T.C.
MARMARA ÜNİVERSİTESİ
SOSYAL BİLİMLERİ ENSTİTÜSÜ
İLETİŞİM FAKÜLTESİ
RADYO TELEVİZYON VE SİNEMA ANABİLİM DALI
RADYO TELEVİZYON BİLİM DALI
DOKTORA TEZİ

MODERN TÜRK DİZİLERİNİN, YUMUŞAK GÜÇ OLARAK CEZAYİR TOPLUMU ÜZERİNDEKİ ETKİLERİ: ANALİTİK ÇALIŞMA

The Effects of Modern Turkish TV Series as a Soft Power on the Algerian Society: Analytical Study

Youcef Benrazek

PhD Thesis

İSTANBUL, 2022

T.C.

MARMARA ÜNİVERSİTESİ
SOSYAL BİLİMLERİ ENSTİTÜSÜ
İLETİŞİM FAKÜLTESİ
RADYO TELEVİZYON VE SİNEMA ANABİLİM DALI
RADYO TELEVİZYON BİLİM DALI

DOKTORA TEZİ

MODERN TÜRK DİZİLERİNİN, YUMUŞAK GÜÇ OLARAK CEZAYİR TOPLUMU ÜZERİNDEKİ ETKİLERİ: ANALİTİK ÇALIŞMA

Youcef Benrazek

DANIŞMAN
Prof. Dr. Yusuf Devran

PhD Thesis

İSTANBUL, 2022

GENEL BİLGİLER

Ad-Soyad : Youcef Benrazek

Fakülte : İletişim Fakültesi

Anabilim Dalı : Radyo, Televizyon ve Sinema

Program : Radyo Televizyon

Tez Danışmanı : Prof. Dr. Yusuf Devran

Tezin Türü : Doktora

Yıl : 2022

Özet.

MODERN TÜRK DİZİLERİNİN, YUMUŞAK GÜÇ OLARAK CEZAYİR TOPLUMU ÜZERİNDEKİ ETKİLERİ: ANALİTİK ÇALIŞMA

Yumuşak Güç kavramı, genel olarak dünyada ve özellikle Kuzey Afrika ülkelerinde Türk dizilerinin kullanım modelinde en açık şekli ve amaçlarıyla bu çalışmada yansıtılmaktadır. Bu bağlamda bu çalışmanın amacı, Cezayir toplumunda modern Türk dizilerinin izleyicilerine ışık tutmak ve bu dizileri izlemeye yönelik farklı alışkanlık ve motivasyonları incelemektir. Bu çalışmada ayrıca bu dizilerin içerik ve mesajlarının Cezayirli izleyicileri nasıl etkilediği ve ülkenin Cezayir'deki yumuşak gücüne nasıl hizmet ettiği araştırılmıştır. Bu çalışma, araştırmacının çalışmanın örneklemini oluşturan Cezayir toplumunun bir bölümünü incelediği nicel bir yaklaşım benimsemiştir. Çevrimiçi anket, Cezayir toplumunun kasıtlı olarak seçilmiş bir örneğinden veri toplamak için bir araç olarak anketleri kullandı. Anket için toplam 750 anket kullanıldı. Araştırmanın sonuçları, araştırmaya katılanların izleme alışkanlıklarında temel farklılıklar olduğunu göstermiştir. Çalışmanın sonuçları, çalışma örneklemini Türk dizilerini izlemeye iten iki faktörün sosyal faktör ve estetik faktör olduğunu kanıtlamıştır. Ayrıca, bu çalışmanın sonuçları, bu dizilerin çalışma örneklemi üzerinde bir takım sosyal etkilerinin olduğunu göstermiştir. Çalışmanın sonuçları, bu dizilerin Cezayir'de yumuşak güç aracı olarak önemli bir rol oynadığını ve doğrudan Türk dış politikasına ve ekonomisine hizmet ettiğini göstermiştir. Bu nedenle araştırmacı, çalışma bulgularına dayanarak Cezayir hükümetine, özellikle Kuzey Afrika'daki diğer toplumlar üzerinde daha büyük bir etki yaratabilmesi için Türk yumuşak güç politikasından bir yaprak kopyalamasını tavsiye etmektedir.

Anahtar Kelimeler: Türk dizileri, Yumuşak Güç**,** Medya Etkileri, Cezayir.

GENERAL INFORMATION

Name-Surname : Youcef Benrazek

Faculty : Faculty of Communication

Department : Radio, Television and Cinema

Programme : Radio and Television

Supervisor : Prof. Dr. Yusuf Devran

Degree Awarded : Doctor of Philosophy

Year : 2022

Abstract

THE EFFECTS OF MODERN TURKISH TV SERIES AS A SOFT POWER ON THE ALGERIAN SOCIETY: ANALYTICAL STUDY

The concept of Soft Power is reflected in this study in its clearest form and objectives in the model of the use of the Turkish TV series in the world in general and the North African countries in particular. Based on this, the aim of this study is to shed light on the viewers of modern Turkish TV series in Algerian society and to examine the different habits and motivations for watching these series. This study also investigated how the content and messages of these series affect Algerian viewers and how they serve the country's soft power in Algeria. This study adopted a quantitative approach where the researcher examined a sectionof Algerian society that formed the sample of the study. The online survey used questionnairesas a tool to collect data from a purposively selected sample of Algerian society. A total of 750questionnaires were used for the survey. The results of the study showed that there are fundamental differences in the viewing habits of the respondents of the study. The results of the study proved that there are two factors that make the study sample to watch Turkish series,namely the social factor and the aesthetic factor. In addition, the results of this study showed that there are a number of social influences of these TV series on the study sample. The resultsof the study also showed that these series play an important role as a soft power instrument in Algeria and have directly served Turkish foreign policy and the economy. Basing on the studyfindings, the researcher therefore recommends the Algerian government to copy a leaf from theTurkish soft power policy so that it can have a greater impact on other societies especially in the North Africa.

Keywords: Turkish TV Series, Soft Power, Media Effects, Algeria

ACKNOWLEDGEMENT

I am grateful to God Almighty for giving me the opportunity to start and complete this PhD thesis. My special thanks to Prof. DR. Yusuf Devran, my PhD supervisor, for his helpful recommendations, guidance, constant mentoring, sympathy and inspiration during my PhD studies. I would also like to thank the other jury members for their support and encouragement during the defence of my dissertation. My special thanks go to my parents and all my family for their unwavering support, compassion, reassuring and encouraging words, and never-ending prayers during my doctoral journey.

I would like to thank many institutions and individuals who have contributed to the success of this academic journey. I would like to thank the Board of Türkiye Scholarships (YTB) for awarding me a doctoral scholarship at Marmara University. My sincere thanks go to Dr. Serkan Bayrakci for his help in statistical analysis. My heartfelt thanks go to my brother, friend and colleague, Dr. Rajab Idd Muyingo, my trusted proof-reader, who took the time to read my work and make the necessary changes. I would also like to thank all my colleagues and friends around the world who gave me helpful advice and ideas. Finally, I would like to thank the respondents who took the time and volunteered to participate in this study.

May God Bless You All, Ameen!

Youcef Benrazek

Istanbul, 2022

TABLE OF CONTENTS

GENEL BİLGİLER i

GENERAL INFORMATION ii

ACKNOWLEDGEMENT iii

LIST OF TABLES x

LIST OF FIGURES xi

LIST OF ACRONYMS xii

Introduction 1

CHAPTER ONE: BACKGROUND OF THE STUDY 4

1. The Study Problem 4

2. Study Questions 5

3. Study Hypotheses: 5

4. Objectives of the study 6

5. Significance of the Study. 6

6. Justification for the study 7

7. Previous Studies Related to Turkish TV Series 7

8. A Complementary to Previous Studies 12

9. Study Terminology: 13

CHAPTER TWO: THEORETICAL FRAMEWORK OF THE STUDY 14

Introduction 14

1. Uses and gratification theory: 14

1.1. Definition of the uses and gratification theory 14

1.2. Origins and background of uses and gratification theory. 14

1.3. The assumptions of uses and gratifications theory 16

1.4 The relevance of uses and gratification theory in this research: 18

2. Cultivation theory: 19

2.1. Definition of the cultivation theory 19

2.2. Origins and background of the theory. 20

2.3. The assumption of cultivation theory. 20
2.4. The Relevance of Cultivation theory in this research: 21
CHAPTER THREE: TV SERIES AND CINEMA IN TURKEY 23
Introduction 23
1.1. Overview of Drama. 23
1.1.1. Origins and background of Drama. 23
1.1.2. Definition of drama 24
1.2. Overview of TV Drama. 25
1.2.1. Television Drama 25
1.2.2. Overview of the emergence of TV drama. 25
1.2.3. Types of TV Drama 26
1.2.4. Characteristics and Objectives of TV Drama 28
1.2.5. Characteristics of TV Drama 28
1.3. Television Series and its types. 29
1.3.1. TV Series 29
1.3.2. Types of TV series 30
1.3.3. TV series in the Era of Web 2.0. 30
2. The History of film and cinema in Turkey. 33
2. 1. The history of cinema during the Ottoman period 33
2.2. The Days of Muhsin Ertuğrul 34
2.3. Yeşilçam Era 36
2.4. The Period of Yılmaz Güney in *Yeşilçam* 36
2.5. The downfall of Yeşilçam Cinema 37
3. Modern Turkish TV series 38
3.1. Overview on Modern Turkish TV Series 38
3.2. Most popular Turkish TV series 39
3.3. Turkish TV series in numbers 42

4. The Turkish TV series in the world as soft power. 45
4.1. Turkish TV series in the MENA region. 46
4.2. Turkish TV series in the Balkans region: 48
4.3. Turkish TV series in the South American region 51
4.4. Turkish TV series in Central Asia countries 53
CHAPTER FOUR: TURKISH SOFT POWER DURING THE AKP ERA..... 56
Introduction: 56
1. The Concept of Soft power. 56
1.1 Definition of power in political science 56
1.2. Definition of soft power theory. 58
1.3. The main resources of a soft power 59
1.3.1 Cultural Values: 59
1.3.2 Political Values 60
1.3.3. Foreign Policies 61
1.4. The comparison between soft power and hard power 62
1.4.1. Methods used in the hard power 62
1.5. The combination of hard and soft power (smart power) 64
2.The Justice and Development Party: Between Leadership and Change 64
2.1 The origin and background of AKP. 65
2.2. The AK Party's strong Points. 67
2.3. The AK Party goals. 68
2.4. The important reforms carried out by the AK 70
3. Turkish Soft Power and Its Foreign Policy 72
3.1. Definition of Foreign policy. 72
3.2. The Turkish Foreign policy 74
3.3. Turkish soft power 77
4. Dimensions of the Turkish Soft Power 78

4.1. The Moderate Islamic Dimension:..... 79
4.2. The Economic Dimension: Economic relations with Arab countries..... 80
4.3. The cultural dimension of Turkish soft power:..... 82
4.3.1 Turkish Scholarships..... 83
4.3.2 The Turkish Humanitarian Relief Foundation (IHH): 84
4.3.3. Turkish Cooperation and Coordination Agency- TIKA 85
4.3.4. Yunus Emre Institute 87
4.3.5. Media and Cinema as a Tool for Turkish Soft Power: 87
CHAPTER FIVE :THE TURKISH SOFT POWER IN ALGERIA 90
Introduction 90
1 Algerian-Turkish relation during the Ottoman Period (1518-1830)..... 90
1.1. The Political life in Algeria during the Ottoman rule 91
1.1.1 The age of Beylerbey from 1514 to 1587 91
1.1.2 The age of pashas from 1587 to 1659..... 91
1.1.3 The Age of Aghat from 1659 to 1671..... 92
1.1.4. The age of Deys from 1671 to 1830. 92
1.2. The economic life in Algeria during the Ottoman presence 93
1.2.1. Industry: 94
1.2.2. Agriculture 94
1.2.3. Trade 95
1.3. Social and Cultural Life in the Ottoman Era..... 95
1.3.1. Cultural Centers: 95
2.Turkish-Algerian relations after Independence 96
2.1. Political dimension: 97
2.2. Economic dimension..... 98
2.3. Cultural dimension:..... 100
3. Turkish TV Series as a Soft Power in Algeria..... 101

3.1. Turkish series in Algeria 101
3.2. The Values and Contents of Turkish TV Series 103
3.3. Reasons for Watching Turkish Series 104
3.4. Economic and Cultural Returns of the Turkish Series according to Algerian newspapers 106
CHAPTER SIX: RESEARCH METHODOLOGY 109
Introduction 109
1. Research Philosophy 109
2. Study Type 110
3. Quantitative Research Method 111
4. Data Collection Techniques 111
5. Population of the Study 113
6. Sampling Technique and Sample Size 113
7. Measurement of the Research Instruments and Data analysis 114
Chapter Summary 115
CHAPTER SEVEN: FINDINGS AND DISCUSSIONS 116
Introduction 116
1. Demographics Characteristics of the Respondents 116
PART I: Habits of Watching Turkish TV series in Algeria 119
1. The habit of watching Turkish series 119
2. The Reasons and motives for Watching Turkish TV Series 123
3. The Social Impact of Modern Turkish TV Series on The Algerian Viewers 130
4. The Role of Turkish TV Series as a Soft Power in Algeria 134
5. Cronbach's Alpha Score and Level of Reliability. 138
6. Tests of Normality 139
7. The Correlation between Social Motivations of Watching Turkish TV Series and Their Social Effects 142
8. The Correlation Between Aesthetic Motivations of Watching Turkish TV Series and Their

Effects as a Soft Power Element..... 143

9. The Different Effects Of Turkish Tv Series As A Soft Power On The Gender, Age, Educational Level, And Monthly İncome Of The Study Sample..... 144

10.The Different Effects of The Turkish TV series as Soft Power on the Age of the Study group. 145

11.The Different Effects of The Turkish TV Series as Soft Power According to The Level of Education 146

12. The different effects of the Turkish TV series as soft power according to the Income 147

13. SUMMARY OF RESULTS AND DISCUSSION..... 147

14.Conclusion..... 154

15.Recommendations of the Study..... 155

REFERENCES..... 156

APPENDIX -I- QUESTIONNAIRE..... 172

LIST OF TABLES

Table 01: Countries to which Turkish TV series were exported between (2011 and 2016). 44
Table 02: Scoring range of Likert scale of the survey 114
Table 03: Cronbach's Alpha Score and Level of Reliability… 114
Table 04: Shows the Reliability Statistics 115
Table 05: Showing the Demographic Characteristics of the Respondents (N=750)… 115
Table 06: Showing the Demographic Characteristics of the Respondents (N=750)… 116
Table 07: Showineg How Often Algerian viewers watch Turkish TV series (N=750)… 118
Table 08: Showing the Habits of Watching Turkish TV series in Algeria (N=750)….....119
Table 09: Descriptive Statistics Showing the Reasons and Motives for Watching Turkish TV Series(N=750).……123
Table 10: Score Interval Mean… 126
Table 11: The Differences Between Males and Females in Terms of The Social Motivations for Watching Turkish TV Series.....126
Table 12: The Differences Between Males and Females in Terms of The Aesthetic Motivations for Watching Turkish TV Series. 127
Table 13: Motivation of Watching Turkish TV series… 127
Table 14: Descriptive Statistics Showing the Nature of Social Effects of Modern Turkish TV Series on The Algerian Viewer (N=750)… 128
Table 15: Social Effects of Turkish series….....131
Table 16: Descriptive Statistics Showing the Role of Turkish TV Series as a Soft Power in Algeria (N=750).....132
Table 17: Turkish TV series as a soft power.....135
Table 18: Cronbach's Alpha Score and Level of Reliability….....136
Table 19: Shows Cronbach's Alpha Score and Level of Reliability in this study.....136
Table 20 Shows The Tests of Normality.....138
Table 21: Shows The Correlation between Social Motivations of Watching Turkish TV Series and Their Social Effects.....140
Table 22: Shows The Correlation Between Aesthetic Motivations of Watching Turkish TV Series and Their Effects as a Soft Power Element. 141
Table 23: Shows The Different Effects Of Turkish Tv Series As A Soft Power On The Gender. 142

Table 24: Shows The different effects of the Turkish TV series as soft power on the age of the study group…. 143
Table 25: Shows The different effects of the Turkish TV series as soft power according to the level of education… .....…..144
Table 26: Shows The different effects of the Turkish TV series as soft power according to the Income…. 145

LIST OF FIGURES:

Diagram 01: Showing Histogram of Normality Test. 138
Diagram 02: Showing Normal Probability (Q-Q) Plot 138

LIST OF ACRONYMS

ABU: Asia-Pacific Broadcast Union

AGB Nielsen: Media Research Philippines

AKP: Justice and Development Party

DVD: Digital Video Disk

GDP: *Gross Domestic Product*

HDP: The People's Democratic Party

IHH: Humanitarian Relief Foundation

MBC: Middle East Broadcasting Centre

MENA: Middle East/North Africa

OECD: The Organisation for Economic Co-operation and Development

OPEC: The Organization of the Petroleum Exporting Countries

SPSS: Statistical Package for the Social Sciences

TIKA: Turkish Cooperation and Coordination Agency-

TIKA: Turkish Cooperation and Development Agency

TOKI: Housing Development Administration of Turkey

TRT: Turkish Radio and Television Corporation

TÜROB: Hotel Association of Turkey

TV : Television

UGT: Uses and Gratification Theory

UK: United Kingdoom

UNESCO: the United Nations Educational, Scientific and Cultural Organization

USA: United States of America

USSR: Union of Soviet Socialist Republics

VOD: Video On Demand

YTB: Presidency For Turks Abroad And Related Communities.

Introduction

The Protocols of Foreign Policy and International Relations famously states that, "There are no permanent friends and no permanent enemies, only permanent interests". Especially in an era characterized by constant conflicts, where the external expansion of the country has become necessary and also as an important strategic mechanism to achieve its various goals and highlight its advantages over other countries. Nowadays, the search for more effective and less costly methods has become necessary and has contributed to the emergence of various new tools in international relations. Perhaps the most important of these is the emergence of what is known as “soft power”, a political term coined by American Professor and political scientist "Joseph Nye". This concept describes a country's ability to persuade others to do what it wants without force or coercion. In this process, various powerful countries use their attractive elements, which include their culture and local language, historical, cultural, economic, and political characteristics, to achieve their desired goals. It is noticeable that Turkey is one of the most important countries that use its soft power to influence its neighbouring countries. It is worth mentioning that Turkey's foreign policy has undergone a profound development since the Justice and Development Party came to power in 2002, which enabled it to consolidate its soft power and change its image for the better in the region, especially in public opinion. Considering this positive image as a military and economic power cooperating with neighbouring countries, especially the Arab world, it can be said that the new Turkey has succeeded in consolidating its presence and marketing its image as a legitimate successor to the influence and power of the Ottoman Empire in the region. The administration of the ruling party has managed to consolidate its political and economic interests by using various plans and methods to win the public opinion of these countries. It has also activated its presence by reviving the common heritage in the popular culture of these peoples. The government has used its soft power resources such as media, cinema and culture to influence the neighbouring Middle East, Balkan and North African countries and work to win the hearts of the peoples of these regions based on their historical background and religious ties. Despite the similarity in customs and traditions with the common evocation of Ottoman history, modern Turkish television series played a soft penetration mechanism to market a typical foreign image of Turkey and penetrate the countries of the region by restoring relations with it. Turkish television series also created a state of fascination and admiration for Turkey's political,

economic and social model. Turkey has achieved great success in exporting TV series internationally. It ranked second after the United States of America, thus achieving a number of economic, political and cultural successes. It should be noted that the strength of the TV series lies in the attractiveness of its content, such as the aesthetics of its images, the quality of its presentation and photographic technique, and the accuracy in the sequence of events and their tension.

As a result, it became an important source for influencing the minds of recipients and changing their beliefs and behaviours. Through these series, a model emerged based on what is known as civil Islam, which is known as adherence to Islamic principles while respecting pluralistic democracy and individual freedoms, mixing conservative religious practices such as prayer and supplication with tears, veils, and various liberal practices. All these behaviours and messages that these series contained have exposed many viewers in general and Algerian society in particular, which has become addicted to watching these modern television series, to many cultural, psychological and social influences, especially the liberal Islamic culture that these series convey, in which everything that is Eastern and Western is mixed as it was. These series play a significant role in spreading the Turkish language and culture in Algeria, thus directly serving the soft power of the country in addition to the economy and foreign policy.

In the nutshell, this study has been divided into seven chapters, the first chapter contains the background of the study in which the study problem, its main question and sub-questions were discussed. In addition, the chapter included the importance of the study, its objectives and the main reasons for choosing the research topic, as well as the study terminology and the previous studies related to the Turkish series, and a complement of these previous researches with his study. The second chapter of this study is a theoretical framework in which the researcher deals with the main theories he will rely on in his research, and among these theories we find the cultivation theory and the uses and gratification theory in order to find out the motives for watching Turkish series and the psychological, social and cultural gratifications that are achieved for the viewer, and to compare what these series broadcast with the lived reality. As for the third chapter of this study, it was an introduction to drama in general, its origin and development, its definition and types. I also dealt with the definition of television drama and its historical stages of development, its types and its most important features, in addition to a definition of television series, their types and most important characteristics in the era of Web 2.0. This chapter also dealt with a historical background of Turkish cinema and how

it has developed over the years from the Ottoman era until today. In addition, the researcher dealt with an overview of modern Turkish TV series and the most popular series and their rapid spread in the world as soft power in many regions from Middle East and North Africa to the Balkans and South America. As for the fourth chapter, it was titled Turkish Foreign Policy and its Soft Power during the AKP Regime, in which it dealt with a definition of power in political sciences and the definition of soft power theory and its main sources compared to hard power, in addition, this chapter provided an overview of Justice and Development Party (AKP), its foundation, its strengths and goals, and the main achievements the party has made since its inauguration. The chapter also dealt with an overview of Turkish foreign policy during the party's period and the dimensions of its soft power represented by the moderate Islamic, cultural and economic dimensions so that the reader can get a clear idea of Turkish soft power in the Justice and Development Party era. The fifth chapter discussed the wide spread of Turkish soft power in Algeria, where the researcher dealt with Turkish-Algerian relations in its political, economic and cultural dimensions from the era of Ottoman Empire to the present day, and in this chapter, the researcher also dealt with a brief summary of Turkish series in Algeria, their content and the messages they convey, in addition to the psychological, social and cultural reasons that, according to experts and researchers have led a large mass of Algerian society to watch these series. This chapter also discussed the economic and cultural returns of these series and how they served Turkish foreign policy and the country's soft power. In the sixth chapter of this research, the researcher addressed the research methodology and how the research sample was selected and determined, in addition to the tools used in data collection and the method the researcher used in analysing this data. In the seventh chapter, the researcher dealt with a questionnaire survey that was formulated as comprehensively as possible to ensure that all the variables mentioned in the hypotheses of this research were covered, in addition to covering the research questions included in the study problem. These axes included the habits of watching Turkish Series in Algerian society, in addition to the reasons and motives for watching these series, the questionnaire also covered the social effects and repercussions of Turkish series on Algerian society and the role of these series as a soft power in Algeria, in this chapter, the study results were discussed and analysed using the SPSS program, and the main suggestions and recommendations were also presented in this section.

CHAPTER ONE: BACKGROUND OF THE STUDY

1. The Study Problem

In recent years, the world has witnessed tremendous developments in the field of information and communication technologies, especially with the development of the Internet in general and the emergence of Web 2.0 in particular, making the world look like a global village, as described by the Canadian philosopher Marshall McLuhan. Today's world is witnessing an unprecedented openness of media that takes many forms and patterns. Where every form of media production, whether audio-visual or readable has assumed an important role in the consciousness of the audience. All these modern changes have led to various powerful countries competing with each other when it comes to the consumption of these media and cultural products that vary from movies, series, songs and other popular culture in influencing other societies and countries. However, this is done with the motive of serving their goals and foreign policy interests and this is called soft power as mentioned earlier.

It does it with movies and TV series as artistic means with indirect political goals that can be exported regionally and internationally. In this context, Turkey has achieved great success in exporting TV series abroad, both nationally and internationally, and has been ranked as the second country after the United States of America (TRT Haber, 2016). Turkey successfully uses this model and has attracted many countries such as the Balkan region, South America and Middle East and North African countries in the last decade and influenced them socially, culturally and psychologically. By the end of 2013, the number of profits from television series increased from $200 million to $350 million (NTV Haber,2015). According to MediaCat newspaper, the revenue of Turkish TV series reached up to 500 million dollars in 2016 (Özkan, 2016). Due to the wide export of these TV series in different countries in the world, from China to North Africa (Devran & İhtiyar: 2018, 39), the revenues are expected to reach $750 million by 2023. (Güvenç, 2017). In the same context, Colombian Minister of Foreign Affairs María Ángela Holguín said that Colombians got to know Turkey and Turks through these TV series, while Turkish author Pelin Ozkan stated that Turkish TV series play a strong role as soft power in promoting Turkish culture, language and history abroad. (Anadolu Ajansı, 2017). Therefore, it can be said that the wide spread of Turkish TV series, which can be observed as a soft power in many countries around the world, had a significant impact on these societies, accompanied by political and economic influences. In this regard, this research

aims to determine the different habits, reasons and motives for watching Turkish TV series in Algerian society. Equally, the social effects of these series on the study sample, and how this impact serves the soft power of the country in Algeria. This study also aims to determine the correlation between the social motives for watching Turkish TV series and their social impact. Additionally, the correlation between the aesthetic motives for watching Turkish TV series and their impact as a soft power element. This study also seeks at determining the different effects of Turkish TV series as a soft power instrument on the gender, age, education level and monthly İncome of the study sample.

2. Study Questions

In relation to the study problem, this research was guided by the following questions:

RQ 1. What are the different habits of watching Turkish TV series in the Algerian society?

RQ 2. What are the different reasons and motives for watching Turkish TV series among the Algerian males and females viewers?

RQ 3. What is the nature of social effects of Turkish TV series on the Algerian viewers?

RQ 4. How did these TV series serve Turkish soft power in Algeria?

RQ 5 What is the relationship between social motivations of watching Turkish TV series and the social effects of these series on the study sample?

RQ 6 What is the relationship between aesthetic motivations of watching Turkish TV series and the effects of these series as a soft power tool on the study respondents?

RQ 7. What are the different effects of Turkish TV series as a soft power on the Gender, Age, Educational Level, and Monthly income of the study sample?

3. Study Hypotheses:

H1. There are statistically significant differences between males and females in terms of Social motivations for watching Turkish TV series in Algeria.

H2. There are statistically significant differences between males and females in terms of Aesthetic motivations for watching Turkish TV series in Algeria.

H3. There is a statistically significant relationship between social motivations of watchingTurkish TV series and the social effects of these series on the study sample.

