicians who bankrupted Greek economy.
- Turkish is a great language. I want to learn it.

Another topic stated by people participating in interviews is that they learnt Turkish words by means of Turkish series and their familiarity to Turkish language has increased. Reason of that is Turkish series are broadcasted Turkish on Greek televisions without any dubbing. All of the movies broadcasted on Greek televisions are broadcasted in their original languages and with Greek subtitles. Therefore, a growing body of Turkish series promote Turkish language as well.



Fig. 7 A Scene from "Magnificent Century" Broadcasted in Greece

Participants indicated that they learn a lot of Turkish words by means of these series and they understand it is a Turk when they see an individual speaking Turkish. While a participant said "My family is of Turkish origin, thanks to the series, I am learning Turkish words" another participant stated that he reminded Lesbos Radio he used to listen during his childhood and told the announce made from that radio: 'Merhaba sevgili dinleyiciler burası Midilli Radyosu'. Turkish words mostly remembered by participants are shown in table 10.

Table 10. Ten Words Mostly Remembered by Participants

|           |          |        |
|-----------|----------|--------|
| Tamam     | Gel      | Sultan |
| Süleyman  | Fatmagül | Baba   |
| Anne      | Sadrazam | Hürrem |
| Seviyorum | Kardeş   | Allah  |
| Hayır     | Şehzade  | Paşa   |

Even if just a bit participants providing opponent opinions have been amongst participants joining in study. Opponent opinions are mostly based on economic reasons.

- Series sector of Greece come to a halt. Everyone watch Turkish series and this lead Greece television series to stop production. Number of domestic productions decreased and this reduced employment rates, production companies are shut down, performances, cameramen become unemployed.
- It is sad that a country foreign-dependent and in economic crisis (Greece) is foreign-dependent for television productions too.
- Our country is in economic crisis, it is extravagancy to buy series from other countries.



Fig.8 Photo novel of “Magnificent Century” Broadcasted in Greece

Besides people criticizing in an economical way, there are also people thinking that series named “Magnificent Century” made “Turkish” and “Turkish History” propaganda in Greece. Participants who stated that, mentioned that this is an important factor for a culture to market itself in different societies. These people suggested Greece who has a rooted history and culture should also promote its own culture to the world with similar media contents.

**8. CONCLUSION**

Domestic TV series which is increasing their popularity in Turkey especially from the beginning of 2000’s caused an industry to form up inside the country. Particularly since 2000, Turkish productions having higher ratings directed television channels and advertisers into this industry and the Turkish series market has started to grow up. Television series previously produced with small budgets started to be prepared with bigger budgets and this caused “series industry” to improve.

Turkish series industry achieved a serious growth in the latest ten years. Series sector growing within domestic market provided employment for nearly 100 thousand people. 73 television series have been broadcasted in 2010-2011 season and those series created an economic volume of 600 million TL (300 million USD) in Turkey. Series sector growing in Turkey attracted the attention of other countries and Turkish series have sold to television channels of different countries in the world. Turkish series attracting attention of Middle East and Balkans first, had demands from regions spreading from Russia to China afterwards. When it comes to the 2010, Turkish series sector had an export volume of 50 million dollars while this number increased to 180

million dollars in 2013. Over hundred Turkish series have been sold to 60 countries in between 2006-2012, nearly 150 million have watched Turkish series. This situation also contributed to Turkey's culture exportation and provided a global advertisement opportunity for Turkish culture, language and geography.

Amongst Turkish series sold to the world, 'Magnificent Century' produced by TIMS Production had the greatest global success. "Magnificent Century" which has been the most expensive television series of Turkey with its 3.5 million TL (1.75 million USD) budget. It has also been the mostly-purchased Turkish series around the world. Series named "Magnificent Century" have been sold to 45 countries throughout the world. One of these countries was Greece which recently gave a serious demand to Turkish series.