H4. There is a statistically significant relationship between aesthetic motivations of watching Turkish TV series and the effects of these series as a soft power tool on the study respondents

H5. There is a statistically significant differences on the various effects of Turkish TV series as a soft power on Gender of the study sample

H6. There is a statistically significant differences on the various effects of Turkish TV series as a soft power on Age of the study sample

H7. There is a statistically significant differences on the various effects of Turkish TV series as a soft power on Educational Level of the study sample

H8. There is a statistically significant differences on the various effects of Turkish TV series as a soft power on Monthly income of the study sample.

4. Objectives of the study

This study aims to achieve the following scientific and academic objectives:

- ✓ To find out the viewing habits of Turkish TV series in Algerian society.
- ✓ To identify the motives and the main reasons for the addiction to watch this kind of TV series among the Algerian males and females viewers.
- ✓ To find out the nature of social influence of Turkish TV series on Algerian viewers.
- ✓ To find out whether these TV series served the Turkish soft power in Algeria or not.
- ✓ To find out the relationship between social motivations of watching Turkish TV series and the social effects of these series on the study sample.
- ✓ Finding out the relationship between aesthetic motivations of watching Turkish TV series and the effects of these series as a soft power tool on the study respondents
- ✓ This study also seeks to find out the different effects of Turkish TV series as a soft power on the Gender, Age; Educational Level, and Monthly income of the study sample.

5. Significance of the Study.

- ✓ The importance of this study is to shed light on the significant role played by Turkish series as a soft power in promoting Turkish culture and language in Algerian society. Furthermore, trying to highlight the various social effects of these series on both individual and society and how these effects served Turkish foreign policy and economy.

- ✓ This study will be an important resource for researchers and academics interested in Algerian or Turkish affairs in general.
- ✓ The definition of the Turkish model in Algeria, due to the lack of academic studies dealing with Turkey in Algerian libraries, especially by academics and researchers residing in the country.
- ✓ The lack of political and media studies topics related to Algeria in Turkish libraries, and this makes this study a modest attempt to fill this gap.
- ✓ The attempt to rely on more than one theory in the field of social sciences and to arrive at results based on accurate academic foundations that will benefit various researchers and academics around the world in general and Algerians and Turks in particular.

6. Justification for the study:

The main subjective and objective reasons that led the researcher to choose this topic are:

- ✓ The attention to media and political issues in general.
- ✓ The attention to topics that deal with the impact of new or traditional media on audience behaviour.
- ✓ The interest in the Turkish model, especially in relation to Turkey's foreign policy, which has achieved great success in the MENA region.
- ✓ The rarity of the academic studies similar to this research which deals with the Algerian society as a study case in the Turkish libraries.
- ✓ Trying to shed light on the role that the Turkish TV series have played as a soft power in promoting Turkish culture and language in the Algerian society in general, and also to show the various social impacts of these TV series on them and how these influences have directly served the Turkish foreign policy and economy.
- ✓ Enriching academic libraries in general and Algerian and Turkish in particular on the subject of Turkish TV series and its soft power and how it influences Algerian society.

7. Previous Studies Related to Turkish TV Series.

In this section, I try to present a number of previous studies that are similar to my research, where I could see the similarities and differences between my study and the other

previous studies, also the ideas that have been explored, the problems and the questions that have already been asked and answered. Thus, it helps me to eliminate them and focus on other problems that have not been addressed and explored yet.

The previous studies also help the researcher to get an idea of the methods and tools that were used in those studies. They also provide some answers to the questions that run through the researcher minds, thus saving effort and time.

The following are the main Arab and foreign preliminary studies that relate to the topic of this research.

1. Dr. Manal Mezahera (2009) the impact of Turkish TV series on the Arab satellite channels on the Jordanian society - University of Petra Faculty of Media and Journalism, Jordan.

The main objective of this study was to identify the impact of Turkish TV series on the Arab satellite channels on the Jordanian society. The study is based on the descriptive method in which the questionnaire was used to collect data from the sample community of parents, housewives, and male and female youths during the following period: 15/01/2009 to 15/04/2009.

In relation to the study objectives, this research was guided by the following questions:

Q1: What are the positive impacts of the Turkish series on Jordanian society?

Q2: What are the negative effects of Turkish series on Jordanian society?

Q3: What are the reasons that make Jordanian viewers watch these TV series?

Q4: Do Turkish TV series need to be censored and controlled?

Q5: Are Turkish TV series considered as a form of cultural invasion?

The results of the study showed that 50% of the respondents were influenced by these TV series and that the romantic scenes shown in these series were one of the most important reasons that attracted Jordanian viewers. The results also showed that these TV series have positive aspects, it was found that 43% of the study sample believe that these series provide ideal cases in dealing with couples and family problems. It was also shown that these series have negative effects on Jordanian society because the ideal romances that led to the prevalence of divorce cases where 30% of the study sample had them or witnessed problems caused by these series. In addition, the results showed that 38% of the sample believed that these series need to be reviewed and monitored before they are shown on television screens because they contain western scenes. The study also showed that 51% of the respondents believe that these series are a cultural invasion that conveys a secular culture that is far from the customs and traditions of Jordanian society. (Mazahera, 2009)

2. Miriam Berg (2017), Turkish Drama Series as a Tool for Soft Power, North-western University, Qatar.

The main purpose of this research was to find out the role of Turkish television programs (dramas) in the perception of Turkey among different Arab viewers in Qatar.

The sample of this research focused on college level students, both male and female, from different Arab backgrounds attending an American education system in Qatar. This study found that the Turkish series has improved some awareness about Turkey and its foreign policy among Education City students, causing them and their relatives to visit Turkey and to be clearly regarded toward the country as a whole. Turkish culture and history where they focused on their reverence for the history of the Ottoman Empire as it is recognized as a time when Muslims, not Arabs, were collectively important. The research also found that the opinion of the female participants in the study sample has completely changed in recent years and their ambition to visit the country was driven by the beautiful nature and landscapes they had seen in the Turkish series. In addition, Turkey is seen as a model nation that many Arab countries aspire to be, as its culture, society and lifestyle are an ideal blend of Western and Eastern values, which also contributes significantly to the overall positive opinion of the country. Turkey opened its door to millions of Syrian refugees and welcomed them, as did its open and supportive stance on the Palestinian issue. This strengthened Turkey's image among themajority of Arab students, as it is seen as a peace broker and defender of Islamic interests withits military capabilities. The results of the study also showed that the Turkish TV series contributed to the rise of the country's soft power in a remarkable way (Berg, 2017).

3. Muhammad Rehan, Syed Hassan Raza, Cultural Impacts of Turkish Dramas on Lifestyle of Pakistani House Wives, Department of Communication Studies Baha Uddin Zakariya University, Multan Pakistan.

The main objective of this study was to discover the influence of Turkish dramas on the lifestyle of Pakistani housewives from Multan city and to find out whether there is any kind of positive or negative impact on their Islamic lifestyle. The study collected data from a selected sample from another area of Multan city after distributing questionnaires to housewives in that city. Regarding the objectives of the study, this research was guided by the following hypothesis:

H1: Turkish series has an impact on Pakistani housewives' hairstyles and dress design.

H2: Turkish series changes some of the eating habits of Pakistani housewives.

H3: There is a positive relationship between Turkish series and change in lifestyle habits and house design of Pakistani housewives.
H4: There is a positive relationship between Turkish series and change in gathering styles and wedding ceremonies of Pakistani housewives.

The result of the first hypothesis shows that a large number of respondents agreed that watching Turkish series has influenced their culture, with more than sixty-three percent of the sample agreeing that the Turkish series influences their lifestyle in many ways such as the way they dress, eating habits and more. On the other hand, only 14% of the respondents completely disagreed, while about 12% of the respondents were neutral. Moreover, the result of the second hypothesis showed that more than 73% of the sample gave their agreement that there should be some options in the environment and Turkish food should tempt them to change their environment of eating and recipes. They also confirm that they would like to include some Turkish food elements in their daily food recipes as they see in the series. Only 18% of the respondents disagree, while almost 8% from the research sample remain neutral. The result of the third hypothesis of this study confirms the adaptation of a new lifestyle among the respondents after watching the Turkish series. The results of the mean and standard deviation prove the positive relationship between the independent and dependent variables in a comprehensible way. All the values of the means are above 2.0, which shows a positive relationship between the variables. The statistics also show the positive percentages of the mean and standard deviation, which also indicate that there is a positive relationship between the adjustment of lifestyle and house design among the housewives by watching the Turkish dramas. The results of the fourth hypothesis show that more than 76% of the respondents agree that there should be different types of gatherings and parties in the neighbourhood, and most of the housewives also agree that the wedding ceremony activities shown in the Turkish dramas entice the study sample to adopt them. Only 18% disagree while about 6% of the respondents remain neutral. (Rehan and Hassan Raza,2015)

4. Dr. Adem Balaban, the Impacts of Turkish TV Serials Broadcasted in Albania on Albanian and Turkish Relations, Department of Turkish Language and Literature Hëna 0e Plotë-Bedër University, Tirana, Albania

The main aim of the study is to discover the influence of the Turkish TV series on the Turkish-Albanian relationship. The sub-questions that arise from the study are:

Q1: What is the extent of the influence?

Q2: In which elements are the effects seen?

Q3: Who are the most affected?

In order to obtain data and achieve the desired results, the researcher used a survey to collect data in Tiran, the capital of Albania, after distributing questionnaires to the selected sample from different levels of the city; considering gender, age, occupation and other things. The results of the study showed that 84.7% of the respondents watch the Turkish series. These collected data confirmed that the Turkish series are watched and liked by Albanians. The results showed that 41.7% of the respondents watch one to two (1-2) Turkish series at a time, while 41.4% of them watch three to four (3-4) and 16.9% of Albanians watch five to ten (5-10) Turkish series. The result of the study also confirms that Turkish culture presented on the screen is very welcomed by viewers and has a positive influence. 81.3% of the total respondents found that Turkish culture is closer to Albanian culture. The research result finds that Turkish TV series play a significant role in the improvement and rapprochement of the two societies and help this relationship grow up healthier. Whereby 59.3% of the participants confirm that these TV series have very positive influences in this regard. When asked about the desire to learn Turkish, 56.7% answered yes and 23.4% answered partly yes. In the same context, 80.9% of the participants confirmed that they learn some popular Turkish words from this TV series. 89.1% of the respondents said that they prefer Turkey as a travel destination. In addition, 19.6% of the respondents strongly agreed in terms of their college choice in favour of Turkey as an impact of Turkish TV series, with 38.7% of the respondents answering affirmatively in terms of this question. (Balaban, 2015)

5.Kemal Kantarci, Murat Alper Basaran, Pasa Mustafa Ozyurt, the effect of Turkish TV Series on inbound tourism of Turkey: a case of Saudi Arabia and Bulgaria. Faculty of Economics, University of Niš, 16 October 2015.

The purpose of this research is to investigate the effect of Turkish TV series on inbound travel to Turkey. For this reason, the researchers selected Bulgaria and Saudi Arabia as two countries where the Turkish TV series is very popular. According to the researchers, the results of this study are important to

- ✓ Firstly, to contribute to the relationship between tourism and film.
- ✓ Secondly, to show the influence of Turkish TV series on inbound tourism of Turkey, which is becoming more popular in many countries, especially in recent years. The method used by the researchers was Chow analysis. The data was collected from the Ministry of Culture and Tourism and United Nations (2015).

According to the Chow analysis, the Turkish series, which was aired on Saudi Arabia, increased the interest in Turkey as a tourist destination, on the other hand, this is not true for Bulgarians. The trend before 2008 is different from the trend after 2008 for Saudi Arabians, where 2008 was a year after the first broadcast of the Turkish series. Consequently, the Turkish series played a very important role in attracting viewers to Turkey. Nevertheless, the trend before 2010 was similar to that after 2010 for Bulgarians, where 2009 was a year after the first broadcast of the Turkish series. (Kantarci, K., Başaran, M. A., & Özyurt, P. M. 2017)

8. A Complementary to Previous Studies

By reviewing previous studies and the research methods used in them, I realized that there are similarities and differences between them and my study. Dr. Manal Mazahera 's study aimed to find out the effects of the Turkish series on Jordanian society by focusing on the negative effects of this series and ignoring the positive effects. Moreover, the study generalized its findings by looking at a narrow sample from the entire Jordanian society. Otherwise, the only similarity between this study and my study is the use of the same research methodology. Moreover, the study of Maryam Burg has many similarities with my study in which the aim is to investigate the role of Turkish series and the perception of Turkey among the students of North-western University in Qatar and how these series promote Turkish culture, language and history as a soft power.

On the other hand, the study of Muhammad Rehan and Syed Hassan Razai focused on the cultural aspect of this drama and its impact on the Islamic values of Pakistani housewives, by ignoring the social and psychological impact of these series and their economic and political returns. As for the study of Adam Alban, it was similar to my study in terms of knowing the contribution of these TV series in improving the political relations between Turkey and Albania. The study of Kemal Kantarci and others focused on the role of the Turkish TV series in increasing the number of tourists coming to Turkey from Saudi Arabia and Bulgaria and noted how these series play a great role in promoting and attracting tourists to visit Turkey and inquire about Turkish culture and history.

The previous studies conducted between 2009 and 2017 are complementary studies to my research, so my study will be a historical extension of these studies in which I will try to find out how these TV series affect Algerian society as a soft power from social aspects and how these effects have served Turkish economy and foreign policy.

9. Study Terminology:

- **Effect:** the verb is to affect, affected; affecting; affects; to cause something to come into being or something that inevitably follows an antecedent (Merriam Webster, 2018), it can also be defined as a change that is a result or consequence of an action or other cause. (Oxford Dictionaries, 2018), while the Oxford Bibliographies definition of media effects is typically defined as social or psychological reactions that occur in individuals, dyads, small groups, organizations, or communities as a result of exposure to, processing of, or otherwise acting on media messages (Oxford Bibliographies, 2018).
- **TV series**: a group of episodes of a television program that is broadcast at regular intervals with a long break between each group, usually with a year between the start of each group. (Your Dictionary,2018)
- **Turkish TV series:** Turkish TV series can be defined as products with long episodes that deal with various themes and issues such as romantic, social, historical, cultural, comedic and even political issues.
- **Soft power:** the term "soft power" as coined by Joseph Nye, Jr. in the late 1980s refers to "the ability to get what you want through attraction rather than coercion or payment" (Trunkos, 2013).
- **Algeria:** is the largest country on the African continent after the secession of South Sudan from Sudan. It is surrounded by the coastline Mediterranean Sea to the north and bordered by Tunisia to the northeast and Morocco to the northwest, Libya to the east, Niger to the southeast, Mali to the southwest and Mauritania to the west. Algeria is considered an Arab and Amazigh (Berber) country. It is also a member of United Nations, Arab League, African Union and OPEC (organization of Petroleum Exporting Countries). It was also constitutionally involved in the creation of Maghreb Union.

CHAPTER TWO: THEORETICAL FRAMEWORK OF THE STUDY

Introduction

This study relies on two basic communication theories to explain and analyse the phenomenon of Turkish television series and their widespread use in Algerian society. The main theories used to explain the motives for watching Turkish TV series and their significantsocial effects on Algerian viewers include the cultivation theory and the uses and gratification theory.

1. Uses and gratification theory:

1.1. Definition of the uses and gratification theory

The uses and Gratification Theory (UGT) is one of the most important and useful theories of media and communication that focuses on what audiences do with different types of media, rather than what the different types of media do with those audiences. (David, 2016). The UGT uses a functionalist approach to media and communication, stating that the main role of media is to satisfy the motivations and needs of the audience. The more these needs are met, the more satisfaction is achieved. The uses and gratification theory starts from two main questions:

1. Why are people attracted to certain media? Why does certain media attract audiences more than others?
2. What kind of satisfaction does the media provide to the audience? (Mehrad & Tajer 2016: 2)

1.2. Origins and background of uses and gratification theory.

The first attempt to understand the relationship between the public and the media was during the emergence of so-called single bullet theory or the magic bullet theory during World War I, which was influenced by the role that propaganda played on the psychological side of

the recipient, where this theory believed that propaganda could reach different audiences, influence them and easily persuade them. Then the assumption that the public was passive and influenced by the message in an immediate and equal way was abandoned for two main reasons:
-The first reason was the emergence of empirical research on a large scale and its results were contrary to what it came from the magic bullet theory.
-The second reason was that the psychologists and sociologists, through the results of their studies on the media audience, realized the importance of the individual and social characteristics of the recipients. And thus through the results denying that the recipient is passive and can be easily influenced; moreover, through the results of social and psychological research distinguishing between the media audience in terms of their different psychological and social characteristics, all these paved the way for the emergence of other theories, such as the theory of selective exposure, the theory of individual differences, the theory of social stratification and the theory of social relations. (Ibtesam Ali, 2016: 203-204). All these stages of media research have contributed to the emergence of what is now known as the Uses and Gratifications, which has also gone through four stages that can be summarized as follows:

Stage 1

•In 1944, Researcher Herta Herzog investigated the reasons for choosing certain media and rejecting others by surveying a sample of soap opera fans. As a result, she was able to find three different types of gratifications related to why people listen to soap operas on the radio. These three types of gratifications were wishful thinking, emotion, and education. (Egede & Chuks-Nwosu, 2013: 206)

• In 1954, Wilbur Schramm developed a method for determining what type of media a person might contribute or select as the basis for modern developments of uses and gratification theory. This formula considered the amount of gratification a person expected to receive from a particular type of media and the effort the person would have to expend to obtain it. (David, 2016).

• In 1970 Abraham Maslow, mentioned that Uses and Gratifications Theory was just an extension of how it calls the Needs and Motivation Theory. According to his argument, the audience actively sought the fulfilment and satisfaction of their needs based on a hierarchy.
Abraham Maslow organized these needs in the form of a pyramid calls Maslow's Hierarchy of Needs, placing the most fundamental needs at the base and the need for self-actualization at the top. From bottom to top, the pyramid contains:

- ✓ Physical needs or Biological needs.

- ✓ Security which contains Safety needs.
- ✓ Social or Belonging needs to a group or a society.
- ✓ Esteem needs.
- ✓ Self-actualization needs.

Stage 2

• In 1969, Denis McQuail and Jay Blumler examined viewers' motives for watching certain political programs on television in the 1964 United Kingdom election. By categorizing viewers' motives for watching a particular program. They aimed to categorize viewers according to their needs in order to explain and understand possible mass media influences. These viewer motivations formed the basis for their research in 1972 and later led to the uses and gratification theory. (Egede & Chuks-Nwosu, 2013: 206)

• In 1972 Denis McQuail, Jay Blumer and Joseph Brown proposed four uses for different categories of media. The four types were: Diversion, Personal Relationships, Personal Identity, and Surveillance. (David, 2016).

• In 1973-74, Blumler, McQuail, and Brown were joined by Michael Gurevitch, Hadassah Haas, and Elihu Katz in their media investigations. The collaborative research began by finding out how different types of mass media were perceived by people.

Stage 3

• The most important interest around Uses and Gratifications Theory is the relationship between the reasons why media are used by audiences and the gratifications that are achieved through those media. Scholars of Uses and Gratifications theory improve the theory to make it more explanatory and predictive by linking the uses, goals, needs, and consequences of mass media consumption and use to individual factors.

• Working in Uses and Gratification theory was innovative because the study of Gurevitch and Katz, Blumler, based on Herzog's research and caused a paradigm shift from how media affects people to how audiences use media, declining the dominance of the limited impacts approach to mass media studies. (Egede & Chuks-Nwosu, 2013: 206)

1.3. The assumptions of uses and gratifications theory

Gurevitch and Katz Blumler identified five assumptions of this theory, these five assumptions were:

- ✓ The audience is active.
- ✓ The audiences pick up some type of media to satisfy their individual needs.
- ✓ The competition between media and other sources of gratification.
- ✓ The awareness of Consumers and their ability to testify about media use.
- ✓ Audience orientations ought to be considered (Nash, 2015: 5).

First assumption: the audience is active. Howitt (1982) argues that the old communication theories considered the media audience as passive recipients before the power of media messages and their effective effects, until a persistent audience concept emerged, chasing what they wanted to see and experience in the media.

Nonetheless, Katz (1959) began to change communication research to focus less on what media do to people and more on what people do with that media. Since then, the audience of mass media is recognized as active and has the ability to choose the media that meet their needs and content that meet their expectations.

In the same context, Blumer (1979) says that the element of activity or effectiveness of the audience indicates the underlying motivation, selectivity, tastes and interests that may occur in the case of exposure to the media. In particular, Harris (1989) emphasizes that the influence of mass media is through selection based on individual differences, arguing that people differ in their perceptions when they receive the same message because they differ in the nature of their reactions to it. (Makkawi & Hussein, 1998: 243,244)

It is noteworthy that the concept of active audience can be briefly defined as follows:

- ✓ Intentional choice: This means that the audience deliberately chooses a particular medium to satisfy psychological and social needs.
- ✓ Achievement of benefits: here the audience of the media chooses the content that satisfies certain needs and provides some benefits.
- ✓ Selectivity: where the audience selects a particular mass media and chooses to be exposed to certain content.
- ✓ Limited impact: there is a limited influence of mass media on the thoughts andbehaviour of the audience, which means that the audience does not want to be controlledby anything or anyone. (Shahin, 2014: 91,92)

Second assumption: The consumer chooses media to satisfy needs. In a study conducted by John Stone on the adolescent uses of media and social integration, he found that the audience do not deal with communication as individuals isolated from their social reality, but as members of organized social groups and partners in a single cultural environment.

This vision is consistent with many scholars of the uses and gratifications theory who always oppose the term “crowd” to distinguish between the media users. According to this vision, many of the needs associated with the use of mass media are related to the individual's presence in a social environment and its interaction with this environment.

In the same context, several empirical studies have confirmed the role of social and demographic factors in media exposure, such as age, gender, educational level, occupation, social and economic situation (Makkawi & Hussein, 1998: 244)

Third assumption: The competition between media and other sources of gratification. This means that the use of mass media by the audience is constantly changing with the development of these technologies, therefore, the more these media changes and develops the more it divers from each other, which creates competition between these technologies, and this competition leads to the freedom of the audience to choose what meets their needs and satisfies them.

Fourth assumption: The awareness of Consumers and their ability to testify about media usage. The audience is the only one who is able to determine the purpose of using different mass media, because these consumers are the only ones who can point out their interests and needs. And how can they choose the appropriate media and messages that satisfy these needs, which are divided into two parts: Primary needs: such as biological and psychological needs. Secondary needs: such as cognitive needs. (Shahin, 2014: 92.93)

The fifth assumption: the orientations of the audience should be taken into account. Individuals' expectations about how to interact with the media are generated by psychological and social factors. Whereby these expectations vary according to individual differences as well as different cultures. Therefore, media must adapt to these differences and trends and meet the needs of their users. (Makkawi & Hussein, 1998: 247)

Accordingly, the uses-and-gratifications theory has three main goals:

- ✓ To find out how audiences use the media to satisfy their needs and wants.
- ✓ To explain the motivation for using certain media and the resulting interaction.
- ✓ Try to highlight the results of using mass media to understand the communication process. (Ibtesam Ali, 2016: 207,208).

1.4 The relevance of uses and gratification theory in this research:

The uses-and-gratification approach as we referred to earlier is considered an important communication theory that deals with individual differences in the use of different media and

communication technologies. It does not consider the user of mass media as a passive recipient, as Bullet theory (hypodermic needle theory) does. Comparatively, the theory views the audience as active users who willingly choose the content or medium that meets their psychological and social needs which differ from one individual to another.

It can therefore be said that an important aspect of this study relies on this theory in formulating the problem, questions and analysing the results. This approach is used to explain the motives and behaviours that lead different segments of Algerian society to watch Turkish series. I believe that the use of this theory in this study will help us understand the motives that lead the study sample to watch this TV series and the justifications for exposure to its content and messages by linking the motives for use and the satisfaction that the audience receives as a result of this use, as hypothesized by the theorists of this approach. This theory suggests itself due to the fact that it is different media audiences that choose the mass media content they are exposed to in order to meet their particular needs. Mass media use is not stochastic. It is noticeably responding to a fundamental collective or individual need in human life. Because of this change, it can be said that the uses and gratification theory is best suited to understand what individuals do with different types of mass media. Moreover, this theory is based on the conceptualizations of social psychology and psychology, and it tends to investigate and find out the social and psychological reasons that motivated a large part of Algerian society to watch Turkish series, by determining the benefits and satisfactions that these series have achieved for their viewers. What also distinguishes this theory is that it does not neglect the various social factors surrounding media users that may influence their attitudes and decisions towards one type of media compared to other types, as it is a theory that focuses directly on the recipient.

2.Cultivation theory:

2.1. Definition of the cultivation theory

Cultivation theory was conceived and improved in the 1960s and 1970s by Professor George Gerbner dean of Annenberg School of communications at the University of Pennsylvania. The theory began to focus on the effects of television on the audience. It was believed that television was dangerous and capable of not only creating and changing a particular point of view on a particular subject, but in its ability to create the audience's moral values and general beliefs about the world (Mosharafa, 2015: 23).

2.2. Origins and background of the theory.

Although the cultivation theory was established in the United States of America, scholars have shown that this theory is also applied in many other countries, such as Korea, Taiwan, Argentina, and England and Japan. Although many studies based on cultivation theory have examined perceptions of and attitudes toward crime or violence, others have applied the theory to various topics, including attitudes toward gender roles (Saito, 2007: 512).

The original conceptualization of the theory was generally part of a cultural indicators project that questioned the role of media in creating and shaping a culture, primarily through the function of media storytelling. Although many types of research have since addressed cultivation influences in non-American contexts, the original theory referred to the overwhelming effect of U.S. media in shaping American culture. The Cultural Indicators Project contained three main components: an institutional process analysis that focused on how mass media messages were created and broadcast, a message system analysis that focused on what actual messages were delivered by the media, and a cultivation analysis that focused on how exposure to mass media messages influenced audiences' ideas about the real world. Furthermore, at the time of the development of cultivation theory, television was the dominant narrative medium, so most of the development and testing of the theory focused on the effects of television on recipients' perceptions of social reality (Shrum, 2017: 2).

2.3. The assumption of cultivation theory.

This theory assumes that by watching television for a long time and on a regular basis, viewers begin to believe that the world they have seen on television is the same as the world they live in (Makkawi & Hussein, 1998: 302). This means that according to 'Gerbner' and his fellow researchers, the more time viewers spend watching television, the more likely it is that their beliefs and perceptions of social reality will unconsciously reflect what they see on television. They also suggested that (heavy viewers) heavy television viewing contributes to a homogenized view of the real world, and referred to this process as "mainstreaming" As for the mechanism for this phenomenon, Morgan (1990) stated that "individuals who spend a lot of time watching television are likely to be exposed to a more centralized, consistent, standardized ideology and worldview; therefore, they should be more similar to each other than members of their groups who watch less television" (Saito, 2007: 512)

The cultivation theory is based on five principles and fundamentals:

- ✓ **Television is a different medium compared to the other media.** According toGerbner and his colleagues, television is one of the most popular mass media that playsthe role of a storyteller. It provides stories about almost all people at all times. It is alsoone of the most popular media for promoting popular culture and mental image.
- ✓ **TV messages are mainstreaming in our culture.** A set of values adopted by people who watch TV with high intensity and are cumulatively influenced, in other words, the differences between respondents from different groups of viewers due to the different cultural, social and political conditions of these groups may disappear if they are heavy viewers from the same groups.
- ✓ **The content of messages explains the cultivation process.** The survey questions used in cultivation studies reflect the mainstreaming of television messages of large groups of viewers and the mental image promoted by the repeated messages.
- ✓ **Cultivation analysis focuses on the contribution of television to the transmission of mental images in the long run.** The process of cultivation occurs slowly and in the long run through the transmission of mainstreaming TV. In this process, heavy viewers from different groups share the same opinions or mainstream of television content.
- ✓ **Cultivation analysis focuses on supporting the stability and homogeneity of society.** Television contributes to the construction of society and its stability structures. Thus, the symbolic world provided by television helps to strengthen the stability of social reality. (Makkawi & Hussein, 1998: 304,307)

As a conclusion, we can say that the cultivation theory belongs to the long-term effect theories, where the effect of media messages is cumulative and its results are shown in the medium or long term.

2.4. The Relevance of Cultivation theory in this research:

In formulating some of the questions of the study and analysing its results, we rely to an important extent on the cultivation theory. This theory is concerned with the long-term, cumulative effects of media. Whereby cultivation refers to the relationship between the viewers of the media and the reality conveyed by the media and its relationship with the real world, i.e. how the Turkish series portrays the reality of life in Turkey and how the Algerian viewer sees this reality. The cultivation theory is classified as a moderate effect theory in which it does not

inflate the media and does not reduce its power. We believe that watching these series constantly influences the social reality of Algerian viewers, especially in cases where they do not have much experience about Turkish society. In this study, we will try to find out the stereotype that Algerian audience carries about Turkish reality and connect it with the real world.

Conclusion

The two theories used in this research are the basis in formulating its problems, questions and parts of the questionnaire, so any theory that the researcher uses as a basis to achieve results that are consistent with the objectives of the study. As for the theory of uses and gratifications, it was used to find out the aesthetic and social reasons that make Algerians watch modern Turkish TV series and the satisfaction that is achieved for the individual, as for the cultivation theory, it was used to compare the viewers in terms of the degree of watching, the degree of influence and the way the viewer represents the real reality of Turkey according to the number of hours spent watching these series.

CHAPTER THREE: TV SERIES AND CINEMA IN TURKEY

Introduction

This chapter describes and introduces dramas and television series, their origins and historical development over the centuries, and their types and characteristics in general. It also discusses the characteristics of films and series in a way that helps the reader to understand the history of drama and television series. Moreover, in this section, I discuss TV series in the era of Web 2.0 and how various companies such as Netflix have created a phenomenon called binge-watching nowadays. In addition, this chapter has focused on cinema and television series in Turkey, where I have covered the historical background of Turkish cinema and its development, as well as the main Turkish series that have achieved great ratings in the world. In addition, the great success and wide distribution of these products in different regions have been highlighted, from Middle East and North Africa to other regions, such as Central Asia and Latin America.

1.1. Overview of Drama.

1.1.1. Origins and background of Drama.

In the middle of the sixth century, the history of the Western drama began at Athens. From the middle of the third to the sixth century began the flowering of the Greek drama, special attention being paid to the fifth century. The three distinct types of Greek drama are satyr drama (which was added around 500), comedy (which officially began in Athens in 486 but developed and flourished simultaneously in Syracuse), and serious drama or tragedy (which was traditionally introduced in 534). (Storey & Allan,2014: 1) The term drama in Greek simply means action. The word drama refers to an action in the mimetic imitation or representation of human behaviour. (Esslin, 1977: 14) Whereas, according to Aristotle, the verb dran was not an Attic term. The Athenians liked to use the verb prattein and its cognates (pragma, praxis) to mean "performance" or "action". In Athenian tragedy the word dranis is common, but not among the prose writers, which might support Aristotle's claims. For both Plato and Aristotle, the two great philosophers of the fourth century, drama is an example of mimesis, "representation" or "imitation," but each held a different opinion on the subject. (Mimesis is not an easy term to translate into English. Neither "representation" nor "imitation" really hits it. has left it in the Greek transliteration.

According to Plato, the word mimesis meant something inferior, something dishonourable, which any ideal leader of an ideal state would avoid. It also meant taking on the role of another and putting oneself in the character of another, which in many Greek myths and beliefs could be a morally dishonoured and inferior role, perhaps even that of a woman or a slave. Plato would have agreed with Polonius in Hamlet, "Be true to yourself." Aristotle, on the other hand, believed that mimesis is not only something natural in human nature, but also something pleasing and essential to man, for the learning of mimesis is innate in man from childhood.

Humans differ from other creatures in that humans are very mimetic and improve their initial learning skills through mimesis and because all humans like and enjoy mimetic activities. (Storey & Allan,2014: 2) Drama is a genre that originated in France in the 18th century and refers to plays and performances that deal with real life problems that confuse the nature of controversy and humour by representing reality on stage through simulations. (Mahmoud, 2016: 141)

1.1.2. Definition of drama.

The word drama refers to any action based on the presentation of dramatic action that develops in a particular way and involves conflict. This includes television and radio plays, also the word drama includes not only film but also series and theatrical performances. The definition of drama is not only limited to plays, but the term includes all works of art that are based on a series of events that lead to a certain meaning in the end through coherence and consistency, such as movies and TV series (Shahin, 2014: 84). According to Aristotle, drama is a simulation of human action, the concept of drama has two main aspects:

1. The text that is shown on stage, regardless of its genre or the quality of its language. This text has roles and performances of some characters played by actors who perform verbal and nonverbal actions.
2. A serious drama that contains a happy or sad ending and deals with some emotional problems.

In general, we can say that drama is an art form based on the artist's idea of a story about characters involved in successive events. This story is told through dialogs between characters portrayed by representatives who imitate the original characters in their words and actions.

1.2. Overview of TV Drama.

1.2.1. Television Drama

It is a type of literary text performed on television; these dramatic stories often involve human interaction and are often accompanied by song, music, and opera. Television dramas are those stories that are written specifically for television. Whereby this type of drama has become a basic entertainment material on various TV channels and has become one of the most watched, promoted and even influential materials. Despite the presence of quantitative and qualitative in the viewing of television series from one community to another, but media research confirms that different segments of the audience accept to watch the series regardless of their age, education level or life. The diversity of technical elements and their integration in the television broadcast, as well as the simplicity of content, form, language and accessibility at any time and place made television the most capable medium to disseminate information and form opinions and attitudes. (Shahin, 2014: 84)

1.2.2. Overview of the emergence of TV drama.

The television drama emerged during the development of theatre in Broadway, where television appeared as a new cultural medium at the time. As a result, dramatic art shifted from theatre to television. The adoption of television to theatre in drama was as follows:

1. The transmitted theatre (drama), whether direct or recorded, the cameras transmitted the play directly, as it is on television, but the movements of the cameras were so limited in determining the angle of photography from approaching or distancing from the actors, which makes a big difference, especially with the conditions of reception between watching the performance with a large number of spectators or with a few individuals.

2. The TV drama: there are two types, the first one is TV play this kind of performance has the same composition and construction of the theatre, the second type is a drama written for television, in the first type the construction of the decorations is similar to the theatre decoration in the studio, which gives the camera the freedom to move anywhere.

The TV drama was based on radio and cinema, as radio was a pioneer in the emergence of the drama series, which is different from theatre and cinema, with the development of the forms of television drama paralleling the emergence of the form of the series on radio for the first time in the early 1930s in the United States, where radio stations broadcast several dramas

in successive loops. These early steps taken by television in the field of drama had an impact on the increasing attention to this art by starting to give it basic and scientific rules. (Saidi, 2012: 79-80)

1.2.3. Types of TV Drama:

TV Drama has many types, which are classified according to form and theme

1. According to form: The form of television drama is how the idea of a dramatic action is presented to the viewer, and it is divided into:

A. Television Acting: is a sequential scene that reflects a central idea that presents the core of the drama in its various formative elements in the form of a story that deals with various issues and through the characters portray real roles that the author makes interesting. (Amara, 2008: 57)

B. TV series is a series of episodes have separate events of each episode from the others, so that the viewer can see only some of the episodes without others, where the only connection between these episodes is either a heroic figure or one of several characters according to the idea of the work, while the positions taken by the episode to others. The researcher will discuss this concept in detail in the second part of this chapter.

C. TV Serial: is a kind of long story that has several episodes that are connected to each other, where each episode focuses on the element of suspense to make the viewer follow all the episodes of the series. (Saidi, 2012: 81)

2. By theme: based on the previous readings, television dramas can be divided according to their treatment of certain types of themes or the central idea they address: 1. ***Social drama***: is a type of drama that deals with society and its various problems, and from these problems, it addresses issues that reflect the reality of society, this type contains several other subtypes, including: ***Local Drama:*** this is a drama that usually deals with problems related to a particular region or category. ***Romantic Drama*** is about stories of love and feelings. ***Political drama***: is the type that tries to address certain political issues usually related to social or historical aspects, such as democracy, corruption, bribery, etc.

2. Historical drama: is the genre that tries to present a critical reading of various aspects of history. And within the framework of historical drama, we find the so-called ***religious drama***, which attempts to address religious situations in many areas, the most important of which are: Religious histories, the biography of the prophets, the biography of various prominent figures in the history of religions, which are within the framework of so-called: ***Biographical Drama:*** Where it presents the details of the personal lives of personalities in thereligious, historical, political or artistic field, and it can be said that this type of drama must beproduced with a relatively high effort to realize its own artistic form such as the embellishments,and it also needs specialists in the knowledge of history so as not to fall into errors or distortions.

3. Detective Drama: Is a kind of drama that revolves around crime and stalking issues. (Saidi, 2012: 83)

4. Tragic drama or **"Tragedy":** it is noted that the term "Tragedy" was first associated with the theatre, and Aristotle's theory focuses on writing: "The Art of Poetry" on his famous definition of tragedy as a simulation of a serious action of a certain length in pleasant language with all kinds of artistic embellishment. Tragedy includes cases of severe suffering of one of the dramatic characters within the community, due to man's struggle with himself or with external forces, and what distinguishes this dramatic type is that its end is always tragic, itcan go beyond death and the terrible disasters to which a person is exposed (EL -Nedi, 1987: 82).
In short, tragic dramas use darker themes such as disaster, death and pain. The protagonists predominantly have a tragic flaw, a characteristic that leads them to their fall. (literary devices, 2020).

5. Comedy drama: It is the portrayal of comic situations of dramatic characters, with the intention of stimulating the spirit of humour and laughter in the viewer, and often involves attitudes that stem from society, or a character in itself, which the director tries to deal with in the form of a comic drama. Aristotle argues that comedy imitates bad deeds because it is less noble and sublime compared to praiseworthy deeds in society. (Saidi, 2012: 83) It can be said that comedy dramas have a lighter tone than standard works and deliver a cheerful ending. The aim of playwrights in comedy drama is to make their audience laugh. Therefore, they use different circumstances, unusual personalities, and skilful remarks.

6. Farce: usually a farce is a pointless genre of drama that often uses or exaggerates slapstick humour. (literary devices, 2020)

7. Melodrama: it is the type of drama that combines tragedy and comedy, as it is characterized by exciting situations, strange characters and sudden transitions in events, in a way that attracts the attention of recipients and their interest, examples of this type of drama are horror series. (Saidi, 2012:83) It can be said that Melodrama: is an exaggerated drama that is spectacular and appeals directly to the senses of the audience. Just like farce, the personalities are simple and one-dimensional, or can be stereotypical.

8. Musical Drama: In this type of drama, playwrights tell their story not only through dialog and acting, but also through music and dance. Often the story is comedic, although it may include serious themes (literary devices, 2020).

1.2.4. Characteristics and Objectives of TV Drama

The TV drama contains a number of media that aim to express the ideas that exist in the scenario. These media include many elements such as the sound, movement, and colours, where these media seek to influence individuals and satisfy their desires through the director's choice of his dramatic style, which includes the elements of language, production, camera movements, lighting, sound effect, and so on.

The objectives of TV Drama

- ✓ The entertainment and satisfaction of senses.
- ✓ TV Drama is one of the arts that is capable of affecting people's feelings and emotions, which makes them constructive or destructive.
- ✓ TV Drama is a source for acquiring new experiences and behaviours, whether positive or negative, which makes the viewer feels influenced and imitated.
- ✓ The TV Drama is a medium for educating, guiding, and showing the way of life, values, culture and traditions in different environments and countries. (El-Haweri, 2014: 134)

1.2.5. Characteristics of TV Drama

The attraction of television dramas is generally due to the following reasons:

- ✓ Use of animation and music and sound effects to portray events logically and make them more realistic.

- ✓ The diversity of television drama where it satisfies the nature and tastes of many viewers from different segments of society.
- ✓ Another basic factor that has contributed to the attractiveness of television drama is its uniformity, which means that the work of drama is a quantitative and artistic compilation of certain elements according to certain aesthetic conditions. These elements are integrated together to finally make the audience accept and be affected by this drama, the elements of unity in drama are unity of event, unity of time and place, and unity of characters, thoughts and contents.
- ✓ Another factor that causes television drama to attract many viewers is addressing social and ethical issues that individuals experience in their daily lives, which makes this type of TV drama more influential. (Shahin, 2014: 86)

The researcher believes that the real-life issues that are always highlighted by television dramas are the most attractive and popular among viewers, regardless of their racial-political orientation, as well as their economic or social background, as they touch their real lives.

1.3. Television Series and its types.

1.3.1. TV Series

TV Series has been defined as: A television program consisting of a series of episodes broadcast at regular intervals with a long break between each episode, usually a year apart (Your Dictionary, 2020).

It should be noted, however, that the word series is an English word that comes from the Anglo-Saxon habit of producing television series. The word series does not only refer to a series of fictions, but includes all broadcast series. For example; serialized show, in episodes, which can be a series of documentary or fiction (Winckler, 2004: 5).

The TV series is considered a purely television production and has distinguished itself from cinema and theatre as a form of dramatic writing. (El-Masri, 2010: 115) It is a long drama series that is broadcast in episodes, because it is not different from drama as a dramatic work, which has its structure and plot, but it differs from it in the way the theme of the story is dealt with. The artistic basis of the TV series is that it contains a group of scenes which excite and tense the nerves of the spectator and at the same time attract his attention. Whereby the thrill is the most important element of TV series that draws the viewer to the following episodes.

(Hamid, 2017: 91) In short, television series "refer to scripted, fictional(imaginative) narratives, with characters and plot line(s), and include series and serials that are intended to run for several seasons." (Bednarek,2018: 9)

1.3.2. Types of TV series

Television series vary between comedies, historical, religious, and dramatic series, with a number of romantic and other social series, each type differing from the others in the number of episodes, duration, and method of broadcast.

There are also two types of periodicity:

The first type of periodicity is weekly periodicity, which is an episode that usually has a duration of 30 minutes or an hour. In the United States, weekly series airs in what is called a season, meaning it usually begins in October and ends in May, and generally the season contains between 20 and 24 episodes.

The second type of periodicity is daily periodicity, and it refers to a very specific type of fiction called soap opera. This term comes from the way these fictions are funded. A soap opera is something very special. It is a daily melodrama where the program involves a family or families living their lives, generally extremely tormented as it is a melodrama, and where the periodicity of the episodes is aired every day, from Monday to Friday, and generally it is throughout the year. (Winckler, 2004: 5)

1.3.3. TV series in the Era of Web 2.0.

In recent years, the world has witnessed incredible advances in the field of information and communication technologies in general and the Internet in particular, which have led to the emergence of the so-called "Web 2.0". This web has changed the characteristics of modern TV series and encouraged the appearance of new companies such as Netflix, Amazon, YouTube red and Hulu, which have used this development to produce their products of popular culture and increase their sales.

In this part, the researcher will provide a brief overview of Web 2.0 and its contribution to changing viewer behaviour and how these factors have affected the modality of TV series by providing a new way of watching television.

Web 2.0:

The concept of Web 2.0 emerged from a conference brainstorming session between O'Reilly and Media Live International. (O'Reilly, 2007: 17) This term refers to the second stage in the evolution of the web. It has attracted the attention of web users, IT professionals and businesses. Web 2.0 is also referred to as "people-centric web", "the wisdom web", "read/write web" and "participative web". Web 2.0 uses the web more collaboratively and interactively, emphasizing peers, collective intelligence, and social interaction, and offering new ways to use the web and engage its diverse users more productively. (Murugesan, 2007: 34)

This shift in the Internet led to two major changes in users' behaviour as they evolved from passive users of electronic content to dynamic, interactive users who produced information and web pages, which contributed to the growth of the Internet. This hybrid scenario was characterized by a dense and effective contribution between writers and readers, reducing the distance and differences between the two. In short, Web 2.0 helped to change the user behaviour from passive users to active and interactive users of the information.

When we talk about Web 2.0, we are not referring to software or protocols, but rather to the change in user behaviour. Today's users no longer just read their emails or search on Google, they now have an active interaction with the web and are now involved in the process of producing information, writing comments, creating videos and posting photos on a large scale. (Giannantoni, 2015: 5)

Watching TV series nowadays

It is obvious that this development in the modern web community has not left the shape of the TV series unchanged, thanks to fans working in the internet industry. People all over the world today have the ability to consume an unlimited amount of different products by simply using their mouse and downloading all the digital content they want to see directly to their personal computer. The ability to acquire all this material - is often completely illegal without resorting to canonical TV viewing. New technologies have fundamentally changed the way people view TV today. In many cases, watching one episode of a TV series each week is no longer enough to satisfy the ever-increasing number of viewers who have always preferred to watch multiple episodes in a single sitting. This increasingly popular trend has led to a relatively new phenomenon known as "binge-watching" (or, less commonly, "binge-viewing").

The term binge-watching - was created in reference to the more familiar binge-drinking and binge-eating. The term dates back to the late 1990s, when the practice of watching specific episodes of a particular TV series in succession via DVD sets was prevalent in the television fan community. In fact, this idea of binge-watching, or a long session of watching a series of

movies or a popular TV series countless times, is even older, dating back to the mid-1980s when some people, or in other words fans, got together and got excited about the challenge of an inappropriately named marathon. However, the use of binge-watching did not become prevalent until the late 2000s when an up-and-coming and young company called Netflix emerged and very quickly gained international success. (Giannantoni, 2015: 5)

Netflix company:

Netflix first appeared as an online video rental store in 1997, with a new and unique monetization formula based on a subscription fee for renting DVDs. In 2007, the company offered video streaming while maintaining a monthly subscription, marking a major turning point in the video market and the Internet in general. At that time, the sector was led by the well-known company Apple, which had a great experience in marketing music under the PayPal system per piece payment on the iTunes platform, where it submitted a video in its catalogue and it reached one million videos per week in 2006 to dominate the market until 2011, when Netflix replaced it in the first position (Izquierdo-Castillo, 2015: 3).

In its development process, Netflix followed seven strategic phases: At first, Netflix ignored the current situation by choosing the same business model as the most famous Internet brands such as Amazon and IBAN because it had advantages in competing with other retailers. The company only realized this when it found out that the subscriber would not return after the first experience.

Second, the company worked to develop the market by spending a lot of money to attract new subscribers. However, it neglected customer service, which recently caused some users to unsubscribe due to the company's slow services.

Third, users always liked the best newly released movies, which were often more expensive. As a result, Netflix's costs have increased as subscribers have to factor in higher costs to get a new movie due to its "All You Can Eat" strategy. Netflix has always delivered a new movie package that includes some old movies, but most subscribers don't like that.

Fourth, the number of new films was far less than required, leading to customer dissatisfaction. With no direct relationships with the major studios, Netflix built its film library only through relationships with a few film distributors.

Fifth, since Netflix had established a distribution centre in Sunnyvale and California, the postal service may take a long time to ship across the country, extending the delivery time. As a result, the company has lost many customers.

Sixth, according to the subscription-based services, losing customers is the most important strategic problem of the company because the market is very competitive and prices are increasing. Therefore, customer acquisition, which includes developing new customers and retaining old customers, has become the main strategy for improving the company's business performance.

Finally, the threat of (VOD) video-on-demand seriously affects the performance of Netflix. VOD immediately has the ability to provide customers with the latest movies. Subsequently, they believe that VOD is better than DVD rental and traditional video stores. (Sadq, 2013: 2271)

2. The History of film and cinema in Turkey.

During the last decade, Turkish cinema has positioned itself in the local and international parts due to its achievements and successes in various technical and artistic aspects. Due to the transformations that started in the middle of the last century, Turkish film industry has become a prominent industry. In this part, the researcher will discuss the main periods that Turkish cinema has gone through since the middle of the 19th century.

2. 1. The history of cinema during the Ottoman period

Turkish cinema began in the mid-19th century in Istanbul, where a group of foreigners were not allowed to organize film screenings in Anatolia for security and espionage reasons.

In 1905, the first film was made in Turkey by unknown producers, the only known contributor was Selim Sırrı Tarcan, who directed the shooting of this film, but this makes the opinion that the filmmakers were foreigners more credible. This film was shot in 1905 at the Sultan's court (the Yıldız Palace), which makes it one of the oldest recorded films in Turkey. However, there is no document referring to this film, so it cannot be counted. (Önder & Baydemir, 2005: 117)

In the 1914s, cinemas were well known and widespread in Turkey, at least in the big cities like Istanbul and Izmir, i.e. there was a cinema in Turkey, but it was not considered Turkish Cinema. This was due to the film managers and producers who were foreigners at that time. (Karaca, 2019: 2)

On November 14, 1914, Turkish cinema began when Fuat Uzkinay, who was an army officer at that time, made a 150-meter documentary film (The Demolition of the Russian

Monument in St. Stephen's - Ayos Stefanos'daki Rus Abidesinin Yıkılışı), which is considered the first Turkish film in the history of Turkish cinema.

In addition, a "Army Film Center" Minister of War was set up in 1915 on the instructions of Enver Pasha, and Sigmund Weinberg, the expert in the field of film at that time, was appointed to head it with his assistant Uzkinay. Weinberg, known as a newsreel producer who made war documentaries, succeeded at the time in persuading Enver Pasha to start producing feature films. Leblebici Horhor was an adaptation of Weinberg's first popular stage play, but filming had to be stopped after some time due to the death of one of the main actors. A second film was (The Marriage of Master Himmet) Himmet Ağa'nın İzdivacı, which meets a similar end when the majority of the characters are drafted for the war of the Dardanelles. It was shortly after the end of World War I where Fuat Uzkinay, replaced Weinberg at the helm of "Army Film Center" in 1918 to complete the film of The Marriage of Master Himmet.

Nevertheless, in the early years of Turkish cinema, another military officer, "Müdafaa-I Milliye Cemiyeti" (Özgüç, & Scognamillo, 1988: 54), founded on 01 February 1913 by Huriyet and Itilaf Party (Önder & Baydemir, 2005: 119) (The Association for National Defense), became involved in film production. Fuat Uzkinay was placed at the head of the department, he was the main documentary director, and Sedat Simavi a 20-year-old young journalist who managed to make two feature films, The Spy (Casus) and The Claw (Pençe): the first two complete feature films in the history of Turkish cinema.

In 1919, only two feature films were produced: Binnaz and (The Governess) Mürebbiye. Both were directed by the 62-year-old Ahmet Fehim. In 1921, Bican Efendi Vekilharç and Şadi Fikret Karagözoğlu, the top comedians of the time, were brought to the Turkish screen.

2.2. The Days of Muhsin Ertuğrul

The period between 1922 and 1938 is known in the history of Turkish cinema as the "Muhsin Ertuğrul period"; during these seventeen years he was the only director to make feature films. His period roughly corresponds to the founding period of the Republic of Turkey. (Yılmazok, 2012: 15-17) Muhsin Ertuğrul, who had worked simultaneously as a director and actor with German cinema from 1916, returned to Istanbul in 1921 and established his first private Turkish production company called "Kemal Film", for which he made two feature films based on his experiences in Germany: "Kemal Film" (The Mystery of the Bosphorus/ Father Light) and (A Love Tragedy in Istanbul) respectively (Özgüç, & Scognamillo, 1988: 54).

The Turkish production company Kemal Film established the first studio and laboratory in Turkish film history, albeit under meager and primitive conditions. By 1924, Muhsin Ertuğrul had made six feature films, the last two of which failed at the box office, forcing KemalFilm to withdraw from the film business. Kemal Ertuğrul traveled to the (USSR) Union of Soviet Socialist Republics for a few years. The most important point in this period is that until1923 only non-Muslim women were portrayed in films, the Shirt of Fire (Ateşten Gömlek) wasthe first film in which Muslim Turkish women (Neyyire Neyyir and Bedia Muvahhit) appearedon a Turkish screen for the first time (Yılmazok, 2012: 17).

In 1924, after completing the film (The Would-Be Girls) (Sözde Kızlar), which was based on a novel by Peyami Safa, Muhsin Ertuğrul traveled to Russia (1925) to continue his cinematographic works. (Özgüç, & Scognamillo, 1988: 55) The first Turkish sound film was in 1931, which was a co-product between Egypt and Greece, the film called Istanbul Streets (İstanbul Sokakların'da), it was made three years after the introduction of sound in cinema. The dubbing and studio shooting of the film were done in France. (Yılmazok, 2012: 18)

A Nation Awakens (Bir Millet Uyanıyor) this film was produced in 1932 by Muhsin Ertuğrul and other theater actors such as Ferdi Tayfur, Atıf Kaptan, Hadi Hün, Mahmu Morali, Sait Köknar, Hazım Körmükçü, and others. It is considered one of the most influential films in the history of Turkish cinema at that time.

After only one year, 4 feature films and 3 shorts were produced. Meanwhile, the year 1933 is mainly devoted to vaudevilles and operettas. Muhsin Ertuğrul produced 3 films If My Wife Betrays Me (Karim Beni Aldatırsa), One is the Word and One is the Lord (Söz Bir Allah Bir) and The Bad Way (Fena Yol) which was a co-production with Greece. In 1934, Halil Kamil film a new production company was established, in that year Muhsin Ertuğrul produced The Million Hunters (Milyon Avcıları) and Leblebici Horhor Ağa film, which received an honorary diploma and represented the country at the Second Venice Biennale, making the feature film the first Turkish work to win an award at an international film festival at that time.

A year later, Muhsin Ertuğrul produced a new film entitled Aysel, the Girl from the Swampy Roof, (Bataklı Damın Kızı Aysel), which was the first rural drama in Turkey to reveal the influences of Soviet cinema. Also noteworthy is the participation of Cahide Sonku, a stage actress who had begun working in films in 1933. And who became a star of the Turkish screen with her interpretation of Aysel (Özgüç & Scognamillo, 1988: 56).