The Success achieved by the Turkish series named 'Yabancı Damat' which started to be broadcasted in 2004 on Greece televisions caused interest in Turkish series to increase in this country. After 2005, number of Turkish series broadcasted in Greece has seriously increased. Main stream television channels have broadcasted two Turkish series daily on their day time and evening prime – time streams particularly between the years 2012 and 2014. This situation contributed to Turkish – Greek rapprochement which could not be achieved by politicians for long years and also contributed to relations between Turkish – Greek societies - which have been seemed to be enemies for ages. Although Greek nationalists did not like the friendship – tolerance environment achieved by Turkish series broadcasted in Greece, Greek people watched Turkish series with admiration and contributed to development of Turkish – Greek friendship. Inside these Turkish series, "Magnificent Century" became one of the most popular Turkish series broadcasted with original language and Greek subtitles on Greece televisions. "Magnificent Century" has been broadcasted with the local name 'Souleiman O Megaloprepis' on ANT 1 TV of Greece and achieved great rating success.

Greek society thinks that especially "Magnificent Century" and Turkish series broadcasted in Greece have great contribution to Turkish – Greek friendship which could not be achieved for ages. Greek people watching Turkish series assessed those series under four different headings. First of them is comments made because of economic reasons. Greek people who are in economic crisis stated that they learn the economic and social development of Turkey through these series. Greek television audience following palaces and wealth in 'Magnificent Century' closely also stated that they started to learn Turkish through this series. Greek society interesting in life style shown in Turkish series admires life style shown in especially 'Magnificent Century' and in other Turkish series. Participants indicated their touristic visiting to Turkey desires have increased more thanks to Turkish series. Greek television audience indicated these series create a cultural-intimacy between Turkey and Greece. Nationalists opposing that opinion indicated Turkish series making cultural propaganda in Greece and thus they may threat national will. Broadcasting Turkish series in Turkish and with Greek subtitles and promoting Turkish life style and culture disturbed nationalists. However, these opinions are in the minority. On the contrary to nationalists, Greek people shown a great demand in Turkish series and indicated these series contributing to delayed friendship between Turkey and Greece.

The exportation of Turkish series to the world should not be assessed by economic data only. This trade should not be seen only as a simple media product exportation. Exportation of Turkish series to abroad plays an important role in marketing of Turkish culture throughout the world. Therefore, this achieved success should be supported with a governmental policy and exporting of Turkish culture to the world through series should be regarded. Turkish series becoming popular throughout the world would make Turkey an arbiter in the global world. This will promote Turkish culture and able this rooted culture and language to be known better by other nations and new global generations. The Turkish series also will help to introduce the Turkish language to the world and will make Turkish language to be spoken more. So, the "Turkish" factor in the global world to remain further updated. The most important fact in that subject is to give true historical and cultural based messages and promote Turkish culture professionally on these series.

## REFERENCE LIST

- Deniz, Ç. (2010) "Gümüş Dizisinin Arap Kamuoyuna Etkileri: Bir Sosyal Medya İncelemesi". Uşak University Sosyal Bilimler Dergisi, 3(1).
- Dorsay, A. (2004) Sinemamızda Çöküş ve Rönesans Yılları, İstanbul. Remzi Kitabevi.
- Ekonomist (2013). "Türk Yapım Dizi ve Filmlerin Dünyadaki Başarısı" , March 2013, p.56-58.
- Erdoğan, İ. (2012). Pozitivist Metodoloji ve Ötesi. Ankara: Erk Yayınları.
- Erjem, Y. & Çağlayandereli, M. (2006) "Televizyon ve Gençlik: Yerli Dizilerin Gençlerin Model Alma Davranışı Üzerindeki Etkisi". CÜ Sosyal Bilimler Dergisi, 30(1).