"The period between 1922 and 1938 is known in Turkey as the " Muhsin Ertuğrul period", who was the only one who could make a film at that time. (Hayir, 2014: 810) Despite

the development of film technologies, the language of his works was known to be more theatrical than cinematic. (Yılmazok, 2012: 18) Since most of his works were derived from foreign and domestic plays and there was a theatrical atmosphere in most of his films, his period has been called the "the theatrical period".

According to Nijat Ozon, a Turkish film historian, among all the works of Muhsin Ertuğrul, there are only three films that need to be considered more closely. These films are Aysel, Bataklı Damin Kizi, Atesten Gömlek, and Bir Millet Uyaniyor. In his period from 1922 to 1939 and after that, until 1953 when he produced his last film. Muhsin Ertuğrul was known for a total of 30 films. Most of his works were heavily influenced by Western films and were considered "poorly made copies". He also tried to capture the atmosphere of the tremendous modernization process in the Turkish political scene and transfer it to the level of cinema. However, as in his previous films, he failed to create more than an imitation. Due to his theatrical background, he failed to produce and create a new cinematic narrative, and his works are still considered rather theatrical. (Hayir, 2014: 810)

2.3. Yeşilçam Era

After the period of Muhsin Ertuğrul in 1939, Turkey achieved some very important improvements in the field of cinema. The long-standing monopoly of one production company and one director was broken by Faruk Kenç in Turkish cinema with his first produced film Chip of Stone (Tas parçası) in 1939, which was made by a new company called Ha-Ka Film Production. This marked the beginning of a new period of pluralism in the country, both in terms of production companies and directors. This era from 1939 to 1989 became famous in Turkish history as Yeşilçam cinema (Hayir, 2014: 811).

The name Yeşilçam is a simple combination of the two Turkish words "yeşil", which means (green), and "çam", which is the English word (pine). The original name referred to "Yeşilçam Street" in Beyoğlu Istanbul, it started to decline in the 1950s as a term for Turkish Hollywood, (Yılmazok, 2012: 18) and since that time the word "Yeşilcam Cinema" was coined as an alternative term for Turkish cinema.

2.4. The Period of Yılmaz Güney in *Yeşilçam*

The emergence of Yeşilçam cinema was initiated by the coup of May 27, 1960, when the Turkish government started a very important transition and improvement in many areas

such as the political, social and cultural sectors, which directly affected the cinema industry, which had reached its peak in the 1960s. The new constitution of 1961 allowed Turkish cinema to portray some social problems on the screen for the first time, such as poverty, everyday society issues, problems related to workers and some other social issues.

The annual average of film productions had increased to a number of over 200 products in the mid-1960s (Hayir, 2014: 813).

In 1966, 238 films were released as the number of studios, sets and laboratories was only thirteen. But this number had increased to seventeen by 1972 and was considered the peak year of production in Turkey with 300 films. (Yılmazok, 2012: 31) After the 1960 coup and the constitutional amendments, the Turkish government experienced the second military coup in 1970, the year when it was the turning point and also the beginning of the history of Turkish cinema, which was called the Yılmaz Güney period.

The main reason that led to this was the production of the film Umut by Yılmaz Güney in (1970), who was an active personality in many stages of cinema. Yılmaz Güney had left his mark on Yeşilçam cinema as an actor in 1960 and as a director and screenwriter in 1970, where he showed some of his cinematic skills with the films Aci, Agit, Umutsuzlar and Baba of 1971 and Arkadas of 1974. His position as a director was an extremely important event in the history of Turkish cinema (1970). As a result of this event, Yeşilçam cinema changed completely in its time. (Hayir, 2014: 814-815)

2.5. The downfall of Yeşilçam Cinema:

The third military coup of September 12, 1980, was the most ruthless and destructive in Turkey's history. It had a direct impact on the country's politics, economy and education system. Later, the country was ruled by the military system for three years, the parliament was closed, many people were imprisoned, a new economic policy was easily followed during this period, besides there was a noticeable increase in both export and import trade, while working class earnings and inflation were reduced. There was also a movement to privatize the state economic enterprises. (Yılmazok, 2012: 31)

During this military regime in the 1980s, as mentioned above, many things had changed. This change, which was mainly felt in the urban population in the beginning, spread its effects all over the country in a short period of time. It also made itself felt in everyday life, changing a wide range of things from architecture, music, and clothing to various types of entertainment; understandably, Turkish cinema was also affected by this upheaval. Yeşilçam's cinema

attempted to connect to this period, which was an era of rapid political, social and economic change.

To meet the challenges of the time, producers produced a new breed of films that directly addressed various issues, such as individual aspirations and identity, female sexuality, and women's place in society. In addition, these productions discussed some political issues, such as the military coup of September 12 and the damage it caused to society, as well as some other issues related to the political system that ruled the country at that time.

Finally, it is worth mentioning that the directors and producers of Yeşilçam films, who had experienced their fertile and golden period, tried to overcome the economic crisis in the 1970s, which led them to produce more sexual films. Therefore, many conservative families shifted to Turkish cinemas towards the end of the 1970s. In the early 1980s, many production companies began to disappear. Meanwhile, colour television appeared in another area of the country. With the significant dominance of American film productions in the market during this period, in which domestic film productions completely lost their value and competitiveness against Hollywood productions. (Hayir, 2014: 816-817)

3. Modern Turkish TV series

3.1. Overview on Modern Turkish TV Series.

In recent years, the Turkish TV series has achieved unprecedented success in the world, where the number of countries broadcasting these products on their screens has reached 142 countries, according to the latest statistics. (Mouhammed, 2018) Where this TV series has achieved tremendous success in a very short period of time, in 2004 for example, the revenues of this series were only $10,000, (Didem, 2016) In 2016, Turkey was ranked as the second largest exporter in the world after the United States, (Hürriyet daily news, 2014) where its exports in 2018 reached to $350 million (TRT Arabic, 2018)

According to official reports and studies, the Turkish government is working to increase its TV series imports to $1 billion by 2023. In this context, the average annual production of TV series in Turkey has reached more than 70 series per year, but about 40 of them do not reach the required numbers due to low audience share, while 10 to 15 series of the most successful TV series are exported outside Turkey, where they are dubbed into different languages. In recent years, Turkish TV series have participated in international competitions, with the Turkishseries "Blind Love" "Kara Sevda" winning International Emmy Award as the best foreign series

in 2017. The following TV series "Muhteşem Yüzyıl", Kara Sevda" "Fatmagül'ün Suçu Ne?", were in the list of top series exported to different parts of the world after being dubbed into several languages. (Zamanalwsl, 2019) This success has made the demand for the Turkish TV series grow, according to official statistics on the American website "Variety", which specializes in the world of television and cinema, said that the Turkish drama sector has grown significantly in the last 10 years, it also confirmed that this series "has an acceptance outside Turkey", noting that four Turkish series occupied a place among the top 15 television programs in Latin America. Perhaps the most important reasons that have led this series to these successes are the good content, the strength of the output along with the technical potential and natural advantages of the region, as well as the convergence of religious and ideological shared with many countries in the Middle East and North Africa. (Mouhammed, 2018)

Turkish TV series is not limited to Middle East and North Africa but has also conquered the screens of South American countries as we mentioned above, in this regard, the director of Turkish Cooperation and Coordination Agency (Tika) in Colombia "Muhammet Özgen" said Turkish series is a phenomenon in Latin America, where some series such as Muhteşem Yüzyıl, have reached record numbers in terms of viewership. (Daily Sabah, 2017)

Which is clearly reflected on the Turkish economy, where the numbers of tourists from Latin America to Turkey have increased in recent years, according to the Hotel Association of Turkey TÜROB more than 165000 tourists from these countries came to Turkey in 2018. (Hürriyet Daily News, 2018)

The Turkish Ministry of Economy has recently developed a strategy and action plan in cooperation with the Ministry of Culture and Tourism to promote the export of cultural services such as TV series, movies and documentaries, as stated by some data, the plan works according to previous international experiments that involve producing content and preparing scenarios and holding annual meetings to introduce Turkey and its natural features and diverse culture. (Mouhammed, 2018)

3.2. Most popular Turkish TV series

As mentioned above, Turkey is the second country after the USA in exporting TV series and movies abroad, where these TV series have reached many countries in the Middle East and North Africa as well as some European countries, where according to official statistics, the revenue of

these TV series is expected to increase to one billion dollars in the next few years, which is for the Turkish government in general. (Büyükköşdere, 2018) According to the official Turkish newspapers and websites, the following series has occupied the top positions as the most widespread and influential series and watch among foreigners in the last ten years.

1. Sen Anlat Karadeniz (2018)

A Turkish series began on January 24, 2018. The second season of the series began in October of the same year, with a number of well-known actors such as Irem Helvacıoğlu (Nefes) and Ulaş Tuna Astepe (Tahir), the TV series was directed by Osman Sınav.

The series is aired on Turkish channel ATV, it achieved unprecedented success and fictional revenue. (Haber7Com, 2018)

2. Payitaht Abdülhamid (2017–to date)

A Turkish historical series launched in 2017 by ES Film Company; it includes three seasons, the script of the series was written by Osman Bodur and Uğur Uzunok, the TV series is about the reign of Sultan Abdul Hamid II, the last sultans and caliphs in the Ottoman Empire and his efforts to support the Islamic Ummah and oppose the conspiracies of the West to overthrow the Ottoman Empire at that time, the series was broadcast on the Turkish channel TRT 1. (TRT1, 2017)

3.Kara Sevda (2015–2017)

The romantic drama series aired on the Star TV channel on October 15, 2015 and was produced by Ay Yapim company. The series consists of 74 episodes, it directed by Hilal Saral, the scenario was written by Özlem Yılmaz and Burcu Görgün, the last show of the series was on June 21, 2017, Involved in this series a group of famous actors in Turkey such as (Star TV, 2019) Burak Özçivit, (Kemal), Neslihan Atagül (Nihan), Kaan Urgancıoğlu (Emir), The series won the International Emmy Telenovela Award for the best series of 2017. (Daily Sabah, 2017)

4. Cesur Ve Güzel (2016–2017)

Turkish drama series starring actress tuba büyüküstün and famous actor kıvanç tatlıtuğ, the series was first shown on Star channel TV, it contains 32 episodes aired between November 10, 2016 and June 22, 2017, the series was produced by Ay Yapim, directed by Ali Belgin and the script was written by Elif Usman - Serdar Soydan - Deniz Büyükkırlı. (Star TV, 2017)

5. Adını Feriha Koydum (2011-2012)

Turkish drama series starring Çağatay Ulusoy and actress Hazal Kaya, the series consists of 64 episodes aired in the period from January 14, 2011 to June 29, 2012, Series

Prepared by Med Yapim Company, it was produced by Sırma Yanık and Melis Civelek and directed by Barış Yös. (Show TV, 2011)

6. Muhteşem Yüzyıl (2011.2014)

Turkish drama series consists of 4 seasons first aired on Turkish Channel Star TV and also on Show TV channel, the series tells the story of Suleiman the Magnificent, one of the most important kings of Ottoman Empire in its golden period, the series achieved great success inside and outside Turkey, especially in Middle East and North Africa and Balkan countries, it was directed by Taylan Biraderler. (Haber Turk, 2012) It was portrayed by the most famous Turkish actors such as Halit Ergenç (Kanuni Sultan Süleyman (Meryem Uzerli) Hürrem Sultan (and Okan yalabık pargalı Ibrahim paşa, the series was aired from 05 January 2011 to 11 June 2014. (Diziler, 2011)

According to the website pre-snario.net, the sales of this series reached 350 million dollars and the percentage of viewers who watched the series in a special report of the German magazine Focus was 400 million, moreover, this series was sold in more than 70 countries and was a great success in Germany Italy Bologna and even in the United States of America. (Yılmaz, 2017)

7. Kurtlar Vadisi Pusu (2003-2016)

The Turkish series aired its first episodes on 15 January 2003. The series deals with the political and economic problems of Turkey and Middle East in general, and the hands of the hidden and foreign intelligence agencies responsible for Turkey's current political problems. The scenario of the series was prepared by Pana Film group, it was produced by Doğan Ümit Karaca, the most famous actors in the series were:

Necati Şaşmaz (Polat Alemdar), Cahit Kayaoğlu (Cahit), Ali Buhara Mete (Akif), Erhan Ufak (Güllü)...etc.

8. Karagül

The series was awarded by Tim for its third place in "Highest Export Sales" in 2016, and has also been broadcast in sixty different countries.

9. Kara Para Aşk

The Kara Para Aşk series, which aired in 121 countries, was awarded "Highest Export Sales" per episode by the Turkish Exporters Assembly in 2016. (Yılmaz, 2017)

Other Turkish TV series that have become popular in the world in general and the Middle East and North Africa in particular are a collection of titles that the researcher considers the most watched:

- ✓ Gümüş /Silver (2005.2007).
- ✓ Asi (2007–2009).
- ✓ Aşk Memnu /Forbidden Love (2008.2010).
- ✓ Ezel)2009.2011(.
- ✓ Medcezir /Tide (2013.2015).
- ✓ Yunus Emre (2015).
- ✓ Güneşin Kızları /Sun's Girls (2015.2016).
- ✓ Poyraz Karayel (2015.2017).
- ✓ İçerde /Insider (2016–2017).
- ✓ kiralık aşk /Love for Rent (2015.2017).
- ✓ Fazilet Hanım ve Kızları /Fazilet Hanim and Her Daughters (2017.2018).
- ✓ Söz /The Oath (2017).
- ✓ Bizim Hikaye/ Our Story (2017).
- ✓ The Protector/Netflix (2018)
- ✓ Şampiyon/The Champion (2019)
- ✓ Sefirin Kızı/Ambassador's Daughter (2019)
- ✓ Mucize Doktor/Miracle Doctor (2019)
- ✓ Diriliş: Ertuğrul/Resurrection: Ertugrul (2014-2019)
- ✓ Atiye /The Gift Netflix (2019)
- ✓ Rise of Empires: Ottoman/Netflix (2020)
- ✓ Babil/The Choice (2020)
- ✓ Bir Başkadır /Ethos Netflix (2020)

3.3. Turkish TV series in numbers

In recent years, the Turkish TV series has spread to various countries around the world. The Vice Dean of the Faculty of Media and Communication at "Kadir has" University in Istanbul, Doç. Dr. Yanardağoğlu observed that Turkey has risen to the second place in the world after the United States of America in the export of series. For the quality of the scenarios and the importance of the issues addressed and also pointed out that the number of followers of this series abroad is constantly increasing and pointed out that the Middle East and Arab countries are at the top of the importers of the Turkish TV series due to the cultural and geographical proximity between Turkey and the countries of the region (TRT Haber, 2016).

Turkish export earnings of the series increased from $200 million in 2013 to $350 million by the end of 2015 (NTV Haber, 2015). In 2016, the profit reached $500 million, according to an article in the Turkish newspaper Media Cat (Özkan, 2016). It is expected to reach $750 million in the next few years, in line with the wide and rapid spread of Turkish drama in countries around the world from China to North Africa (Güvenç, 2017).

In the same context, Colombian Foreign Minister María Ángela Holguín said in a joint press conference with her Turkish counterpart Mevlüt Çavuşoğlu after their meeting in Istanbul that Colombians know Turkish people and culture through Turkish series that are popular in their country (Anadolu Ajansi, 2017) the Journalist Pelin Özkan also mentioned that the Turkish Series has a great role as a soft power in introducing Turkish culture including language and even history to the outside world.

According to Prime Ministry's Office of Public Diplomacy, Turkey produces about 100 dramatic works per year. About 15 of these works are exported to Middle East, the Balkans, Latin America and other countries. The number of Turkish drama viewers reaches more than 400 million viewers outside the country. For example, the well-known series Muhteşem Yüzyıl was watched by more than 250 million people, especially after being broadcast in Russia and China. (Özkan, 2016)

According to statistics from the website Arab Rasef in an article in their online newspaper titled Turkish Drama a Soft Power, invading the homes of all Arabs was as follows:

- ✓ Turkey produces 100 series per year.
- ✓ These series were exported to 144 countries in 2016.
- ✓ 400 million viewers outside Turkey.
- ✓ More than 74 percent of Arab citizens' watch Turkish TV series.
- ✓ Sales of Turkish series reached $350 million in 2016.
- ✓ 75 Turkish series were aired on Arab screens in 2016.
- ✓ The price of an episode has been increased from $500 to $50 million in the last ten years.
- ✓ Tourism in Turkey was increased by 27 percent in 2016. (Mejdi, 2017)

In a study conducted by Prof. Dr. Ridvan Senturk titled "TURKISH TV SERIES MYTH AND FACTS", it was found that Turkish TV series were exported to 140 countries between (2011_2016). These countries are the following:

Table 1: Countries to which Turkish TV series were exported between (2011 and 2016).

Countries to which Turkish TV series were exported between (2011 and 2016).		
1. Afghanistan	47. Guatemala	90. Palestine
2. Albania	48. Guyana	91. Panama
3. Algeria	49. Honduras	92. Paraguay
4. Angola	50. Hungary	93. Peru
5. Archipelago	51. India	94. Poland
6. Argentina	52. Indonesia	95. Porto Rico
7. Azerbaijan	53. Iranian	96. Republic
8. Bahrain	54. Iraq	97. Reunion
9. Bangladesh	55. Israel	98. Romania
10. Benin	56. Italy	99. Russia
11. Bolivia	57. Japan	100. Rwanda
12. Bosnia and Herzegovina	58. Jordan	101. Sao Tome and Principe
13. Botswana	59. Kazakhstan	102. Saudi Arabia
14. Brazil	60. Kenya	103. Senegal
15. Bulgaria	61. Kosovo	104. Serbia
16. Burkina Faso	62. Kuwait	105. Seychelles
17. Burundi	63. Kyrgyzstan	106. Sierra Leone
18. Cambodia	64. Latvia	107. Singapore
19. Cameroon	65. Lebanon	108. Slovakia
20. Cape Verde Islands	66. Lesotho	109. Slovenia
21. Central Africa	67. Liberia	110. Socotra
22. Chad	68. Libya	111. Somalia
23. Chile	69. Lithuania	112. South Africa
24. China	67. Macedonia	113. South Korea
25. Colombia	68. Madagascar	114. Spain
26. Comoros	69. Malawi	115. St. Helena and Ascension
27. Costa Rica	70. Malaysia	116. Sudan
28. Côte d'Ivoire	71. Malta	117. Sultanate of Brunei
29. Croatia	72. Martinique	118. Swaziland
30. Czech Republic	73. Mauritania	119. Sweetcorn

31. Djibouti	74. Mauritius	120. Syria
32. Ecuador	75. Mayotte	121. Taiwan
33. El Salvador	76. Mexican	122. Tajikistan
34. Equatorial Guinea	77. Moldova	123. Tanzania
35. Eritrea	78. Montenegro	124. Thailand
36. Estonia	79. Morocco	125. Congo
37. Ethiopia	80. Mozambique	126. The Gambia
38. Financial	81. Namibia	127. Togo
39. France	82. New Caledonia	128. Train
40. French Polynesia	83. Nicaragua	129. Tunisia
41. Gabon	84. Niger	130. Uganda
42. Georgia	85. Nigeria	131. Ukraine
43. Germany	86. North Iraq	132. United Arab Emirates
44. Ghana	87. Oman	133. Uruguay
45. Greece	88. Owned	134. USA
46. Guadeloupe	89. Pakistan	135. Uzbekistan
		136. Venezuela
		137. Vietnamese
		138. Yemen
		139. Zaire
		140. Zambia

(Şentürk, 2018: 26-27).

4. The Turkish TV series in the world as soft power.

It is noteworthy that the Turkish TV series has experienced a significant spread among various peoples from another culture in the world, where it has made a huge leap in a relatively short time. According to the researcher, the most important reasons for its spread and success are the flexibility and modernity that characterizes it, moreover, its mixture between the liberal and traditional aspects that allows it to be accepted in different cultures in the world.

The researcher will include in these elements the main reasons for the wide spread that the Turkish series is known in different countries in the world and its high ability to adapt to different cultures and how it has helped to serve the Turkish soft power.

4.1. Turkish TV series in the MENA region.

The screens in the MENA region were hit in 2007 by the Turkish TV series (Göksun, 2018 : 67) the first being Çemberimde Gül Oya (The Rose and the Thorn) and then Ihlamurlar Altında (Under the Linden Trees), also known in the Arab world as The Lost Years, and Gümüş (Nour), these series were released in 2008 by MBC (Middle East Broadcasting Center, (Alankuş & Yanardagoglu, 2016: 2) At that time, the last episode of the series Gümüş or Nour as it is known in the MENA region was watched by 85 million viewers according to some statistics. (Yigit, 2013: 292)

According to the 2019 annual report of "Maroc Mitri" (a non-governmental organization), which specializes in measuring the audience ratings of Moroccan TV channels, five Turkish series topped the list of the most watched TV programs on Moroccan state television (Majdoub, 2020). On the mystery of Moroccans' increasing interest in Turkish dramas, Moroccan sociologist Mustapha Ben Zerouala says that this is due to "the quality of the artistic and dramatic product, the plot, the strength of the script and the professionalism of the diagnosis, as well as the fact that everyone can find themselves and find the work that suits their tastes and interests," adding that Turkish TV series have high ratings in the MENA region, although they are sometimes limited. Viewers are attracted to historical works that depict Islamic glory and the history of civilization's victories in the face of the political, economic, and cultural discontents and tragedies they are currently suffering (Bendriss, 2019).

For, many Iranians, the Turkish series is also a good way to learn the Turkish language and get to know the customs and culture of the country. For example, in an interview conducted by the Turkish Anadolu Agency, Iranians explained their great love for Turkish Series and their daily episode of it. (kourchoun, 2019)

Moreover, in an interview with the Turkish Anadolu Agency, a citizen in Sudan said that these series bridged an important gap after the decline of Arab television work, as they replaced Egyptian and Syrian series, especially after the Arab Spring crisis. Among the reasons for the proliferation of these series in Sudan was the historical and cultural convergence between the two countries, in addition to the role these series played in introducing Turkish tourist and cultural sites, as they had an important role in teaching the Turkish language in the country. In addition to the spiritual values that are not found in other TV series, especially Western ones. (Ardem, 2019) In a report by Anadolu Agency on Egypt, it was shown that

Turkish drama managed to attract Egyptian viewers within a decade because it focuses on social stories that are predominantly romantic. According to Egyptian drama critics, audiences are interested in images, landscapes and elements of deception. Accordingly, the artistic reasons for the return of the fashion of "mustache and beard" among the youth in Egypt are due to the Turkish stars who have become famous for their decoration by the fashion of mustache and beard in recent years. (Anadolu Agency, 2018)

As for Tunisia, the art critic Tayeb Al-Sahili said that Turkish drama attracts Tunisians because of the esthetics of the image, the people and the wonderful places, as well as the strength of the techniques used. The art critic Kamal Shikhawi also said that Tunisian interest in Turkish drama is due to the quality of the text and the beauty of the image in addition to the high technique. He said that the drama shows Tunisian viewers the great similarity between Turkish society and Arab Islamic societies, and he continued, "There are great intellectual, cultural and political similarities that unite Arabs and Turks since the time of Ottoman Empire (1299_1923), He stressed that these connections create a kind of emotional relationshipbetween Tunisian viewers and the Turkish series, which reminds them of these connections. (Al-Sahili, 2018)

In Lebanon, the journalist and television critic Ragheb Halawi considered that entering Turkish series on the line of competition is self-evident because they are among the best dramatic industries ever. He added that Turkish series are superior to others due to their constant development and the ingenuity of their directors and actors, as well as their big productions, and their scenarios are not repetitive. (El-chartouni, 2020)

And about the reasons for the spread of these TV series in the Middle Eastern countries, especially that they came at a time that was full of turmoil and problems, especially with the events of the Arab Spring. Where television began to reflect this reality and its instability, as most news programs reported and broadcast images of the demonstrations and the dead, in addition to dialog programs with conflicting political ideologies that each served a particular side, as well as the spread of the Arab TV series, which were also full of violence and reflected the reality of these peoples at that time, which alienated the viewer from the things that increase his psychological pressure, and he found in the Turkish drama an alternative to this reality. From the beautiful landscapes imagined, to the spacious and luxurious houses where many events take place, to the handsome actors and the beautiful actress, to the relationships that exist between them and the exuberant romance, as Turkish drama with all this seemed far away from

what is going on in the Arab street, from the disturbances that the viewer would like to take a break from, even for an hour a day (Fejal, 2017)

One of the reasons that led to its spread and success, according to the researcher, is the transfer of the image of the Eastern, conservative, religious society to the screen, in which the people of these societies found an indirect reflection. Instead of violence and sexual material, Turkish TV series focus on the character of acceptable romance, whose protagonists are often husband and wife within the legal framework of marriage.

4.2. Turkish TV series in the Balkans region:

The lack of intervention in the Balkans by the European Union and the United States of America prompted Turkey and some other soft powers to work on bridging the gap of TV series. Since the dissolution of the former Yugoslavia in the 1990s, Turkey gradually moved closer to the region. Especially with Turkey's economic boom in the early 2000s and the rise of the Justice and Development Party, the ruling party sought to bring the region more into Ankara's focus. Through the use of so-called "soft power," Turkey has sought to revive feelings of brotherhood, shared history, and warmth toward the Ottoman legacy in regions considered "kinship societies," such as the Balkans-especially when it comes to non-Muslim societies in the region.

One of the best and most important examples of the use of soft power in this region is the popularity of Turkish soap operas in countries such as Montenegro, Bosnia and Herzegovina, Kosovo, Serbia and North Macedonia. It not only improves Turkey's image in the eyes of the local population, but also serves to rewrite history to a certain extent. It has been found that at least one Turkish series has been broadcast on a TV channel in these countries in the last ten years. (Ely, 2019)

In a study conducted by Dr. Adam Balaban entitled: The Impacts of Turkish TV Serials Broadcasted in Albania on Albanian and Turkish Relations, at Hëna e Plotë-Bedër University in Tirana, it was found that 57 percent of Albanians watched Turkish TV series, with the daily viewing time varying from one person to another. The viewing time ranged from one hour to 5 hours per day, and each person watched at least one or two and at most 5 series at the same time.

The study also found that Albanians accepted the Turkish culture presented through these series, from the way to dress, eat, speak and even hairstyle. The study found that 81% of

the study participants found that Turkish culture is close to Albanian culture and that these series have a positive impact on Albanian society in general. The study also found that 80% of the respondents learned Turkish language through these TV series. As a conclusion of this study, it can be said that Turkish soap operas had a positive influence on Albanian society and played an important role in improving relations between the two countries. (Balaban, 2015: 493-494)

In another study, Turkish TV series were found to be the second most consumed content on television after major news programs in North Macedonia. In Montenegro, the market of TV broadcast series from Latin America has disappeared and Turkish series have replaced them. In many cases, the government provides free programming to local TV broadcasters in the region, including in Bosnia and Herzegovina. The programs are broadcast in all national languages, and exposing families to a perfect representation of Turkish life helps to create a positive image of Turkey in the Balkans, thanks to the shared cultural history. (Ely, 2019)

According to a report from Sofia Press Agency, which reports from Bulgarian National Radio, Bulgaria imported about 27 Turkish series such as Binbir Gece and Yaprak Dökümü in 2010. Thus, it was the second country to which Turkey exported TV series. Through the data provided by the researcher, it can be understood that the Balkan countries are a good market for Turkish TV series because it can be said that especially the first decade of the twenty-first century is the golden age. The following data is very important to understand the popularity of Turkish series.

Index research shows that in Macedonia and Bosnia and Herzegovina a high percentage of people see Turkish series, followed by Kosovo and Serbia, where this phenomenon is still developing. For example, in the first quarter of 2013, 13 Turkish series were shown on nine TV channels in Bosnia. In Macedonia, out of nine Turkish series, five were among the top 15 channels in terms of viewership in January 2013, according to AGB Nielsen. (Ağırseven & Örki, 2017: 848)

Similarly, in another study titled Turkish Foreign Policy and the Balkans: Implications on transatlantic, it was found that the wide distribution of Turkish soap operas in this region had a significant impact on Turkish foreign policy as it generated curiosity and tourism for Turkey among the peoples of this region. In addition to the great attraction to the Turkish model with a balanced mix of Islam, democracy, modernity and free market. Moreover, most studies have confirmed that more and more Balkan residents aspire to live the Turkish lifestyle they

see in these series, and it has also been noted that many of them want to learn the Turkish language.

According to the latest Gallup Balkan Monitor, "Many residents of Balkan countries, such as Albania, Kosovo, Montenegro and Macedonia, have a very positive image and attitude towards Turkey. In a study of public opinion in Serbia about Turkey, young Serbs (between the ages of 15 and 24) view Turkey as freshly "friendlier" than their older fellow citizens. (Dursun & Ozkanca, 2013: 5-7)

According to Artan Muhaxhiri, a sociologist from Kosovo, the reasons for the proliferation of Turkish soap operas in the Balkans are that the script of Turkish series is melodramatic, long and emotionally filled with simple events and dialogs that promote relationships between viewers and the mass of characters. In terms of culture, social norms and values, family relationships and general mentality and lifestyle in general in terms of clothes, furniture, food and the names of the characters are very similar to the Balkan viewers. (Khan & Pembecioğlu, 2019: 220)

In the same context, the Serbian sociologist Ratko Bozovic, says that people sympathize with the patriarchal values shown in Turkish series and enjoy discovering the many linguistic and cultural similarities they discover when watching these series. He also states that: "The mentality and lifestyle that Turkish soap operas generally promote has to do with the traditional understanding of ethics that Serbs remember on some level, as he sees that all Balkan countries have undergone radical changes in terms of family life and that Turkish soap operas have helped them remember the moral value systems that now seem to be somehow lost. (Hamzic, Nedelkovska, Demolli & Cabric, 2013)

According to the researcher, the reasons for the widespread use of these series in the Balkans lie in the cultural and religious proximity between Turkey and this region. Also, the decades-long historical presence of Ottoman Empire in the region and the ethnic intermingling between these countries played a major role in the appeal of these series. Not to mention the quality of the script and the methods of filming and directing, the beauty of the actors and actresses, and the combination of traditional Islamic life and civilized city life and the picturesque nature that characterizes Turkey in general and Istanbul in particular played a major role in attracting a large number of viewers and tourists from the Balkan countries to the country.

4.3. Turkish TV series in the South American region:

After the widespread that Turkish series have achieved in large areas in the world in general and in the Arab countries in particular, the series began to penetrate the screens of the South American continent, where it gained great popularity thanks to its quality and areas of interest that appeal to different societies, (Daily Sabah, 2017) Turkey is the second largest exporter of TV series in Latin America after the United States, (Kalıncıoğlu, 2019) In this context, Dr. Muhammet özgen, director of Turkish Cooperation and Coordination Agency (TIKA) branch in Colombia, stated that Turkish series have become a phenomenon in Latin America and said that the series Muhteşem Yüzyıl is currently breaking records in terms of viewership in the country (Daily Sabah, 2017).

In addition, the popular TV series Fatmagülün suçu ne? What Fatmagul's Guilt? became one of the biggest hits worldwide and the most watched series in the history of Spanish Nova, with an average of 744,000 viewers since its first broadcast. It was shown in Chile, Peru, Argentina, Mexico and Colombia, where it was so popular that Spain decided to create its own adaptation of the series. (Mexicanist, 2019)

In the same context, the speaker affirmed that these series have greatly contributed to introducing Turkey to South America, whose residents started to become attached to it after watching the series "Aşk-ı Memnu", so that watching Turkish series became an obsession for them, he added that the wave of Turkish follow-up series that started with "Aşk-ı Memnu" on South America continued with other series such as "Elif", "Kara Para Aşk" and "Küçük Gelin" and other series that broke records in viewership. (Daily Sabah, 2017)

The high ratings of these series in these countries have a positive impact on Turkish foreign policy and economy, the demand for Turkey from South American market made a big jump in the first eight months. (Conexio Consulting, 2020) The Turkish-Latin companies have also started to produce joint series. (Daily Sabah, 2017) On the other hand, the number of tourists from South America, with Argentina and Brazil spending the highest increased by 70 percent, to 165,000, according to the statement of Turkish Hotel Association (TÜROB) Guild officials making a report as a result of their connections at the Argentina Tourism Fair, which is one of the most important tourism fairs in South America. According to the report, the positive reflection of Turkish series in South American markets continues as Turkey receives nearly 250 thousand tourists annually. (Conexio Consulting, 2020) As for cultural influence, according to TÜROB Chairman Bayındır said that more than a thousand newborns born in

South American countries have been named after Omar, Elif and Onur and Turkey's image has been greatly improved in these countries over the past five years. (Conexio Consulting, 2020)

Burhan Gun, president of Turkey's TV and Cinema Producers Association, stated that there is a strong desire for cultural rapprochement with Turkey among countries where Turkish series are distributed, to the point that fans of Turkey and its series are eager to enroll in courses to learn the Turkish language. (Kalıncıoğlu, 2019) As for the reasons behind the popularity of Turkish soap operas in Latin America, regardless of the type of plot, atmosphere, and quality of Turkish filming, there are many reasons, including:

Cultural diversity: as we know, Turkey is a diverse country. There are representatives of different ethnicities with performances to suit all tastes, (Mexicanist, 2019) According to Burhan Gun, whose organization represents more than 80 private TV production companies. That Turks are very similar to many South Americans, "Because Turkey is a multicultural country, there are artists who represent many ethnic backgrounds", (Tali, 2016) As for the topics and issues dealt with in these series, they reflect well the social changes that society is experiencing, such as the migration process from the village to the city, early marriage, problems with domestic violence, class differences between rich and poor, and problems related to urbanization and family values. They represent a combination of East and West that the world sees as a geographical and cultural bridge. (Mexicanist, 2019) In this regard, Dr. Ozkan also stated that "the citizens of the Latin continent are able to follow the series with their children because they say that the issues do not conflict with their moral and social culture." In this regard, he added, these series do not contain sexual clips or excessive violence, but stories about love and feelings without sex, human themes and stories of life. He added: "The Latin continent is witnessing social change and rapid modernity, similar to what Turkey is experiencing. The concepts of family, male and female relationships, and love themes touch them deeply, and perhaps that is what attracts them. (Daily Sabah, 2017)

Burhan Gun also stated that the Turkish TV series sheds light on the changes in society that are similar to what is happening in South America and other parts of the world. Such as immigration from the countryside to the cities and the challenges of living in the city and urbanization that come with it. He added that this is an important issue in many developing countries around the world that is completely absent in Western productions.

Ozkan pointed out that the classic themes involving stories around crime, drugs, stalking and sexuality are no longer desired by the population there (Daily Sabah, 2017).

Omar Gazi, a lecturer in journalism at the University of Sheffield in the UK who has written a number of academic papers on Turkish popular culture, says Turkish drama "offers an attractive modernity." He adds, "Turkish drama offers attractive ideas about middle-class life, in terms of the ease of dealing with those who belong to that class, and the fact that it has strong cultural ties to many people (Tali, 2016).

In the end, it can be said that Turkish series play a great role as a soft power to introduce Turkish culture in different regions of the world, especially in the countries that are geographically and culturally far away from the country, which led them to learn about the Turkish people and their culture through the Turkish series that had great ratings in their countries (Incikaya, 2017).

4.4. Turkish TV series in Central Asia countries

It can be said that Turkey's relationship with the countries of Central Asia is generally considered positive, as these countries emerged after the collapse of the Soviet Union with the end of the Cold War. Although Turkey is considered a role model among these countries, these countries still chose stronger allies, but it can at least be said that the relationship between Turkey and these countries is normal

We can say that five countries form the Central Asian Turkic Republics (Kazakhstan, Turkmenistan, Uzbekistan, Kyrgyzstan and Tajikistan) Pakistan and Tajikistan are countries with which Turkey has a good relationship compared to some of the surrounding countries. Central Asia is a geographically important region as it borders India and Pakistan to the south, Russia to the north and China to the east, Iran and the Caspian Sea to the west. The region is also very rich in natural gas, which can be transported from Turkmenistan and Kazakhstan via Azerbaijan to Turkey and Europe through existing or planned pipelines. (Ağırseven & Örki, 2017: 840-841)

The Turkish republics of Central Asia are the countries where the Turkish series was first seen abroad. Since these republics were under the control of the Soviet regime, the latter could not develop cultural relations with Turkey for many years. But after these republics gained their independence in the 1990s, the cooperation that started in the field of education made a great progress over the years. As a result of the broadcasting of some Turkish series in these countries in recent years, a great interest in Turkey, Turkish culture and the Turkish language has emerged. It has been noted that the number of tourists travelling to Turkey from these republics is increasing, and requests for Turkish language courses in the Turkish republics

are also increasing. A study conducted in Kyrgyzstan, one of the countries where these developments are taking place, focuses on the effect of Turkish Serials on Turkish language learning in Central Asian Turkic Republics (sample from Kyrgyzstan).

In this study, the effect of TV series on Turkish language learning was investigated on a sample of 1094 students from seven universities from different cities in Kyrgyzstan Naryn, Karakol, Osh, Jalalabadi and the capital Bishkek in Kyrgyzstan. The study found that Turkish soap operas are very popular among university students in Kyrgyzstan and contribute greatly to Turkish language learning and dissemination. (Arik & Çelik, 2019). In the same context, the Belgian Newspaper Le Soir published an article titled Turkey, the New Hollywood in Central Asia. (Star, 2014) Since the country of Kazakhstan is one of the most important countries to which Turkey exports its series, according to an article published on Ranini TV, the most watched series were: Muhteşem Yüzyıl, Ezel, Kurtlar Vadisi, Yaprak Dökümü, Paramparça, Aşk-ı Memnu, Fatmagül'ün Suçu Ne? Diriliş Ertuğrul, İffet, Adını Feriha Koydum. Observantly, if we look at the similarities of these series, we will see themes such as family, drama and action. In this field, Kazakh people are interested in Turkey and Turkish topics because they are curious about life in Turkey. Moreover, several TV series that are aired in Kazakhstan are also aired in Azerbaijan at the same time. (Gabralı, 2018)

On the reasons for the prevalence of these series in Central Asia. According to the researcher's observations, the similarity of Turkish customs with the countries of this region, which are considered to be of Turkish origin, is one of the most important reasons for their attraction. In addition to the religious convergence between Turkey and these countries, the emergence of Islamic symbols from mosques, the Islamic call to prayer (The Adhan), and the recitation of the Quran, as well as the customs at funerals and mourning ceremonies, are things that attract viewers because these series have succeeded in depicting history, civilization, and urbanization with high-quality technologies, and they reflect the natural beauty of Turkey and present it with a civilized template. In their imagination, nature merges with the services offered, which have benefited from the development of the world.

Conclusion:

As a conclusion, it can be said that the elements discussed in this chapter express the independent variable in our research (Modern Turkish TV series) as this chapter allows the reader to have a close look at this variable as we have tried to give a brief look at the main elements and concepts related to the topic of his research. The researcher believes that it is not reasonable to talk about modern Turkish series without discussing the historical background

about drama in general and drama and television series, their types, forms and characteristics in particular, moreover, this chapter deals with television series in the age of information and communication technologies.

In this chapter, the history of film and cinema in Turkey has also been briefly discussed to give an idea of the stages that the film industry in Turkey went through from the Ottoman era to the present day, and an overview of modern Turkish TV series has been given, of which the most famous and which achieved wide distribution in different regions of the world.

CHAPTER FOUR: TURKISH SOFT POWER DURING THE AKP ERA

Introduction:

This chapter examines a group of important elements that help define Turkish soft power, particularly with the rise of the Justice and Development Party to power. The first element of this chapter discusses the concept of power and soft power in detail and also provides a brief overview of Justice and Development Party, its historical background, origins, and the factors that contributed to its development, in addition to its main goals and strengths. This element also looks at the main achievements of the party from its appearance to the present day.

The third element of this section deals with Turkey's foreign policy and its soft power and how this policy has contributed to defining Turkey regionally and internationally. As for the fourth part of this section, the researcher discusses the dimensions of Turkish soft power by focusing on cultural tools, especially cinema and TV series, which have become a widespread phenomenon in various countries around the world by externalising the country's culture and history.

1. The Concept of Soft power.

1.1 Definition of power in political science.

Before defining the term "soft power", which was first coined theoretically and scientifically by Joseph Nye (1990), an expert on international security in the United States and a professor of political science at Harvard University, it is extremely helpful to clarify the term "power". This is considered one of the most frequently used terms in international relations since ancient times. Despite its evolution from time to time, depending on the surrounding context and international factors affecting its nature.

According to the Oxford dictionary, the concept of power has been defined as the capacity or ability to act or do something in a particular way. (Oxford dictionaries, 2018) It has also been defined by the Cambridge dictionary as the amount of political power or control that a group or person has in a country. (Cambridge Dictionary, 2018)

The term power has many definitions in the field of international relations, generally it can be defined as the ability to influence the behaviour of others to achieve certain outcomes. The meaning of power in political science is the ability to change certain social behaviours by forcing people to obey you and do what you want them to do. To influence them, you need to be influential and put pressure on the people who are involved with you in various activities.

The basic definition of power is the ability to influence others to do what you want them to do. In the same context, this term has been defined by Joseph Nye as "the ability to influence the behaviour of others to achieve desired results." But there are many ways to influence the behaviour of others. You can suppress them with threats; you can make them do it with payments, or you can entice and co-opt them to do what you want." (Nye, 2004: 02), it has also been defined as "the ability to change the behaviour of others to get what you want. (Nye, 2006: 22,27), he also defined it in his book The Means to Success in World Politics as "the ability to get the results you want." (Nye, 2004: 01)

On the other hand, power is one of the methods that lead to changes in the behaviour of people, whether they are individuals or groups. While many scholars consider it as one of the main factors for social change, researchers such as Bertrand Russell refer to it as changes that take place in the hands of those who have a strong desire to possess political power. While the school of realism defines power as the main determinant of a country in securing its national survival and interests and does not pay much attention to the ethical considerations in formulating the foreign policy agenda of the state as it is seen as a struggle for survival where self-reliance is the only source of survival. According to Machiavelli, power is one of the fundamental elements for the establishment of the state. He asserts that the existence of a state, institution or organization depends primarily on power because it is the only source for maintaining survival. (El-beheri, 2008:7.8) Similarly, German economist and sociologist Max Weber refers to it as "the probability that an actor within a social relationship is able to impose his own will despite resistance." (Raimzhanova, 2015:02) As for Ibn Khaldun, he introduced this concept in his introduction when he divided political power into several types and emphasized the necessity for the existence of the state and the maintenance of the continuity of government. He believed that political power is tyranny, influence and seduction. Furthermore, he focused on isolating political action from any moral content by advocating the principle of "the end justifies the means" which overall refers to how one seizes power and maintains it. (El-Beheri, 2008:6.7)

The traditional and modern theorists of realism define power as a complex concept that combines between ends and means, seeing it as an end when its purpose is to form the components that influence the behaviour of others to improve their interests, and as a means that helps the state's ability, influence, Therefore, if the state wants to achieve a certain purpose, in this case, it must have the ability to achieve these goals, in the sense of competence or ability to combine material and moral factors, and if the possibilities could enable the achievement of

the goals, the state would have achieved its interests. (Al-Kaood, 2016: 19) "Power", according to the perspective of Joseph Nye, "is like the weather. Everyone depends on it and talks about it, but few understand it" (Nye, 2004: 01). Based on this statement, we can undoubtedly say that the concept of power is now considered one of the most effective and important concepts in social sciences in general and in international relations in particular, just like the weather, as a comparison of Joseph Nye shows, where power seems to have a tremendous impact on all aspects of human life. Indeed, ever since humans began to philosophize and question about themselves and the world around them, power has always been at the centre of this thinking. In recent years, especially after the events of September 11, the discussion of power has gained much prominence in international relations theory and has once again appeared at the top of the agenda.

Power has recently been defined as "the true reserve currency in international affairs" (Ohnesorge, 2020: 23), it is also described by Janice Bially Mattern in her article "Why 'Soft Power' Isn't So Soft: Representational Force and the Sociolinguistic Construction of Attraction in World Politics" as "is the currency of world politics" (Mattern, 2005: 587) According to Professor Joseph Nye, there are five main trends that contribute to the global diffusion of power: "economic interdependence, nationalism in weak states, the diffusion of technology, transnational actors, and changing political issues." (Ohnesorge, 2020: 6)

In short, after defining the concept of power from a different perspective, we can say that all these definitions above have treated the concept of power as a military or an economic capability, and as we know, both factors are generally considered as hard power, on the other hand, they have not mentioned ideological or cultural factors in their definitions, which are considered as soft power. In this part, the researcher will try to clarify the word Soft Power according to Professor Joseph Nye and also try to indicate the relevance of the theory in this research.

1.2. Definition of soft power theory.

In the late 1980s, Professor Joseph Nye defined the concept of soft power as "the ability to get what you want through attraction rather than coercion or payment." (Nye, 2008: 94) It is also defined as "the ability to get desired outcomes because others want what you want." (Chen, 2009: 3) It results from the attractiveness of a country's political ideals, culture, and policies. When a country's policies are seen as legitimate in the eyes of other countries, its soft power is enhanced." (Singh, J. P., & MacDonald, S, 2017: 11)

Soft Power: the national resources that can lead to a country's ability to influence others through cooperative agenda formulation, positive attraction, and persuasion to achieve desired outcomes. In further developing his concept of soft power, Nye focuses heavily on the outcome of soft power. (Trunkos, 2013: 5)

According to Nye, the soft power of a country can be represented in many different ways, such as public and private diplomatic culture, international organizations, which include the total number of companies and trade branches. Furthermore, Nye points out that the soft power of any major player on the world stage has three basic elements:

First, the overall culture and whether that culture is offensive or attractive to others. Second, the country's political values and its serious advocacy of those values at home and abroad, in situations of peace or war. Third, the country's foreign policy and the degree of its acceptance by other countries and people around the world to raise or lower the status of this country. (Al-Kaood, 2016:23,24)

1.3. The main resources of a soft power

A country's soft power is based primarily on three resources: its political values, if they are upheld at home and abroad, - its culture, if it is attractive to others, - and its foreign policy, if it is seen as a moral authority and the right thing to do. (Nye, 2004: 11)

1.3.1 Cultural Values:

Culture; it is defined by Edward Tailor as a complex whole containing beliefs, knowledge, morals, arts, laws, traditions and all other skills and habits acquired by man as a member of a society (Street, Brian Vincent,2014). It can also be defined as a particular set of traditions, beliefs, values and behaviours found in a society (IGI, Global Dictionary). According to Nye, culture is considered as a set of practices and values that have meaning to people and society.

A distinction is made between high culture such as art, literature and education, which is aimed at elites, and popular culture, which focuses on mass entertainment such as music, TV series, movies and so on. (Nye,2004: 11) Moreover, cultures were distinguished by Nye into 3 levels, namely ethnic cultures, universal cultures and other cultures possessed by some small organizations or people in certain social classes. When a country's culture has universal value and its policies are accepted by people in other countries, the possibility of that country to achieve its desired goals increases due to its trust and attraction, which is the influence of cultural soft power. However, the possibilities of a culture with narrow values and populism to

create soft power are very low. Culture in this situation refers to high culture such as education, technology, and literature; and popular culture, which focuses on things of mass entertainment such as TV series, music, and movies. According to Nye, the utility of power resources is based on the environment, and the soft power of the country could depend on popular culture.

Nevertheless, the cultural resources that create the soft power of a country and the soft power activities cannot be treated the same, because then we confuse between the action to create attractiveness and the cultural resources. As for the quantitative criteria of soft power, Joseph Nye focuses on the export of TV shows and movies, the sales volume of books and music, the number of foreign tourists and the number of foreign students. (Lin& Hongtao, 2017: 2)

For example, the United States of America has cultural values that attract manycountries in the world because it has the largest number of universities and the most prestigiousscientific and cultural institutes in the world. More than seventy percent of Nobel Prize winnerscome from the United States of America. Seventy-five percent of scientific and medical discoveries and technological inventions also come from the United States of America.

The scholarships that the United States of America offers to foreign students around the world in various fields of study give them the opportunity to internalize the ideas and values of American culture that they learn during their time of study, from which the United States then indirectly benefits and through which they can reach out and promote their interests again in the countries to which these students and scholars belong when they return to their home countries. The United States of America also provides cultural and educational grants to many countries in the world, for example, it has provided Egypt with seventy million dollars for curriculum development in primary and secondary schools as part of cultural and scientific exchanges between the two countries, as well as Fulbright grants to many countries in the world.

Consequently, we can say that all these programs fall under the patterns of soft power and its applications in the context of international relations in modern times and through them the state can achieve and maintain some of its interests. (El-Beheri, 2008: 14)

1.3.2 Political Values

Joseph Nye believes that values are not only the resources on which other soft power depend, but also very important resources of soft power. In "Rethinking Soft Power," he stated that political values pursued both internationally and domestically are one of the resources of soft power. When the values are consistent with both actions and those who support them are

recognized by other countries, the legality of politics is increased, which helps to achieve the goals of diplomatic politics. On the contrary, when values are inconsistent with what they say and do, or when double standards are implemented, it hurts soft power. Joseph Nye pointed out in Bound to Lead-The Changing Nature of America that establishing a set of rules and system that serves oneself and can dominate international political affairs is an important source of power. Thus, if a country wants to play a role in the world political agenda, it is necessary to establish and dominate the international rules, which would enable it to influence others' understanding and preference for its national interests, in other words, to gain its soft power.

The ability to dominate international organizations, the number of members in international organizations, and the ability to establish international rules are to some extent a reflection of systematic power.

1.3.3. Foreign Policies

Both foreign and domestic policy are other important resources on which soft power relies. The soft power and attraction of a country is also created by policies that are considered legalistic and take into account the interests of others. According to Joseph Nye, diplomatic policies that are considered legalistic and share moral authorities are one of the most important resources of soft power. (Lin & Hongtao, 2017: 2) On the other hand, foreign and domestic policies based on arrogance, hypocrisy, indifference to others' opinions or limited national advantages can undermine the country's soft power. (Nye, 2004: 14)

The values that a country supports and advocates in foreign and domestic policy, as well as in international mechanisms, can influence the preferences of other countries. Government actions themselves are also capable of being both attractive and repulsive to others. Thus, whether soft power is present in a country's foreign and domestic policies depends on the morality and legitimacy of those policies. The extent to which a country participates in multilateral mechanisms, the level of foreign aid and external security have become a standard to measure the soft power of a country's domestic and foreign policies. The main indicator to measure whether soft power is present in domestic policy or not is the number of immigrants attracted to that country. (Lin & Hongtao, 2017: 2) Consequently, soft power is based on the state's ability to set priorities and what others prefer. When we look at the field of international politics, we find that political leaders realize the importance of attraction or charisma to influence the governed and implement the domestic and foreign policies adopted by the political leadership without using any kind of hard power, instead all forms of democratic means are used.

Soft power is one of the main pillars of democratic politics, the ability to establish certain preferences tends to be linked to concrete assets, such as the presence of an attractive personality, culture, values and political institution. In addition, politics must be legitimate or have the appearance of moral authority. If political leaders represent the values that attract people to them, this will lead them to follow and support their policies, which will undoubtedly lead them to achieve their desired goals effortlessly. (El-Beheri, 2008: 14.15)

1.4. The comparison between soft power and hard power

Hard power means military and economic power that can be used to achieve and enforce a range of goals through threats and intimidation. (Nye,2002: 552) It can be said that Hard Power is a combination of political, economic and military power. On the military side, it means direct warfare. As for the political aspect, it is represented by harassment through international and regional bodies. As for the economic aspect, it is through pressure, boycott and blockade that one state often exerts against another state or forces others to do so. (El Yahyaoui, 2013)

Thus, we can say that both economic and military power is hard power, and that it is possible through this power the country can achieve the desired goals of domination and control. However, according to Nye, in the modern world, it has become difficult to use a stickor military force, despite its necessity as a policy of deterrence or coercion. Moreover, war became materially very costly, not to mention the increasing opposition to wars and the use ofhard force, as well as the ability to persuade local and international public opinion. (El Yahyaoui, 2012)

1.4.1. Methods used in the hard power

First, the threat by the use of power for the purpose of deterrence or coercion, that is, the use of threats to influence the will of the adversary so as to deter him from doing something he wishes to do, or to compel him to do or act in a certain way which is not agreeable to him.

Second, the use of military power, this form refers to defending or attacking against the adversary's forces or capabilities in order to achieve direct destructive effects. Defense aims to prevent the other party from achieving its objectives by repelling or pushing back an attack directed against the state while minimizing casualties. Attack is the initiative of a state to use its military power against another state in order to defeat it and achieve certain objectives.

The military power of a state is to be used directly or indirectly. Indirect use is intended to pressure and threaten the adversary to adopt a policy consistent with the objective for which the military power was used. The purpose of the threat may generally be deterrence, which

means to prevent the adversary from pursuing a policy consistent with the objective of deterrence. Otherwise, he will suffer losses that exceed the expected benefits. Force, the other form of threat, aims to compel the adversary to pursue a policy consistent with what the compelling side wants.

As to the second form of the use of military power, it consists of two parts: Defence and Attack. In the first form (defence), the military forces of the countries are in defensive combat situations that prevent the opponent from achieving his goals, while the attack means changing the combat status of the military power of the state from defensive to offensive. (Al-Kaood, 2016: 33.34) So, if the hard power mainly relies on the military side to achieve the country's goals, then the soft power of the state depends on the previously mentioned methods, which are completely different from the methods of hard power.

The difference between soft and hard power is one of degree, with both being in the tangibility of resources and the nature of behaviour. Both are forms of the ability to achieve one's goals by influencing the behaviour of others. Command power - the ability to change the behaviour of others; it may depend on incentives or coercion. Cooptive power - the ability to create or shape what others want; it may depend on the appeal of one's ideology or culture, or on the ability to manipulate the agenda of policy alternatives so that actors do not make some choices because they seem too foreign and unrealistic. The behaviours between cooptive and command power move along a continuum: command power, incentive, coercion, agenda setting, attraction, cooptive power.