- Erol, S. A. (2012) Yerli Televizyon Dizilerinde Kent Olgusu: İstanbul Örneği. PhD Thesis, İstanbul: İstanbul
- Ersoy , M. (2013). "ABD'nin Diziye Getirdik", Gazete HaberTürk Newspaper, 08.12.2013.
- Erturgut, S.M. (2009) Yerli Televizyon Dizilerinde Dramatik Yapı. Master Thesis, İstanbul: Marmara Üniversitesi.
- Güngör, A. Can (2007) Türk Sinemasının Yerli Dizilere Etkisi ve Seyirci Etkisi. Master Thesis, İstanbul: Mimar Sinan University.
- Hatırmaz, B. (2007) Reyting Gerçeği: Televizyon İzleme Ölçümleri ve Program Planlaması, Ankara: Nobel Yayınları.
- Hennink, M.M. (2007). International Focus Group Research: A Handbook for the Health and Social Sciences. Cambirdge University Press.
- Hürriyet (2013). "Çin'e Satıldı" . Hürriyet Newspaper , 22.06.2013
- İmik, N. & Yağbasan, M. (2007) "Televizyon Dizilerinde Kullanılan Müziklerin Genç İzleyicilerin Dizileri İzleme Oranına Etkisi" , İÜ İletişim Fakültesi Dergisi, No: 28.
- Karadaş, N. (2013) "Televizyon Dizilerinde Gücün Temsili". Gümüşhane University İletişim Fakültesi Elektronik Dergisi, 2(2).
- Koloğlu, S. (2013) "Yerli Dizi Dünya Haritamız", Milliyet Cadde Newspaper, 18.01.2013.
- Martin, G. (2014). "Türk Dizileri Efsanesi". Zaman Newspaper, 09.03.2014, p.4
- Medyaizleyicilerihareketi (2014).  
[http://www.medyaiizleyicilerihareketi.org/Bosnaklardan\\_Muhtesem\\_Yuzyil\\_Tartismasi-49-haber-duyuru.html](http://www.medyaiizleyicilerihareketi.org/Bosnaklardan_Muhtesem_Yuzyil_Tartismasi-49-haber-duyuru.html) , Reached at: 29.05.2014.
- Melodika (2012). Dizi Sektörü, Magazine Printed on May 2012, s.5-9
- Milliyet (2012). "Türk Dizilerine Araplardan Bölüm Başına 75 Bin Dolar". Milliyet Newspaper, 06.07.2012, p.2.
- Milliyet (2013). "Türk Dizileri Suudileri Böldü" . Milliyet Newspaper, 01.02.2013.
- Niş, N. (1979). "Uluslararası Film Pazarı ve Türkiye". Ankara: A.Ü. Siyasal Bilgiler Fakültesi B.Y.M.Y.O. Yıllık (1977-1978).
- Oktay, H. T. (2011) Televizyon Dizilerinin Toplumun Milli ve Manevi Değerleri Açısından Değerlendirilmesi: Aşk-ı Memnu Dizisi Örneği. Ankara: RTÜK
- Öneren, M. (2013) "İmaj Yönetiminin TV Dizi Seyircileri Üzerindeki Etkisi", KMÜ Sosyal ve Ekonomik Araştırmalar Dergisi, 15(24).
- Önk,Ü.Y. (2014), "102 Ülkeye Dizi İhraç Ediyoruz", Habertürk Egele , 15.03.2014.
- Özkan, I. (2010). "Televizyon Yayıncılığının Karakteristiği: İki Ürün- İki Pazar", Pazarlama İletişim ve Kültür Dergisi (Pİ), 6(3).
- Özyurt, O. (2014). " Dünyada İzlenen Türk Dizileri Kadınların Hayatına Dokundu" . Pazar Sabah Newspaper, 02.02.2014.
- Peace Journalism Turkish-Greek (2012).  
<http://www.turkishgreeknews.org/tr/mikis-teodorakis-turk-dizilerine-savas-acti-9212.html>, Reached at: 25.05.2014.
- RTÜK (2009). Televizyon İzleme Eğilimleri Araştırması , Ankara: RTÜK.
- Sayılgan, S. G. (2003) Yayınlarda Program Türleri Kod, Tanım ve Sınıflandırmaları. Ankara: RTÜK.
- Sözeri, C. & Güney, Z. (2011) Türkiye'de Medyanın Ekonomi Politigi: Sektör Analizi. İstanbul: TESEV Yayını.
- Şahbaz, R. P. & Kılıçlar, A. (2009) "Filmlerin ve Televizyon Dizilerinin Destinasyon İmajına Etkileri". İşletme Araştırmaları Dergisi, 1(1).
- Tanrıöver, H. U. (2003). Türk Televizyon Dizilerinde Cins Kimlikleri, İstanbul: Galatasaray University Publishing.

Tims (2013), "Muhteşem Yüzyıl İtalya'yı Fethediyor" , TİMS Production Press Release , March 2013.

Yıldırım, A. & Şimşek, H. (2011). Sosyal Bilimlerde Nitel Araştırma Yöntemleri. Ankara: Seçkin Yayınları.