Meanwhile, soft power resources are likely to be associated with cooptive power behaviours, while hard power resources are often associated with command behaviours. However, the relationship between them is imperfect. For example, some countries might be attracted to other countries with command power through myths of invincibility, and command power might sometimes be used to establish institutions that are later seen as legitimate. But the general association is strong enough to admit the convenient shorthand of soft and hard power (Nye, 2002: 553)

In conclusion, we can say that both soft and hard powers sometimes overlap. So, if you rely on one without the other, you will not have enough power to achieve your strategic goals and the possibility of attracting and influencing the behaviour of others. This is what has led many experts in the field of international relations, especially Joseph Nye, to conflate the two powers. This led to what is known as Smart Power, as an integrated block of cultural, economic as well as military and diplomatic tools.

1.5. The combination of hard and soft power (smart power).

The term smart power is considered one of the modern terms in academia and in American political and media discourse. Ever since the American political scientist Joseph Nye began to use soft and hard terms to advance his political and military strategic project based on shifting the struggle from hard-military power to soft power and its technological tools in which the superiority of America and its allies was realized. However, this notion quickly changed after the events of September 11, 2001 and the military setbacks that followed, particularly in Afghanistan and Iraq. It spread to the level of Western capitalist thinking, which called on its institutions not to focus on the military capabilities of the United States of America and to use non-military capabilities such as media and diplomacy, as well as to activate the role of international organizations and local organizations deployed in the world and support them to serve American strategic goals and interests (Azhar, 2017: 62)

Nevertheless, the concept of Smart Power was defined by Nye as "the ability to combine the hard power of coercion or payment with the soft power of attraction into a successful strategy" (Yukaruc, 2017: 496)

Smart Power is based on the idea of combining between hard and soft power so that it provides a suitable framework to counter today's unconventional threats. Smart power is neither hard power nor soft power but a mixture of both and means to form an integrated strategy based on a resource and a set of tools to achieve goals by combining both powers simultaneously. (Lecoutre, 2010: 5.6)

2.The Justice and Development Party: Between Leadership and Change

During the first decade of the twenty-first century, the world in general and the Middle East in particular experienced a radical geopolitical shift in the balance of regional powers due to the intervention of the United States of America in Iraq and Afghanistan, in addition to the obvious imbalance in the regional balance of power from a military point of view in favour of Israel and an unprecedented rise in Iranian influence, and with the failure of the United States of America to use hard power to achieve satisfactory political results.

The debate on the possibility of "hard power" in achieving the foreign policy goals of large and regional countries has revived, and these events have highlighted relatively new concepts and terminologies in the field of international relations, such as the notion of " soft power", which I have already mentioned in the first part of this chapter. These changes coincided with the rise of Justice and Development Party to power in Turkey in 2002, just one

year after its establishment. The event was not initially given much importance, especially since it had a local reach, but the party soon attracted attention and became a focal point of regional and international attention. This led to an escalation of the debate on Turkish soft power and Turkey's external role as an emerging regional power. Within a short period of time, Turkey managed to establish soft power and use it effectively in its regional environment (Bakeer, 2018: 165).

Therefore, in this section, the researcher will discuss the soft power and foreign policy adopted by Turkey in the era of justice and Development Party towards the neighbouring countries, in addition to the factors of its success and the main religious, economic and cultural dimensions, in addition to the power of influence achieved through cultural means, especially the media, cinema and television in different countries of the world.

2.1 The origin and background of AKP.

Justice and Development Party came to power as a result of the Nov. 11, 2002, parliamentary elections, when the party won 351 of 550 parliamentary seats, giving it an overwhelming victory with a large majority, even though it had been less than a year and a half since its founding on Aug. 14, 2001. It is the only party in Turkey whose intellectual reference point is the Universal Declaration of Human Rights and the European Convention to protect Human Rights and Public Liberties. The party's program also includes that secularism is a guarantee for democracy and not its foundation and that it is the basic principle of social peace, and therefore it is a concept that restricts or limits the state and not individuals and is the neutrality of the state towards the beliefs of individuals. The party believes that individual freedoms are the basis of social liberation, as it seems that religion is not a division of society, but rather a unifying factor, and under justice and Development Party Turkey has experienced several political, economic and social reforms (Saidi, 2016: 470-471).

In the parliamentary elections on 22 July 2007, the Justice and Development Party also came first, and Abdullah Gul (Deputy Chairman of the AK party) also became President of the Republic in 2007. In addition, the party won in the local elections held in March 2009, when it came first, but with a lower percentage than the results of the previous elections, which gave the AKP a big role again. But at the same time, the leaders of Justice and Development Party were afraid that the secular political parties in general and the military in particular would try to ban this party from political activity, as it happened with the Fazilet and Refah Parties in particular after the changes made by Justice and Development Party regarding the headscarf and the opening of religious schools.

In the 2011 elections, Justice and Development Party obtained 49.8% of the votes, which allowed it to form a unilateral government led by Recep Tayyip Erdogan, and then in the2014 elections and indirect elections Recep Tayyip Erdogan won the position of President of the Republic of Turkey and by direct election by the people to replace him as President Minister Ahmet Davutoglu, but the first elections in 2015 resulted in a setback for Justice and Development Party. The percentage of votes was obtained in the last elections decreased and it reached 40.9%, in favor of the rise of The People's Democratic Party (HDP), which got 13.1% of the votes activated from entering the political life.

No party was able to form a government in Turkey, prompting Turkish President Recep Tayyip Erdogan to call new elections, which took place in November 2015, with the Justice and Development Party winning nearly half of Turkey's electoral votes. In contrast, some parties that have previously performed well in elections, such as Turkey's Nationalist Movement Party (MHP) (khedir, 2016).

It can be said that the Justice and Development Party is a conservative democratic party that consists of three main currents. The strongest current in them and the initiator of the initiative is the split-off Islamic current from Erbakan movement, the second current is the split-off nationalist current from Nationalist Movement Party and the third current is the liberal secular current split-off from different secular parties. What unites these three currents is the unspoken rejection of the sanctity of Kemalist ideology and the dominance of the military establishment in political decision-making. This is reflected in the party's focus on the process of political reform and working to root democracy and transform it into popular culture. And the separation of military institutions from political decision-making.

In view of this and with this diversity of currents, the Justice and Development Party cannot be classified in the Islamic current, but it is certainly a new school in thought and practice on some Turkish Islamist (Mesalet, 2008:259).

In terms of organization and internal structure, Justice and Development Party (AKP) is considered one of the largest political parties in Turkish political history and one of the most organized and harmonious, and that the regular historical structure of this party is one of the top party models in Islamic countries and the European curve, and this party has 951 active party headquarters in 81 Turkish provinces, and in each province there is a coordination and executive committee, an administrative committee, a special department for women's affairs, ayouth department and a disciplinary committee and an internal democratic committee and an arbitration court (Achouri, 2018:9).

2.2. The AK Party's strong Points.

Justice and Development Party is one of the most programmatic and pragmatic parties. The first refers to the projects that distinguished the party's experience in government and brought Turkey to seventeenth place among the twenty economic groups worldwide. The second refers to the abilities of its pragmatic and dynamic leaders in managing relations and acts of interest on the ground with the various parties and social forces, civil and military, as well as on the international level.

The party has a number of characteristics and advantages, whether in terms of visions and strategies or at the level of leaders and their way of managing interaction in the local environment within Turkey or in terms of external relations, as follows;

- A modern vision that is constantly evaluated and developed, that combines maintaining the principles and systems that govern the country and working within these systems, as well as the values of conservative Turkish society, and that focuses on the priority of development as an introduction to reform.

- The personality of the party's founder, President Recep Tayyip Erdogan, is considered one of the strongest points of justice and Development Party, during his career, which has been marked by many challenges, the character of the president has resisted the moderate positions of some party leaders. His achievements during his presidency of Istanbul municipality represented in the mid-nineties of the last century during the period of Refah Party led by Professor Necmettin Erbakan, these elements attracted and motivated Turkish citizens to vote for AK party and this conviction was reinforced with the reforms and achievements that the party achieved in various fields.

- Investing the conditions of the European Union relating to membership in it by establishing a series of legal and structural reforms and liberating the executive authority from the control of the military and judicial institution.

- Gradual progress in legal and constitutional reforms, with an emphasis on promoting domestic peace, especially in the early years, while reconciling with the political past of the Ottoman Empire era and strengthening Turkish identity.

- The Justice and Development Party has a clean slate, free from the mistakes of the past, unlike other parties, whether those that have links to the army and supported military coups, or those that see oppression or support, restriction of freedoms in their political rhetoric.

- Party leaders are charismatic as they combine and reconcile conservative and liberal values. The first decade of the party and its government was marked by its domestic policies in

the form of reforms and a foreign policy based on the zero-problem policy and neutrality. The party's policies have won the respect of local and international powers without ignoring some of their objections.

- The party has mastered political marketing in general and electoral marketing in particular and is characterized by inclusiveness and effectiveness as it relies on one important pillar, which is complete and accurate knowledge of the segment it wants to target, it uses holistic concepts such as justice, freedom, development and stability which are not questioned. The party also focuses on the particles and details that directly affect the Turkish citizen, as the party and its leaders use symbols that must be used to come to power and stay in power such as the symbol of Ataturk, the party also uses companies that specialize in political marketing to rely on commercial marketing techniques.

- The ability to read the mood of Turkish society and deal with challenges with multiple options and flexibility, as well as the ability to exploit the contradictions of the interests of the active power in the country (El-Safraoui, 2019: 28-29-30).

2.3. The AK Party goals.

Under the slogan of working for Turkey and addressing different segments of society, the founding conference of Justice and Development Party was held on August 14, 2001. In a press conference, a member of the party's founding held that Justice and Development Party had come to fill the political vacuum in Turkey's political life after the people lost confidence in the parties represented in parliament, and therefore it represented all liberal currents and included all segments of the people. Thus, Erdogan, who was unanimously elected party leader, named the principles that justice and Development Party will defend as follows;

1. The principle of a united republic based on secular democratic principles and a state of social rights.
2. The principle of equal opportunities for all, building good relations with all countries of the world and carrying out privatization works for the benefit of the country.
3. The principle of ensuring tax justice, reducing taxes and distributing taxes in accordance with the social structure of the country.
4. The principle of rejecting all forms of torture, terrorism and humiliation.
5. The interpretation of secularism by the party leader as the neutrality of the state towards world views and religions, which is a guarantee of democracy.

6.The need to prepare a new constitution and a legal amendment of political parties and elections in a way that meets the demands of the times.

7. The appeal to the reference of Universal Declaration from Human Rights and the European Convention to protect Human Rights and Fundamental Freedom (Mesalet, 2008 :258-259).

The party also seeks:

1. To join European Union.

2. Interest in representative democracy, participation, competition and the importance of civil society institutions. (Aref, 2018: 225).

The main objectives of the party according to its internal constitution include:

1. The preservation of the unity of the Turkish state.

2. Preserving the values and ethics considered as the heritage of the Turkish people.

3. Ensuring the well-being, security and stability of the Turkish people.

4. Realizing the concept of a welfare state that enables the Kurds to live in a desired form of society.

5) The realization of justice among the Turks and the fair distribution of the national income.

6. To put an end to the problems that the Turkish people have experienced for many years.

7. Developing the awareness of citizenship and participation of all Turks and strengthening their belonging to Turkey.

8. Justice and Development Party unites and does not separate. And it is a party for all Turks (Sadeq, 2011: 44-45).

The goals of the party according to its program:

The party has adopted the principle of democracy and development at the level of today's civilization, because its goals according to its election program were as follows:

1. Spreading awareness based on internationally recognized rights, freedoms and the rule of law throughout Turkey.

2. Attempting to eliminate the country's intractable problems by mobilizing the neglected natural human resources to make it a country that is constantly productive and grows with production.

3. Investing human and material resources to make Turkey a developing and constantly producing country.

4. Reducing the unemployment rate and bridging the gap in income distribution, which will increase the level of prosperity.

5. Adopting policies aimed at achieving efficiency and effectiveness in public administration by involving citizens and civil organizations in the decision-making process and ensuring cooperation among members of society.

6. Adopting rational, contemporary policies by promoting and developing the country's economy and its foreign policy, as well as other social sectors such as culture, art, education, health, agriculture, and animal wealth (Sadeq, 2011: 44-45).

2.4. The important reforms carried out by the AK Party

In this part, the researcher will speak very briefly about the main achievements that Justice and Development Party made during their reign in political and economic terms, in addition to the achievements in cultural and social terms.

Among the most important political reforms carried out by Justice and Development Party are:

- ✓ The lifting of the state of emergency in the southeast of the country.
- ✓ The observance of democratic standards.
- ✓ Respect for human rights.
- ✓ The neutralization of the military.
- ✓ The neutralization of the judiciary.
- ✓ The granting of a wide range of freedoms (Saidi, 2016: 471).

The main economic achievements that the party has made since coming to power include;

- ✓ Internationally, Turkey has become an important centre for attracting foreign investment.
- ✓ Turkey's national product increased from $245 billion to $784 billion, making it the fastest growing economy in the world and the 13th largest among the G20 countries.
- ✓ In 2011, Turkish economy was able to be the fastest growing economy and Turkey is the third among G20 countries with the rate of economic growth.
- ✓ In 2016, the year of the failed coup attempt, the growth rate of the Turkish economy was 3.2, in contrast to the previous year when the growth rate was 2.6.
- ✓ The overall inflation rate in Turkey after 18 years of the rule of justice and Development Party by 9.5%, compared to the inflation rate between 60-90% and 120% between 1989-1994 and 68.5% in 2001.
- ✓ In 2007, the party created 8.3 million jobs in Turkey, which was the highest number among the European Union countries combined (Mustafa, 2019).
- ✓ More than 53,000 companies invested in Turkey during the rule of AK party.
- ✓ The number of university graduates reached 800,000 students per year.

- ✓ The average annual real GDP growth rate of 5.6% (2003-2016).
- ✓ The average annual real GDP growth rate in the OECD 4.9% (2015-2025) (Ataman, 2017:7).
- ✓ The value of foreign exchange has increased by 11.8 times, where the value of foreign exchange was $17 billion between 1980-2002 and is now worth $201 billion.
- ✓ Turkey's global exports increased accordingly from $31.5 billion in 2001 to $168 billion at the end of 2018.
- ✓ Some major projects were carried out with the cooperation and participation of the private sector, allowing Turkey's treasury imports to be supported by investment income rather than interest income.
- ✓ 700 thousand housing units were built by the two housing companies of the Turkish state (TOKI and EMLAK KONUT).
- ✓ Turkey paid the International Monetary Bank contributions and terminated its debts so that the money for the debts and their interest could form huge development projects.
- ✓ The construction of the Osman Gazi Bridge, which connects the cities of Bursa and Istanbul, and the Marmaray Metro and Eurasia Tunnel, which connect the Asian part of Istanbul with the European side of the city.
- ✓ The construction of the third suspension bridge, which also connects the two parts of Istanbul, and the construction of the new Istanbul Airport, the largest in the world (Mustafa, 2019).

In terms of cultural and social aspects, the party has many notable achievements, including the following;

- ✓ Between 2002 and 2019, the current government established nearly 207 public universities (Mustafa, 2019).
- ✓ In 2016, spending in the health sector was 116.7 billion Turkish Lira compared to 18.7 billion in 2002.
- ✓ The share of health expenditure in total public expenditure increased from 12% to 16.1% in the same period.
- ✓ The number of hospitals reached 1520 hospitals in 2016 compared to 1156 in 2002.
- ✓ The number of hospital beds increased from 164 thousand in 2002 to 232 thousand in 2017, while the number of intensive care rooms reached 36 thousand and 609 rooms in 2017 from 2 thousand and 214 rooms in 2002.

- ✓ Between 2011 and 2018, one million and 21,907 people received health care in their homes.
- ✓ Medical cities have started their services in Mersin, Adana, Yozgat, Isparta and Kayseri states and others are preparing to start their services in Ankara, Manisa, Elazig and Eskisehir states (DailySabah, 2018).
- ✓ 12 million documents have been archived online in total (Saidi, 2016: 472).

3. Turkish Soft Power and Its Foreign Policy

3.1. Definition of Foreign policy.

Looking at the definitions of foreign policy in different scholarly studies, the first thing to notice is that there is no unanimity in the literature on the definition of foreign policy, so some scholars define the term with a very general definition that hardly distinguishes between foreign policy and other policies (Salim, 1998: 7). In this context, scholars identified two problems that prevented them from giving an accurate and comprehensive definition of foreign policy:

First, foreign policy is not defined as a mere subject, but by a number of components and elements that all enter into its composition and directly affect it, so some scholars tend to generalize and synonymize between foreign policy and some of its parts such as goals and behaviours.

Secondly. the difference in the schools and the scholars belonging to those schools. where each one sees the subject of foreign policy from his specific perspective.

Also the position of the state in the international arena and the strength of its influence are directly reflected in the agenda of its interests and consequently in the definition of its foreign policy behaviour. (El-sedik, 2018: 17) An example of such definitions is that of Hamid Rabie, as he defines foreign policy as: "All forms of external activity, even if not issued by the state as systemic reality. Group activity as a civilized presence or self-representation as an individual image of external movement includes and falls under this broad area we call foreign policy."

According to this definition, foreign policy falls into the external activity or external movement of the state or other entities, since it is not possible to say that any external activity is necessarily classified as foreign policy, if these activities are not related to the achievement of general goals for the state, they are not classified as foreign policy, moreover, foreign policy includes not only activities, but also programs, roles, goals and policies, as well as various

activities, and therefore the synonyms between foreign policy and external activity end at foreign policy (Salim, 1998: 7).

For Edgor Furness, it is defined as a working method or a set of rules or both chosen to deal with a particular problem or event that has actually occurred, is occurring now or is expected to occur in the future.

Meanwhile, other authors tend not to distinguish between foreign policy and some parts of it, such as goals or behaviours, and among them is Charles Hermann, who says: "Foreign policy consists of those distinctive official behaviours of state decision makers or their representatives that aim to influence the external behaviour of international entities" (El-Sedik, 2018: 18)

There is a tendency in the literature to define foreign policy as synonymous with the goals of the state in the external environment and to claim that foreign policy acts primarily on the goals of international unity. Foreign policy is: "a set of goals and contexts through which the constitutionally determined authority seeks to deal with foreign countries and international problems through influence, power, and sometimes even force" (Salim, 1998: 8).

From the perspective of Jonathan Wilken, foreign policy is those official actions and reactions initiated or received by a country and to which sovereign states subsequently respond to alter or recreate conditions or problems outside their political borders.

In his book Foreign Policy, Marcel Merle argues that foreign policy is that part of state activity that is directed to foreign countries to solve problems beyond its borders and is a program that involves defining the goals and interests that the state seeks to achieve and secure through the means and procedures it deems necessary to achieve them (El-sedik, 2018: 18).
Similarly, Fadel Zaki defines foreign policy as "the plan which regulates the foreign relations of a particular country with other countries."

Thus, the multiplicity of definitions and the different emphases in them only reflect the complexity of the phenomenon of foreign policy and the difficulty of arriving at a set of dimensions that fall within its framework and determining the relationship between them, since foreign policy is not determined by binding laws, as is the case with domestic policy.

But it can be identified through a set of indicators that can give contradictory results, which makes it difficult to identify the reality of a country's foreign policy, since the foreign policy issues that one country deals with are different from those of another. The state may have a cooperative foreign policy on a particular issue with a particular country and a different conflict policy on a different issue with the same country.

In short, it can be said that foreign policy is the public work program selected by the official representatives of the international entity from the set of available programmatic options to achieve certain goals in the external environment. (Salim, 1998: 10-11-12)

3.2. The Turkish Foreign policy.

In order to define Turkey's position in the regional and international arena, the Government of Justice and Development Party has developed a new vision for the country since 2002, as the perception of the country has changed from a bridge between East and West to an important and crucial country in the middle. At the regional level, the perception of the surrounding areas has changed from a source of threats and risks to a "strategic depth" where opportunities abound. As for the international scene, the perception has changed from a mere dependent state that acts according to the dictates of its allies and their strategies to a responsible state with its own priorities and strategies that seeks international policies (Youssef, 2015: 07).

From this point of view, in this part, the researcher will discuss the historical context of Turkish foreign policy and its main objectives, as well as its soft power and its various elements. When the republic was established, Turkey's foreign policy focused on the saying "peace at home, peace abroad", which was interpreted as a policy of self-convergence and disinterest in foreign affairs, as the demands for attention at home were more important than those from outside. (Zahed, 2013: 187). The Treaty of Lausanne, July 23, 1923, marked the date of the establishment of Turkish Republic, when Turkey became part of Europe geographically, culturally, and even religiously, in the sense that Islam was disrupted as a driving force in society and politics (EL -idi, 2018: 17).

Historically, it is known that Turkish foreign policy has passed through the two phases of Kemalism and the new Ottoman phase, Kemalism is a ratio of the founder of the Turkish Republic Mustafa Kemal Ataturk, since the establishment of the Turkish Republic in 1923, Turkish policy is based on the six Kemalist principles that remained in control until the 1980s and these principles are (Hasnaoui, 2015: 11):

Republicanism (cumhuriyetçilik), Populism (halkçılık), Nationalism (milliyetçilik), Secularism (laiklik), Statism (devletçilik) and Reformism (or called "revolutionism", inkılâpçılık). (Mete, 2020). Regarding these principles, it can be said that Turkish foreign policy, based on Kemalist principles, generally distanced itself from the Middle East region as if it did not exist and oriented itself completely towards the West. Political life knew the military coup in 1960, which escalated in the period from 1971 to 1980, renewed manifestations of instability and the formation of several governments that quickly fell again before the army

took control during this period, resulting in the inability to manage the country. (EL -idi, 2018: 17).

It is known that the beginning of the change of Turkey's foreign policy in terms of neighbourhood engagement was not the result of the policies of the Justice and Development Party government, but there are many circumstances and changes that occurred just before this party came to power, but its governments built on these positive changes and began an active policy in all stations of neighbourhood issues, and these changes are divided into internal and external, but both changes worked in one direction, which is the increasing Turkish conviction of the need to engage in the neighbourhood because there are opportunities and benefits that can only be tapped and exploited by strengthening bilateral relations and regional participation.

International relations theorists agree that foreign policy is an extension of domestic policy and that the change in domestic policy influences the approach and behaviour of foreign policy. Thus, the change in Turkish foreign policy is the result of the internal changes that Turkey has experienced since the 1990s. The idea of challenging the status quo and actively participating in foreign policy dates back to the period of President Turgut Ozal in 1989. 1993, which was marked by the restructuring of the Turkish economy, defied the role of the military establishment in higher politics and launched an active foreign policy during the collapse of the Soviet Union referred to as the new Ottoman (Youssef, 2015: 45-46).

In 1996 Necmettin Erbakan, the founder of Refah Party (Refah Partisi), arrived, where he declared clear goals and principles that are consistent with the Turkish people and their Islamic culture.

Meanwhile, in 2002, Justice and Development Party contested the parliamentary elections and received an overwhelming majority at the hands of Recep Tayyip Erdogan, while in 2003 he assumed the office of Prime Minister. All these conditions and circumstances paved the way for the emergence of a new field in Turkish foreign policy called the New Ottoman Phase.

The experience of justice and Development Party was characterized by special circumstances at the local level, as it took place in a completely favourable political climate, which was represented by the great collapse of the Turkish political class, the loss of its credibility among the people, and the emergence of a political vacuum in the country, which provided the opportunity for the emergence of this experience.

At the level of foreign policy, Justice and Development Party presented a realistic program in which the party pursued a foreign policy that was consistent with Turkey's history

and geographical location, free from prejudice and arbitrary thoughts, and based on the principle of mutual interests, as the program outlined the priorities of foreign policy in the face of changing regional and international realities (EL -idi, 2018: 19).

The new intellectual perceptions of the Justice and Development Party about Turkey's status and its regional and international position played an important role in adopting new principles such as the balance between security and democracy in the country to create a field, influence the neighbouring environment and zero-problem policies with neighbours, and form good multidirectional relations with international parties based on harmony, not on a competition and presence in international organizations (Youssef, 2015: 47). Accordingly, Professor Ahmet Davutoglu summarizes the objectives of this policy in the following points:

- ✓ Striking a balance between strengthening freedoms within Turkey and combating threats to these freedoms.
- ✓ Seeking to reduce problems with neighbouring countries and pursuing the so-called zero policy, especially with Greece, Armenia and Cyprus.
- ✓ A multidimensional foreign policy linked to Turkey's position at the crossroads of political forces and important regions in the world: Asia, Europe, Islam and the West, North and South.
- ✓ Focusing on crisis areas outside Turkey's immediate neighbourhood by activating Turkey's role in various crises such as Lebanon and Syria, the Palestinian-Israeli conflict, the Caucasus crisis and others.
- ✓ Developing a new diplomatic style in foreign policy, as Turkey is not a bridge between East and West, but rather is the centre of the region and interacts with its regional and international neighbours.
- ✓ Strengthening Turkey's relations with its global partners such as European Union, the United States of America and Russia in a more balanced manner, in addition to alliances and joining international multilateral organizations.
- ✓ Consolidating Turkey's position as a global actor that has multiple sources of diplomatic and economic power (Saidi, 2016: 475-476).

The use of soft power to attract partners through several approaches, the most important of which are: the economy, diplomacy and culture, which is the embodiment of the de-securitization of Turkey's foreign policy and the creation of a new concept in contrast to the Clash of Civilizations, which is the Dialog of Civilizations through the promotion of mutual cooperation between the markets of the region and the Arab countries (Yahyaoui, 2018: 216).

3.3. Turkish soft power

There are many internal and external factors that positively influenced the emergence of Turkish soft power in the twenty-first century. One of the most important reasons that brought Turkey to regional and international attention is the coming of the Justice and Development Party to authority with a new agenda in 2002. In the first phase of the rule of Justice and Development Party in Turkey (2002 to 2007), as mentioned earlier, the party carried out a series of internal reforms in the Turkish political system that focused on the march to join European Union, especially on issues related to the promotion of democracy, human rights, and minority rights. As a result, these reforms led to a decline in the influence of the military in domestic affairs and also contributed to the strengthening of the country's civil society. (Öner, 2013: 07) In the second period of the ruling Justice and Development Party (2007-2011), the party developed a new multidimensional approach to Turkey's foreign policy. Turkey mainly tried to contribute to regional peace through constructive engagement and mediation efforts in the neighbourhood. Turkey's "zero-problem" policy also contributed to the effectiveness of its soft power, including liberal visa policies with its neighbours and increased communication, political, economic, and cultural cooperation. Whereas modern Turkey was built as a central country in the first decade of the twenty-first century. Turkey began to use public diplomacy to communicate with various other countries, with the establishment of Turkish language and cultural centres in different parts of the world. There was also a great interest in Turkish language and culture, especially with the increasing popularity of Turkish series in the Balkans and Middle East (Öner, 2014: 03).

It can be said that the period between 2007 and 2011 witnessed the peak of Turkish soft power in the Middle East region, to which a number of factors contributed, the most important of which are:

- ✓ The emergence of important regional geopolitical issues as a result of the wars started by the United States of America in the region, which were accompanied by the emergence of new concepts and projects such as the Greater Middle East Project and the War on Terror from 2001, accompanied by a redistribution of power and decision-making centres in the region.
- ✓ The existence of a regional vacuum that allowed Turkey to start its new role in the region, starting from its east, the regions where the Turkish race is native, in addition to the Sunni Islamic depth in its south (the Arab countries), in other words, Turkey found

that the former Ottoman imperial borders became vacant in a way that allowed it to play a new role in a new way.

- ✓ European Union rejected Turkey's application for membership despite the significant reforms of the Justice and Development Party, which led Ankara to seek a new space of interest through which it can play a leading role that proves its importance and strengthens its role as a bridge between civilizations, religions, nationalities and economic interests between East and West.
- ✓ The existence of a clear vision, specific goals, and realistic policies that are applicable in the regional environment given the existing problems, and in turn, there is a fertile environment around Turkey that accepts its new ideas in a way that makes this environment a valid space for Turkey's new sphere of influence (Bakeer, 2018: 170-171).

The third term of the AKP government (since 2011) has been described as arrogant, as Arab Spring was the biggest challenge to Turkey's soft power at that time. The current strategy to promote and highlight Turkish culture, which is at the heart of the country's soft power, is insufficient as long as hard power and insecurity dominate Middle East. Turkey's soft power in the Middle East has been challenged by other countries that see this region as crucial to their geostrategic interests (Öner, 2014: 03).

The structural failure of the political systems in the Middle East region provided the appropriate environment to shed light on the Turkish experience, which in a short period of time became a source of inspiration for many people in the region. The Turkish experience formed a milestone in the field of defining soft power and unlike many international and regional models that prevailed, such as the Chinese case that depends on soft power generated by the first degree economy or the Iranian case that depends on soft power generated by foreign policy, Turkey combined different sources of soft power (Bakeer, 2018:171), which will be mentioned in the next element of the research.

4. Dimensions of the Turkish Soft Power.

Turkey has the tools of its soft power in the form of finance, trade, culture, a common religious factor, diplomatic activities, etc. Abdullah Gul believes that democracy, free market economy, modernization, reforms and regional cooperation are among Turkey's outstanding features so that other countries in the region try to follow this model, he says: "The whole world appreciates that Turkey, with its majority Muslim population, has learned to establish rules and

regulations based on democracy and market economy, as Turkey is now seen as a model for the whole world through its democracy, Ottoman system and contemporary cultural identity" (Youssef, 2015: 52).

4.1. The Moderate Islamic Dimension:

Justice and Development Party is classified as a moderate conservative party that is not hostile to the West. It supports free market capitalism and seeks Turkey's accession to the European Union with an Islamic orientation, but denies being an Islamist party and is careful not to use religious slogans in its political speeches. It is a conservative party and some refer to it as representing the moderate Islamic current, which is currently the ruling party in the country, while others refer to the party founders as the new Ottomans, who were supported bythe party through one of its leaders, the former Foreign Minister Ahmet Davutoglu (Al-Saadi, 2010: 63). The moderate and pragmatic Islamic background on the one hand, and the leadership of the competitive democratic political system on the other, in addition to the economic model based on industry and export, independent foreign policy and initiative, and the cultural influence of the articulation of the historical component and the export of the drama.

The Turkish political experience of the ruling elite in the period from 2002 to 2011 attracted a wide audience in the Middle East region in general and in the Arab world in particular, as it was a unique experience led by pragmatic conservatives with Islamic roots who managed to combine democracy and secularism without abandoning their Islamic values under a regime Competitive Democrat. Qualities such as these have been lacking in the Middle East region amid narratives about the impossibility of finding such a successful combination that combines between Islam and democracy.

Therefore, the Turkish experience was a negation of the prevailing logic and for this reason it was like an inspirational model for many people in the region (Bakeer, 2018:171-172). According to this perspective, individuals and Muslim groups can promote their Islamic views in a democratic system through legislative procedures and participation in political or judicial institutions, as well as with civil society and the media (Kuru, 2013: 3).

Conversely, there were three important structural factors that encouraged the Justice and Development Party to integrate secularism with Islam. First, Western countries and institutions with strong ties to Turkey did not want an Islamic system to emerge there. Second, the Turkish military used its tutelage in politics to limit any attempts to break away from the country's secular traditions, resorting to direct coups when necessary. Third, due to the country's secular

traditions, the majority of Turkish society is actually known to criticize Islamists and observe the failure of most so-called Islamic countries elsewhere in the region.

The history of Turkey's multi-party elections since 1950 has shown that any Islamist party has to go to enormous lengths to win even a quarter of the vote at the national level, so the leaders of Justice and Development Party realized that they could not govern Turkey with an Islamic ideology under these conditions, and so the party adopted new democratic policies and negative secular rhetoric, this position eventually allowed them to overcome the barriers imposed by the army while maintaining relatively good relations with the West, and the party is now the strongest in the country due to its relatively good relations, winning 50% of the vote in the 2011 parliamentary elections (Kuru, 2013 : 4).

It is worth mentioning that the Turkish experience has been an attractive model for various Islamic countries in the Middle East and North Africa and even some European and Asian countries that have a large number of Muslims. The Turkish model is considered a new and innovative model that tries to merge Islam and secularism as religion is separated from politics.

4.2. The Economic Dimension: Economic relations with Arab countries.

The economy occupies a high place in the AKP program and an important place in the government, if it is not the core around which these policies revolve, which led to an extraordinary start for the party. After the economy was on the verge of complete collapse in 2001, the government has made tremendous achievements in rebuilding the country's economic capabilities as they resulted from the economic reform process by paying the country's foreign debt to the International Monetary Fund and increasing the gross domestic product, in addition to increasing individual Turkish income and increasing the volume of trade, as it was able to The state in the period of justice and Development Party attract foreign investment. Especially with the Arab countries that have strengthened their economic relations after the emergence of the party.

Nevertheless, Turkish interest in developing its trade and economic relations with Arab countries began in October 1973 as a result of high oil prices, the aggravation of the Cyprus problem and its repercussions, the cooling of Turkish-Arab relations, and from then on it joined the organization of Islamic Conference in 1976 and the decline in remittances from its workers in Europe, where these and other factors highlighted the importance of the Arab countries in relation to Turkey as a main source of oil supply and a market for its exports and for the employment of its workers and companies involved in the construction and contracting sectors.

In 1983, Turkey experienced a major upsurge in the movement of its exports, especially towards Arab countries to take advantage of its relative geographical proximity, and this trend continued in the 1990s, but relatively less compared to the previous decade. (Mouawad, 1998 :11). On May 15, 2005, the first Turkish-Arab Economic Forum was held in Istanbul, Turkey, which lasted for two days and was attended by about 600 Arab and Turkish businessmen and investors. Secretary-General of Arab League as a good start to expand investment in Turkey within the framework of reviving Turkish-Arab relations at various levels and fields. The forum resulted in the issuance of a declaration expressing the compatibility of vision between the two parties to build a secure and highly developed Middle East. This compatibility was embodied in several agreements, the most important of which are;

1- General Agreement on Economic Cooperation:

The agreement aims to facilitate the transfer of capital between Turkey and the Arab world for the purpose of creating Islamic markets.

2- Framework Agreement on Trade Preference System among OIC members:

The agreement aims to promote and stimulate trade exchange among member states.

3- Investment Promotion and Guarantee Agreement:

This agreement includes special benefits for trade exchange by reducing tariffs and fees among member states, the most important of which are: Establishing a free trade zone in the region between Turkey, Syria, Lebanon and Iraq.

Activating Turkish-Gulf cooperation in the field of investment. Increasing the volume of exchanges between Turkey and Arab countries from 2000 to date.

Establishing two major projects in the field of energy and infrastructure, and the seven-year project of electrical interconnection and the project of gas networks between the central blocks in the region: Turkey, Syria, Iraq, Egypt, Lebanon and even Libya, as the project enables the supply of energy materials to the region and the strengthening of relations between these countries. Relations between Turkey and Algeria have been greatly strengthened as a protocol of cooperation has been concluded to complement the Protocol on Economic, Technical and Scientific Cooperation of October 20, 1983. (Yahyaoui, 2018: 218-219).

According to official data in Algeria, 138 Turkish investment projects were announced between 2003 and 2017 with a total amount of $4.74 billion. Trade exchanges between the two countries amounted to more than four billion dollars in the first eleven months of 2019, making Turkey the fifth largest trading partner for Algeria (Hadhaka, 2020).

Through these agreements, investments and projects linking Turkey and the various Arab countries, Turkey's economic model based on industry and the export and investment of the country's natural resources formed an essential component of Turkey's soft power and has also enabled the delivery of other related components such as the country's foreign policy towards these countries The economy has always played an important role in strengthening foreign relations between different countries.

4.3. The cultural dimension of Turkish soft power:

This dimension is considered as one of the most important elements that the researcher will focus on in the coming sections of his study. Turkey is characterized by a rich and diverse cultural surveillance as it can be said today that it forms a microcosm of Ottoman Empire in terms of ethnic, religious and cultural pluralism, albeit with different proportions and sizes. Turkey has made efforts to activate the cultural dimension between it and neighbouring countries, especially those that share a common history in addition to religion and some customs and traditions, dating back to Ottoman Empire. Meanwhile, the Turkish government not only organizes seminars and conferences dealing with Turkish dialog between it and these countries and supports the departments teaching Turkish language in these countries, but also provides various scholarships for foreign students from different countries of the world. And don't forget the role of the Turkish media, which addresses different peoples in different languages. Well, the neglected great and effective role of Turkish cinema and series should have directed in creating a good image of the country abroad. Among the most important cultural foundations on which the Turkish soft power was based on the cultural side, we mention:

First: Hosting foreign students and long-term investment in the human component of other countries:

If culture is one of the most important tools for influencing a country's soft power, then the most important channels for that influence are student exchange programs. Former U.S. Secretary of State Colin Powell summed up this fact by saying, "I can think of no record for our country that is more trustworthy than the friendship of future world leaders educated here, because international students generally return to their home countries with a greater appreciation for the values and institutions of the countries in which they studied.

There are many factors that make the state attractive to foreign students, such as the academic and research level of its educational institutions and the arrangement of its universities, but on the other hand, this attraction is also an expression of a country's soft power, as it provides a channel for the exercise of this power on foreign students, which indirectly

affects the development of political, economic and cultural relations between the two countries in the future.

What makes this sector even more important is that it is considered as a kind of investment in manpower that affects other countries, since the category of youth will be the most influential in the economy and administration of the state after years, determining its priorities and alliances in the future.

Perhaps, the last two factors were the reason for the beginning of the intensive and organized work in the field of university scholarships in Turkey through the Great Student Project, as an investment in the human element was one of the most important pillars of Turkey's strategy in the Caucasus and Central Asia, and this project began in 1992 and is ongoing until today, working to create a generation inclined towards Turkey and an elite intellectually connected to it. Through this project, Turkey aimed to create long-term relations with neighbouring countries by investing in the human element (Ali, 2017: 5-6-7).

Admission of International Students to Turkish universities

There are many ways in which the Turkish government admits foreign students to study in the country. Among the most important of these ways are:

4.3.1 Turkish Scholarships.

Turkey opened its doors to many international students for their education in the pre-republic and post-republic periods, as scholarships were offered to these students to receive an excellent education in Turkey. In the 1960s, a number of scholarships were awarded under bilateral agreements with other countries. Especially with the support of the late Turkish President Turgut Ozal, where the policy towards international students was organized for the first time in 1992, when the project was called the Great Student Project.

Since the beginning of the first decade of the twenty-first century, a number of fundamental developments have emerged in Turkey in various fields ranging from foreign policy to economic development to cultural and social policies, which have also affected the country's international education model and brought about important steps in the aforementioned region. Within the framework of the tasks assigned to the presidency of the Turks abroad and Related Societies after its establishment in 2010. Scholarship Program" was implemented with initiatives of the Scholarship Presidency and in cooperation with all relevant agencies in 2012, and as a result, higher education scholarships for international students were updated and relaunched under the name Turkish Scholarships (Turkiye Scholarships, 2020).

In 2012, YTB has developed a concept entitled "International Student Strategy Document" in which it sets out its vision of everything related to this issue, its short, medium and long term goals and works to form a new vision in conjunction with the global standards adopted in this issue. Turkey has been working on developing action plans that include everything that would develop this field, such as increasing the number of universities and developing the education systems in line with the adopted international standards and creating an attractive and appropriate legal, social and economic environment in the cities where foreign students will reside. In a way that guarantees Turkey an advantage over the competitive forces in the international market, as the results of this strategy and its impact in increasing the number of universities and the number of foreign students every year are significant. (Ali, 2017: 5-6-7).

As the latest statistics show a significant increase in the number of registered Turkish scholarships for 2019, according to the head of YTB Mr. Abdullah Eren, the scholarship program experienced "record participation" as the number of applicants reached 145 thousand and 700 students from 167 countries He also added that the number of foreign students registered in Turkish universities reached 17 thousand students benefiting from Turkish scholarships from different countries of the world studying in different phases and disciplines, stating that they are working to increase the number to 25 thousand by 2023,

Turkey offers scholarships to an average of five thousand foreign students from all over the world every year (Anadolu Agency, 2017).

4.3.2 The Turkish Humanitarian Relief Foundation (IHH):

The Turkish Humanitarian Relief Foundation is a Turkish charity organization established in 1992 to provide humanitarian aid, human rights and freedoms to reach areas of wars, conflicts and natural disasters around the world, to help the victims and oppressed, and to provide assistance to the needy and homeless without distinction of religion, race or language or nationalism; based on the principle of spreading and protecting human rights and freedoms. The Commission began its activities on a voluntary basis and continued until it acquired its institutional character in 1995. Over the years, it has been a humanitarian bridge starting from Turkey and reaching 135 countries on 5 continents.

IHH prioritizes the following in its relief efforts:

- ✓ War zones and areas still under their influence.
- ✓ Natural disaster areas.

- ✓ Poverty-stricken countries and areas.

Tasks of the foundation:

- ✓ Helping people to help themselves by eliminating war damage and natural disasters.
- ✓ Creation of a global ideal model in the field of humanitarian work and creation of bridges of cooperation between countries and institutions with the aim of strengthening mutual awareness in this field.
- ✓ Supporting individuals and institutions in crisis societies.
- ✓ Accessing crisis areas as quickly as possible to repair damage and prevent losses as much as possible.
- ✓ Finding solutions and setting up sustainable development projects.
- ✓ Fighting poverty and spreading social justice (IHH, 2020).

4.3.3. Turkish Cooperation and Coordination Agency- TIKA

After the dissolution of USSR on December 25, 1991, several countries in Central Asia and the Caucasus declared independence. Turkey was the first country to recognize the independent Turkish republics. These included Kazakhstan, Tajikistan, Uzbekistan, Azerbaijan and Kyrgyzstan. Turkey's engagement with these republics in the areas of language, memory and culture paved the way for strengthening bilateral and regional relations with these countries. Turkey's foreign policy in the region also took a preventive, multi-faceted approach. Maintaining relations with Turkic-speaking countries became Turkey's permanent vision, and this vision has gained great importance in international politics in the last twenty years.

In the 1990s, Turkey's main priority was to achieve recognition of the newly independent young Turkish republics by the international community. After that, Turkey made many efforts in the social, economic and cultural fields for the people of the newly established countries Central Asia. Initially, Turkey provided in-kind assistance, then long-term projects until cooperative development efforts emerged over time. The need arose for an organization to coordinate and implement foreign policy priorities and activities in the region, and to this end, the Turkish Cooperation and Coordination Agency (TIKA) was established in 1992. With the establishment of the concept of active policy in Turkish foreignpolicy, TIKA became one of the instruments to implement Turkish foreign policy in many countries and regions, especially in the countries that share the same values and culture withTurkey.

We can summarize the goals of TIKA in this period as helping Turkish republics to create their own social structure, establish their own identity in a proper way, develop cultural and political rights and complete the lack in the field of technical infrastructure. TIKA has implemented many projects in events in education, health, restoration, agriculture, development, finance, tourism and industry. The first Tika Coordination Program office was opened in Turkmenistan, and in the following periods this number reached 6 offices in the Eurasian region. Turkish friendship, brotherhood and cooperation reached many other countries.

Over time, the nature of the projects carried out by TIKA varied in the Turkish republics that grew and developed at that time. Until 1995, TIKA carried out its projects in the neighbouring countries in the economic, social and cultural fields; since then, TIKA focused more on cooperation projects in the educational and cultural fields. For this reason, after 1995, Turkey pushed its educational activities on the Turkish Republics. Schools, libraries and laboratories were established. Universities were also supported with all technical and professional means.

Since the turn of the millennium and the advent of globalization, the concept of Turkish foreign policy has undergone important changes resulting from Turkey's aspiration to become an active player in the region and in the world. In light of these changes, TIKA has expanded its scope of support. The number of its coordination program offices increasedfrom 12 in 2002 to 25 in 2011, and this number increased to 33 in 2012.

Today, Turkish Cooperation and Coordination Agency (TIKA) continues its activities through 61 coordination offices in 59 developing partner countries. Day by day, the number of countries Turkey is helping based on the concept of effective and principled foreign policy is increasing. Turkey's assistance to neighbouring countries through TIKA aims to create a region of peace and prosperity.

TIKA operates a cooperation mechanism between public sector institutions, universities, civil society institutions and the private sector. It gathers all these elements around the commonalities between them. It also records the development aid provided by Turkey.

Turkey has increased the volume of its development aid from $85 million in 2002 to $3 billion and $913 million in 2015 and then to $8.7 billion in 2017. TIKA also occupies a place among most institutions implementing technical cooperation with Turkic-speaking

countries. Today, TIKA continues its cooperation activities with the aim of development in about 150 different countries in 5 continents around the world, including the countries where the agency's coordination offices are located. Turkey exchanges information and experiences with many countries around the world through TIKA, from Pacific Ocean to Central Asia, from Africa and Middle East to the Balkans and from the Caucasus to Latin America. (TIKA, 2020).

4.3.4. Yunus Emre Institute:

Yunus Emre Foundation is a public institution established by Law No. 5653 of 05.05.2007 to promote Turkey and the Turkish language, its history, culture and art and to make this information and related documents available worldwide, as well as to provide services to people abroad who wish to receive education in the fields of Turkish language, culture and art in order to improve relations between Turkey and other countries and to increase cultural exchange. As an institution affiliated to the Foundation, Yunus Emre Institute conducts studies to teach the Turkish language in cultural centres created abroad to achieve the goals of this law, in addition to conducting cultural and artistic activities to promote the country, and to support scientific research.

As of 2009, Yunus Emre has more than 58 cultural centres abroad. Regardless of the Turkish education provided in the cultural centres, Turkish linguistics and Turkish education departments are supported through cooperation with various educational institutions in different countries. Many activities are organized to promote Turkish culture and arts through the cultural centres and represent the country in various national and international events. (Yunus Emre, 2020).

4.3.5. Media and Cinema as a Tool for Turkish Soft Power:

The Turkish government's attempts to highlight the characteristics of its soft power and promote it in foreign policy during the era of ruling justice and Development Party are manifold, with perhaps the most prominent being the role of the Turkish media in general and cinema, movies and series in particular in shaping the mental image the party wants to spread about itself and the country at home and abroad. Among these tools, we can mention the Turkish Radio and Television Corporation (TRT) (Türkiye Radyo ve Televizyon Kurumu), which is a national broadcaster directly managed by the Turkish government. Founded on May 1, 1964, (TRT Haber, 2020) the station had its first TV broadcast in 1968. In 1972, TRT was considered as one of the founding members of European Broadcasting Union (EBU). In

2004, TRT Asia-Pacific Broadcast Union (ABU) was signed. It operates and owns 14 TV channels - 5 of which are HD - and 19 radio stations broadcasting general entertainment, sports, music, children, news and other various programs (TRT World, 2021). In the 2000s, TRT began its broadcasting in Europe, Africa and Asia, through TRT World, which broadcasts cultural programs and news in English, and TRT Arabi for Arabic-speaking countries, as well as TRT Avaz and TRT Türk, which broadcast in Turkish and target Turkish communities abroad as well as Turkish countries such as Uzbekistan and Azerbaijan (EUI, 2021).

The wide distribution of TRT channels in different languages in the world is a significant proof of the Turkish government's great and effective efforts to spread its language, history and culture and present a good image of the country by using the so-called fourth estate, but what has been focused on in many studies and researches as the most powerful key tool for Turkish Soft power is the country's highly successful TV shows, series and cinema productions. A study conducted at North-western University titled Turkish Drama serials as a tool for soft power found that the majority of the study participants defined the positive image and perception of Turkey, including the country's culture and history combined with its scenic beauty. Whereas more than half of the participants mentioned that they had been to Turkey before, while the rest stated that they had an acquaintance or family member who had visited the country, or they were also interested in traveling there. Although a number of participants mentioned that their perceptions about Turkey - especially in terms of its cultural diversity and beautiful nature - were largely derived from the images portrayed in Turkish TV series (Berg, 2017: 43).

In the end, we can say that the great success and wide spread of this sector in different regions of the world, from Middle East and North Africa to other regions, such as Central Asia and Latin America, as we mentioned in the fourth part of the third chapter, has played a great role in promoting the country's culture, customs, traditions and even language, and also directly serves the economy and foreign policy.

Conclusion:

The soft power concept is a fundamental element in understanding and analysing the role that the Turkish TV series played as a soft power instrument during AKP rule. They serve the goals of the Turkish government by externalizing the country's history and culture and

promoting archaeological and historical monuments and nature in order to attract foreign tourists and strengthen the country's economy. Especially in recent years where the country has used this diplomatic tool to approach and influence countries that shared and still share the same Ottoman history, religion and some of its customs and traditions. In this chapter, many concepts and variables that depend on the hypothesis, problem and sub-questions of the study and that are directly related to Turkish soft power have been addressed in order to obtain results that are based on scientific principles and to make the study more understandable for different readers.

CHAPTER FIVE :THE TURKISH SOFT POWER IN ALGERIA

Introduction:

The great leap in the Turkish economy that coincided with a political and diplomatic escalation in the early 2000s had a positive impact on Turkey's image in the Middle East and North African region in general and Algeria in particular. One can speak of an "improvement" of Turkey's image in Algerian public opinion compared to the pre-2000 period. This means that there has been a reconstruction of a positive image of Turkey, especially since the AKP came to power. Turkey's image benefited from several economic, political and cultural circumstantial factors that played a significant role as an economic, social and cultural attraction in Algeria. Perhaps the shared history of the two countries is one of the most important factors of this influence, especially since the Ottoman presence in Algeria lasted for more than three hundred years, not to mention the popular cultural means such as cinema and TV series, which had a positive and effective impact on penetrating the homes of Algerians and left a good image of Turkey in general. This chapter deals with what has been titled as Turkish soft power in Algeria has three main sections, where the first section gives a brief description of Algerian-Turkish relations in the Ottoman era in political, economic, cultural and social terms. In the second section of this chapter, I dealt with the Turkish-Algerian relations after independence in its three dimensions. Economic and cultural-political, with special focus on the cultural aspect. As for the third section of this chapter, it deals with the role of Turkish TV series as a soft power in Algeria, the reasons to watch them, the values and contents that carry their episodes, and their economic and cultural returns in general and in Algeria in particular.

1 Algerian-Turkish relation during the Ottoman Period (1518-1830).

The Algerian-Turkish relations are characterized by friendship and reconciliation. This relationship has a long history, dating back to the Ottoman presence in the lands of North African, beginning in the fifteenth century, when the Ottoman Empire helped repel European attacks on North Africa by sending military aid. This aid came as an appeal from the Maghreb countries to the Ottoman Empire against the Spanish military campaigns (Boussaha, Ghourab, 2019: 190).

When the inhabitants of eastern Algeria learned of the man of the sea Arudj (Oruç), they asked him for help, the elders of Algiers and its governor Salim Toumi turned to him to remove the danger from the Spanish military at that time, as well as the son of the judge addressed him saying (our land remained for you and your brother or the wolf) (Abid, 2019: 16).

Barbaross brothers (Arudj and Hayreddin) led the Ottoman Aid Campaign in 1516. This date marks the beginning of the Ottoman presence in North Africa and thus the beginning of the consolidation of Ottoman-Algerian relations, which had gone through several stages starting in 1518 (Boussaha, Ghourab, 2019: 190).

1.1. The Political life in Algeria during the Ottoman rule.

The period of Ottoman rule in Algeria passed through four distinct periods, each characterized by a particular mode of conducting the affairs of the country, these phases and ages being as follows:

- ✓ The age of Beylerbey from 1514 to 1587.
- ✓ The age of Pashas from 1587 to 1659.
- ✓ The Age of Aghat from 1659 to 1671.
- ✓ The age of Deys from 1671 to 1830.

1.1.1 The age of Beylerbey from 1514 to 1587:

This age represents the best era of Turkish rule in Algeria. The country flourished during this period in various aspects such as education, economy and architecture, thanks to the cooperation between the Reyes in leadership and the Algerian people. In addition to the contribution of the Andalusian immigrants who used their knowledge and skills in the promotion of professions and the construction of cities, which led to the development of prosperity and the strengthening of the Algerian economy.

This era was characterized by facts that can be summarized as follows:

1. The reign of Beylerbey lasted 70 years.
2. The decision of appointing the Algerian Governor was from the Ottoman Sultan.
3. The power was in the hands of the sea Reyes or marines.
4. In 1529, the Tower of Fanar was liberated from the Spaniards in this era and the Algerian city of Bejaia was also liberated from the same occupation in 1555, as was Tunisia in 1574 (Bouhouch, 1997: 57-58).

1.1.2 The age of pashas from 1587 to 1659.

One of the most important provisions of the rule of the Pashas was to fix the duration of the Pasha's reign, after it had not been fixed in the era of Beylerbey. The Pasha was elected for three years by the Diwan after being confirmed by the Ottoman Sultan (Abid, 2019: 32).
In short, this age was characterized by the following:

1. The establishment of Turkish Pasha in Algeria, Tunisia and Tripoli, after there was only one governor of the region, who ruled from Algiers.
2. The emergence of the Algerian naval forces or, as they called it, the Reyes, to the extent that European countries were afraid of Algeria at the time and they tried to establish cooperative relations with the country (Bouhouch, 1997:58).

1.1.3 The Age of Aghat from 1659 to 1671.

This period is considered one of the shortest periods of Ottoman rule in Algeria, as the leaders of Yolda's land army deposed the Pasha and replaced this leader with another leader of their category, the Agha. In fact, this coup was directed against the Pasha, who was appointed by the Ottoman Empire and supported by the category of the Reyes.

Concisely, this brief period of Aghat rule was characterized by the following:

- ✓ The decline of the Ottoman Sultan's influence and the absence of Ottoman sovereignty in Algeria.
- ✓ The emergence of local conflicts between both land army and navy officers, in addition, people began to complain about political corruption and chaos in the country.
- ✓ The Yoldas succeeded in overthrowing the regime, separating from the Ottomans and curtailing the power of the president (Ryes), but they failed to establish a successful democratic political system (Bouhouch, 1997: 59-60).

1.1.4. The age of Deys from 1671 to 1830.

The Algerian rulers profited by the previous experience of government; therefore, they sought to satisfy the Ottoman sultan, and strengthened the position of the ruler Dey by appointing him to his office for ever. During this time, Algeria became a completely independent state from Turkey, especially since the Dey was elected by the Devan, the parliament. At this time, the Ottoman Sultan had no role in the election of the Algerian Dey.

Accordingly, Turkey did not retain formal power in Algeria, where its authority was represented in some ways, such as Friday prayers for the Ottoman Sultan and the decree recognizing the appointment of the ruler, as well as cooperation in war, so that Algeria provided military support to the Turkish military in the event of an external attack.

Undoubtedly, the age of Dey was the age of military power, in which the ruler was completely free to choose his ministers and form the Council of State according to his ideas. Algeria in the age of Dey worked freely in the political field where it built a strong army. It also had a larger budget, worth much more than the budgets of some powerful countries of the time.

The Dey concluded conventions on behalf of Algeria by sending Algerian consuls to the most important countries, it agreed to adopt representatives in Algeria without consulting Turkey, it declared war and used the Algerian currency, all this demonstrates the independence of Algerian decision in the Deyler age.

In short, the Deyler age had some characteristics that can be summarized as follows:

- ✓ The marines went from being fighters to men who sought booty for themselves and the rulers.
- ✓ In the seventeenth and eighteenth centuries, the Algerian Rulers' interests were only collecting wealth from military operations at sea, and they did not care about developing an income from agricultural products and providing food for the Algerian population.
- ✓ As a result of the rulers' dependence on wars and internal conflicts, many rulers were killed by hostile groups.
- ✓ In this last phase, Algerian rulers succeeded in completely eliminating the Spanish presence in Algeria, especially in 1792 when Algerian leaders expelled the Spanish army from Oran and Grand Marina (Bouhouch, 1997: 60-61-62).

1.2. The economic life in Algeria during the Ottoman presence

During Ottoman rule, the Algerian economy relied on maritime piracy, which later developed into an institution in its own right. At this time, the Algerian navy began to become independent from the rest of the Moroccan fleet and became a special naval force. Thus, the Algerian way became a model as it provided financial revenues including money and booty for the treasury, it also played an important role in overcoming all the challenges that surrounded the country, this naval power was due to many factors and reasons including:

- ✓ The strategic location of Algeria and the nature of its coastline open to Europe, which had brought the western part of the Mediterranean under its control.
- ✓ The corresponding international conditions of competition between European countries and the resulting conflicts and tensions, such as the enmity between French Francois I and the emperor of Spain Charles.
- ✓ The maritime capabilities of the Algerians at the time, which enabled them to win decisive victories.
- ✓ Ottoman Empire was also used to build the Algerian fleet, which formed a large fleet that could control the western Mediterranean for three centuries. Thus, Algeria became one of the most powerful countries in the region and was able to guarantee the interests of the Ottoman Empire in general and its interests in particular.

However, this did not last long, which led the Algerian rulers to find other alternatives to fill the material vacuum created by these deteriorations in the economy, and they began to resort to other resources such as agribusiness and trade (Rekhia, 2015: 14-15).

1.2.1. Industry:

All historical sources agree on the weakness of industry in Algeria during the Ottoman period, where there were some local crafts and simple metal industries such as the manufacture of wool and carpets and leather tools. The blacksmith was also involved in the manufacture of swords and spears, as well as the production of charcoal from wood.

However, all these things did not contribute to the development and continuity of industry in Algeria, and one of the factors that hindered the development of these activities is the opening of external importation in addition to the increase in taxes imposed on the practitioners of industrial trades, as a result of this crisis, there was no industrial renaissance in Algeria at that time (Rekhia, 2015: 15-16).

1.2.2. Agriculture:

Algerian society in the Ottoman period was a peasant society, with some historians estimating the proportion of the rural population at more than 90%. However, the country was often affected by famine due to periodic droughts, often accompanied by locust invasions that damaged many plantations, in addition to widespread epidemics in the country.

Agriculture suffered from the harsh nature of the country, in addition to the lack of means of production, which the Turkish authorities did not attempt to develop until the end of the 18th century, when pirate resources diminished and the need to export agricultural products increased (Abed, 2012: 335).

Due to the lack of security during the Ottoman era, agricultural activities were not very stable as farmers lacked confidence in their fields, which led to the deterioration of the situation and the spread of poverty and misery during this period.

On the other hand, pastoralism was the main economic activity in Algeria at this time, and production was distributed among four natural topographies: the mountain heights, the steppes, the hills, and the suburbs of the cities.

In the last quarter of the eighteenth century, the country experienced visible agricultural activity. Agricultural production exceeded domestic consumption, with abundant grain being exported abroad, and the country had a very large abundance of livestock, making it one of the most prosperous periods in the economy of Algerian-Ottoman (Rekhia, 2015: 16-17).

1.2.3. Trade:

In general, trade in Algeria was in crisis, with foreign trade suffering completely due to piracy in the Mediterranean by Muslims and Christians. In addition, internal trade was as unsafe as agriculture, roads were not secured, added to this was the proliferation of bandits throughout the country, which meant that many merchants preferred to travel by sea rather than by land and the dangers that this entailed, so the Ottomans had to build towers to secure the roads and protect the lives of their users.

Overall, the economic situation of Algeria in the Ottoman era was aggravated by the repeated Spanish raids that Algeria faced, as well as the lack of security in the countryside and the fluctuation of trade and stagnation due to the power struggle that the Zayyanid state knew on the western side of Algeria and the Hafsid state on its eastern side (Rekhia, 2015: 18).

1.3. Social and Cultural Life in the Ottoman Era:

The Ottoman era in Algeria was characterized by a well-defined political geography. The Ottoman regime did not prescribe any language or dialect, but Ottoman political centrism preserved linguistic chaos in its Amazigh and Arabic slang and the division of spheres of influence between Arabic and Turkish. Where Arabic was the language of education and Islamic sciences and Turkish was the language of administrations and official affairs in the capital of the country at that time (Rekhia, 2015: 19-20).

The Ottoman era in Algeria was known as the era of cultural stagnation, due to the lack of intellectual renewal movements or scientific renaissance, although Arabic remained the language of education and the language of the people at that time, the state set Turkish as the official language. Where Arabic production was limited to religious and educational subjects and poetry to spread education in the country, as a result, every Algerian was literate during the Ottoman period, where the inhabitants of each village used to create their own ways and methods for teaching the Qur'an and Islamic sciences in general, and Arabic in particular (Saâdallah, 2011: 159).

1.3.1. Cultural Centers:

- ✓ **Al kutab**: One of the most widespread educational centers of the time, to which many people from the various countries that were then part of the Ottoman Empire came to study.
- ✓ **Madrasah:** The various madrasahs were funded by endowments and were used to teach religious principles, jurisprudence and memorization of the Quran.

- ✓ **Mosques and Zaviye:** Some of the endowment money was used to build mosques and zaviyes which were used not only for religious purposes but also for teaching the Quran and other Islamic things (Rekhia, 2015: 14-15).

What we can conclude is that the Ottoman presence in Algeria had a great impact on all sectors, but the cultural and social life were better than the other sectors, where they had the emergence of the so-called Sufi ways and the construction of zaviye and madrasas to maintain the cohesion of society spiritually and culturally, However, this is not to underestimate the Ottomans in Algeria, for they had purified the coasts of Algeria from the Spanish threat that surrounded it, delaying for many centuries the European occupation that was on the threshold of entering Algeria, moreover, the Ottoman presence in Algeria had never fought the elements of the nation, meanwhile they supported and formed a strong factor to face the risks of the foreign crusade.

2. Turkish-Algerian relations after Independence:

Turkish foreign policy has undergone profound changes, as evidenced by the fact that it has adopted a number of new attitudes and tendencies after the end of the Cold War and has adopted a multidimensional policy aimed at strengthening its relations with other countries. In this regard, we note that Turkey's strategy has completely changed due to the changes in global and regional balances, which is reflected in its strategy dealing with the nearby land, sea and continental regions and basins. (Davutoğlu, 2011 :247)

The Turkish leadership tried to make Turkey a central state within its geopolitical circle and to refute the Western claim that it is a "bridge country", which was expressed by Professor Ahmet Davutoglu in his book Strategic Depth: "In view of the international changes in the new millennium, especially after the events of September 11. It is imperative that Turkey define and describe its situation correctly, it occupies a central position on the Eurasian continent." (Davutoglu, 2011 :609)

Turkey's interest in developing relations with African countries is very interesting and a relatively new development in Turkish foreign policy. Although it started in 1998, it has been implemented in a coherent and sophisticated manner since the AKP came to power in 2002.

Currently, Turkey and African countries not only benefit from these relations economically and politically, but Africa also benefits tremendously from these relations, especially through the humanitarian aid sent to Africa by the Turkish people. It is noteworthy

that Turkish policy makers are working to develop a new concept of "Africa" as a full partner in political and economic matters. (Ozkan, 2010 :93). Based on this approach, we note that Turkey has been working to strengthen its relations with Algeria, with which it has been linked by a historical bond for three centuries. Turkish-Algerian relations experienced a great openness, and this change came with the adoption of a new vision of Turkish foreign policy within the framework of the new Ottoman vision based on the theory of Strategic Depth. According to this strategic vision, relations between the two countries have taken an upward curve in their political and economic dimensions since 2002.

2.1. Political dimension:

Algeria occupies a strategic position in Turkish foreign policy because it is a key country (North Africa) and due to its geopolitical as well as economic status, the relationship between the two countries rose to the level of a partnership (Chelghoum, 2015:105). The Turkish foreign policy towards Algeria experienced a great upsurge in the third millennium, with the new Turkish leaders taking a new path that would be aimed at restoring the historical splendour of these relations, which have their roots since the Ottoman Empire. Now, it became an expression of the depth of relations linking them according to new foundations and approaches that correspond to the facts of the present, and despite the differences in political doctrine between the two countries, there is a convergence of visions between them that tend to the need to solve problems and crises by peaceful means through dialogue and prevent foreign interference. (Chelghoum, 2015:109).

From this point of view, Turkey tried to strengthen its relations with Algeria by exchanging official visits of senior Turkish officials to Algeria. The visit of the then Prime Minister Recep Tayyip Erdogan in 2006 was the first of these visits, which culminated in the signing of a friendship and cooperation agreement between the two countries. Subsequently, an annual meeting was agreed to be attended by the heads of government of both countries and held specifically to promote political dialogue between the two countries. (Boussaha, Ghourab, 2019: 194). Former Turkish Foreign Minister Ahmet Davutoglu paid an official visit to Algeria on May 30, 2014, during which they discussed issues to strengthen bilateral relations and exchanged views on regional and international issues, especially the Syrian and Libyan crises. (T.C. Dışişleri Bakanlığı, 2014) The two countries continued exchanging official-level visits as part of strengthening political and diplomatic relations with Algeria. In 2013, Turkish Prime Minister, Recep Tayyip Erdogan, paid an official visit to Algeria, and after assuming the presidency of the Republic, he officially visited Algeria twice, the first was in November 2014

and the second in February 2018. This visit and the previous visits included a political agenda described as very important by the Algerian presidency. During this visit, the Turkish President, Mr. Recep Tayyip Erdogan considered Algeria as a politically and economically stable country in its region. (Boussaha, Ghourab, 2019: 197-198).

Turkish-Algerian relations have been strengthened and politically Turkey has benefited from these relations. Similarly, Algeria has benefited from these relations as one of the strongest regional poles in North Africa and it shows the geopolitical value of Algeria through its ability to manage the regional system of North Africa through diplomatic means.

Despite the originality and historical depth of these relations, the new geopolitical influences forced the two countries to adopt foreign policies that correspond to the specificity of the geographical and regional environment. Thus, for Turkey, cooperation with Algeria is a geopolitical imperative imposed by Turkish foreign policy circles, which are gradually moving towards the country's strategic independence, thanks to the diversification of their foreign policy activities with different regions (Chelghoum, 2015:110).

On the other hand, Algerian officials have made official visits to Turkey. The first of these visits was in 2005, when the former President Abdelaziz Bouteflika visited Turkey, and the visit included axes to promote political dialogue and comprehensive cooperation between the two countries. This visit was followed by many visits of high-ranking Algerian officials, and the visit of the Algerian Minister of Foreign Affairs Abdelkader Messahel in February 2018 was the first by an Algerian foreign minister in ten years to exchange views on regional issues, especially the Syrian and Libyan crises (Boussaha, Ghourab, 2019:198).

In this context, we note that Turkey and Algeria are affected by the lack of political and security stability in both Syria and Libya due to the militarization of the popular movement there, which has led Turkey to find a strong partner like Algeria as an active and influential country in regional politics (North Africa). For this reason, Turkey still deliberately pursues a zero-problem policy with Algeria in order to win Algeria's affection and remove barriers with it, and it does so by not interfering in Algeria's internal affairs and by respecting the will of the Algerian people, and in this regard Turkish President Recep Tayyip Erdogan has made it clear that Turkey does not interfere in internal affairs. For other countries, and it has no ambitions in other countries, this is reflected positively in Turkey's foreign policy (Chelghoum, 2015:110).

2.2. Economic dimension:

The relationship between the two countries is characterized by a strategic nature. Algeria is a strategic partner in the North African region. Since the economic sector plays an

important role in the political and strategic strength and leadership of the country, Turkey has sought economic development through the Justice and Development Party since it came to power. In this context, the Friendship and Cooperation Agreement signed between the two countries in 2006 was considered a turning point for trade relations between Turkey and Algeria. As a result, trade exchanges reached the threshold of five billion dollars and the volume of Turkish investments in Algeria currently exceeds 3.5 billion dollars. The two parties also aim to increase the volume of trade exchange to $10 billion in the coming years (Boussaha, Ghourab, 2019:198-199).

In 2014, the two countries signed an agreement to extend liquefied natural gas supplies from Algeria to Turkey for another 10 years. With an increase of these volumes by 50, as Turkey has been importing about 4 billion cubic meters of liquefied natural gas annually from Algeria since 1988 and this volume has doubled to 6 billion cubic meters annually after the above-mentioned agreement and Algeria is fourth in the ranking of countries supplying natural gas to Turkey after Russia, Azerbaijan and Iran (Daily sabah, 2018).

The most important projects between Turkey and Algeria are reflected in the opening of "Tayal", the largest textile factory in Africa, west of Algeria, with an estimated investment of $1.5 billion. In addition to a factory being built by the Tiba Textile Corporation in Turkey in partnership with Algerian government institutions on an area estimated at 250 hectares, and it will help create 25,000 jobs (when the project is completed in all its phases), according to official data, making it one of the largest operational projects for labor in Africa. In 2013, the Turkish company "Tosyali Iron and Steel" built an iron and steel plant in the city of Oran (western Algeria) at a cost of more than $750 million and a production capacity of 1.2 million tons of ferrous materials per year. As Algeria and Turkey seek economic and commercial cooperation, the volume of exchanges is expected to increase to $10 billion annually (Islam, 2018).

In this regard, the researcher believes that Turkey has based its economic policy on the strategy of interdependence, that is, on the principle of win-win for all. The strength of the economic relationship between Turkey and Algeria directly affects the strengthening of the relationship between the two countries in its political dimension. Therefore, it can be said that the relationship between the two countries is strong and good in both political and economic dimensions. This is due to the historical dimension which dates back to five centuries, since the Ottoman Empire.

2.3. Cultural dimension:

History and culture form a common denominator between Turkey and Algeria, since, as mentioned above, it dates back to the Ottoman period in Algeria, which spanned three centuries and still influences the political and economic relations between the two countries. Whereby the symbols, cultural and archaeological sites such as castles, palaces and neighbourhoods are a historical testimony of the Ottoman presence in Algeria, including the "Ketchaoua" mosque inaugurated in 1612, as a symbol of the friendship between the two countries that lasts 500 years (Islam, 2018). The mosque is located in the Kasbah quarter built in the 16th century in the heights of Algiers, classified by the United Nations Educational, Scientific and Cultural Organization (UNESCO) within the global human heritage, and La casbah d'Alger quarter was built according to the Ottoman style, and it resembles in the details of its buildings maze, so its alleys overlap and most of them end with the doors of the houses, a stranger cannot leave without a guide. The Casbah includes several palaces, the most important of which is the "Dey Palace" (the Ottoman ruler), or as it is called in Sultan House, the palaces of "Al Reyes" and "Dar Aziza. There are also many mosques in the Ottoman city, including." Djamaa El kebir, Djamaa El djedid, and Djamaa Ketchaoua, as well as the mosques of Ali Betchine, El Safir, Sultan, and Sidi Ramadan (Benabdellah, 2016).

It is worth mentioning that there is also a branch of Turkish Cooperation and Coordination Agency (TIKA) in Algeria, an institution that deals with the dissemination of Turkish culture in the country and plays an effective role in strengthening historical, social ties and reviving the Ottoman heritage in Algeria. Among the most important works carried out by TIKA recently are:

The establishment of a research centre for geographic information systems in the framework of the presidency of the Algerian CNS Economic and Social Council (Zakaria, 2020). The restoration of the Ottoman Ketchaoua Mosque and as part of the "Sharing Experiences with Africa Program 2017", the Foundation undertook the restoration of a primary school in the DjurDjura Mountains, the highest mountain peak in northern Algeria in the Bouira Governorate, in addition to a group of charitable projects in health and education (Islam, 2018). The foundation also established a centre for the education of autistic children in the region of Ben Talha, south of Algiers (TIKA, 2020). Since 2002, TIKA has increased its pace of work and expanded its reach through the development aid operations it has carried out abroad, which is related to the high level of development in Turkey and the openness of the government achieved in its foreign policy.

The two countries' relations also extend to the field of education, as the Turkish language has seen a significant influx of Algerian students in recent years, whether in public universities or private schools. Due to the increasing demand, Algeria decided to officially teach the Turkish language in universities for the first time, starting at the Emir Abdelkader University of Islamic Sciences in Constantine and the University of Tlemcen, which started in the 2013/2014 academic year. Currently, 332 Algerian students are continuing their education in Turkish universities, 161 of whom are enrolled in the Turkish scholarship program. Turkish-Algerian relations also extend to the artistic level, as Turkish TV series dubbed into Arabic or the local (Algerian) dialect are frequently watched and admired by Algerian citizens, as well as the hosting of international Algerian festivals for Turkish actors, directors, artists and orchestras (Islam, 2018).

3. Turkish TV Series as a Soft Power in Algeria

From this point of view, I will try to present the role of Turkish Series as a soft power in Algeria, the main reasons for their proliferation, the causes of dependence and admiration for them, as well as their social, psychological and cultural impact on the Algerian individual, and how these series served the Turkish economy and foreign policy.

The wide distribution of Turkish series in Algeria had many reasons and motives that made a large part of the society to watch them. It also had many repercussions and influences on the society on cultural, social and psychological levels. This drama also had a direct impact on the revival of Turkish economy and foreign policy, as well as an effective role in building a mental image about the country in the minds of Algerian viewers and promoting it. In this part of the study, the researcher will try to discuss the main reasons and motives that led a different segment of Algerian society to watch these series. The researcher will try to mention the main values and contents promoted by these series and how these contents affected the Algerian viewer psychologically, socially and even culturally. The researcher will also relate these effects to the economic and political returns that Turkey has derived from the wide distribution of its series.

3.1. Turkish series in Algeria

In the last two decades, various types of Turkish TV series have come to the forefront of programming on Algerian state and private channels. This ended the decades-long dominance of Egyptian, Syrian, Mexican and even dubbed Brazilian dramas on the attention of

local viewers. Alternately, they are dubbed in classical Arabic, Syrian, Lebanese and local Algerian dialects. (Islam, 2018).

Recently, some private channels in Algeria aired a group of Turkish series dubbed into the local dialect for the first time in the country, on the channel "Al-Chorouk". The new Turkish series "Elif" was shown, which received a large following since the first episodes (Islam, 2016). Algeria is one of the countries importing Turkish TV series as it is first in the Arab world, which revived tourism to Turkey and increased its popularity as most of these series promote landscapes and various archaeological sites, which encouraged 200 thousand Algerian tourists to visit them annually, an average of 50 visas per day to visit their various cities (Medjerab, 2014).

In a study conducted in Algeria on the influence of Turkish series on youth values on a sample of second year sociology students Echahid Hamma Lakhdar University, it was found that 100 percent of the sample followed these series and 68 percent of them watched them between 1 and 3 hours per day. 66 percent believed that the content of these series is acceptable and 84 percent of the respondents believed that the Turkish series reflect the real life in Algeria (Bouhamda, 2016 :95). Another study titled " The Impact of Turkish series on Social Values " on a sample of Female Students from the Department of Media and Communication Sciences found that 100% of the research sample followed Turkish TV series and 80% of the respondents followed these series for one to two hours per day. Since 83% of the research sample watched these series to learn new customs and traditions, this is considered a positive value for the researcher (Sedira, 2016: 89-90).

There are also many studies, articles, and press reports that talk about the great diffusion that Turkish series experience in Algerian society. Despite the decisions of the MBC group of the Kingdom Saudi Arabia, to stop the broadcasting of these series on their screen due to some political problems, but the different countries in the MENA region in general and the Algerian society in particular watched these series on YouTube to regain the top spot in the Turkish language without the need to dub them as the rate of viewers for one episode in some series reached 108 million viewers (Keddache, 2018).

It can be said that from the first broadcast of the series Nour (Gumus) in 2007 on MBC until today, the Turkish series have experienced a great diffusion in Algeria. This is confirmed by the various studies published on this subject in different human and social sciences as well as in the press. The contents of these series, the reasons for their popularity and the motives that have made different sections of society addicted to watching them have been discussed in many

Algerian media. As well as the main psychological, social and cultural effects that watching these series has on both the individual and society, all this interest points to the wide spread of this phenomenon in Algerian society.

3.2. The Values and Contents of Turkish TV Series

Turkish soap operas promote a set of values and behaviours that differ depending on how each society views them. There are those who see them as negative and contradictory to their beliefs, and there are those who see them as positive and carry many constructive messages. In historical series, these artworks were striving to change the stereotype passed down about women in the Ottoman era. The Ertuğrul Resurrection (Diriliş Ertuğrul) series, for example, strove to present a deeper and more realistic vision for women as their roles transcended the realms of pleasure, tyranny, and intrigue. In addition to refuting the claim that Turkish women did not gain their rights until the establishment of the Turkish Republic. Female personalities stood out as a strong and influential presence as they took on the task of advising and mentoring the men and women of the tribe in which they lived, as well as directly intervening in the determination of future policy. Women also appeared in leadership roles in fighting and defending the sovereignty of their land (El-Idrissi, 2019 :17).

In a study on the image of women in modern Turkish soap operas, a content analysis of the series Halka, the research findings concluded that this series attempts to emphasize the effective role of women in the political and social aspect, especially in preserving the unity of the family. The research findings showed that the series focused on the strength and courage of women and worked to highlight the principle of parity and equality in rights and duties between men and women (Aissa, 2020 :46).

Based on some series that have been aired in recent years, it can be said that some Turkish series convey many positive values, perhaps the most important of which is the call for intelligence, wisdom and a strong personality. This was promoted by most of the heroes of the series, as some series called for family and social cohesion and solidarity. In what was a point of attraction for many viewers, especially in the Balkans, these series also promote the need for love and aesthetic values in the face of wars and social crises suffered by many countries on Middle East. According to the researcher, these series also gave hope to some women and taught them how to break the silence towards their husbands and the society they live in.

In this regard, the actress Meryem Uzerli, who embodied the character of "Hurrem" in the series "Muhteşem Yüzyıl", points out that "many of the women I talked to confirmed to me their desire to be strong and brave like the character of Hurrem, and she added that "women's

feelings are the same everywhere, even if the cultural environments differ. Actress Beren Saat also tells that the series "Fatmagül'ün Suçu Ne?", in which she starred, gave a lot of courage to women as there are many of them who filed for divorce because they were subjected to sexual exploitation, violence and cruel treatment by their husbands. (Alaraby, 2014).

The researcher also believes that these series have changed some negative customs and traditions in many societies that force their daughters to marry at an early age. As for the negative values that these series bring, they differ from one society to another and how that society views them. What some may see as negative, others may see as positive and bring valuable messages.

3.3. Reasons for Watching Turkish Series

The attachment to the Turkish TV series and its wide distribution has several reasons and motives, which, according to the researcher, can be divided into psychological, cultural, social, educational and aesthetic motives. In an interview conducted by the daily El-Fadjr on the reasons for attachment and influence by these series, it was found that many Algerians prefer Turkish series in terms of their boldness to address social and family problems. They consider them as a platform to highlight issues that are very important, especially when it comes to married life and related problems. Many women have taken advantage of this, such as Ms. Sumaya, 32, who said, "The series "Gumus" explained to men how to deal with their wives and addressed all the problems that spouses face (Fairouz, 2011).

Among the other reasons that led Algerian viewers to get hooked and addicted to these series is that they contain political and intelligence issues. In this regard, the university professor Muhammad Ammar admitted that he became addicted to watching Turkish movies, claiming that he was previously disturbed by his wife's "obsession" with watching these soaps. He says one day I read on the Internet about Israel's anger over one of the episodes of "Kurtlar Vadisi" "Valley of the Wolves," so I started watching the series and was impressed by its political content and intelligence themes revealing the secrets of the regimes. Since then, I have not missed an episode of the series, and according to the newspaper, the addiction to watch these series was not limited to the wife of Professor Muhammad Ammar, but also transferred to their two daughters, Rania and Ibtisam. Whereby the housewife Mrs. Fatima confirmed that her husband and her two children, aged nine and eleven, constantly watch the series "Valley of the Wolves" "Kurtlar Vadisi" and added: "Whenever I look for my children, I find them in front of the TV set" (Bouadma, 2012).

Similarly, Camelia, 22 years old, stated that the series depicts the reality in which we live in our society, as love stories cannot be considered as something foreign, as these relationships occur with us and cannot be ignored, as is the case in the Algerian series. As Mr. Kamal, 40 years-old, stated on the same topic, these series present reasonably correct aspects of our lived reality, and this is what makes the Algerian viewer addicted to watching them, as they deal with topics that the Algerian TV would not dare to present in any way (Fairouz, 2011).

Regardless, the website DW published that these series are no longer limited to women, and it seems that the passion for topics such as love, politics, and espionage in movies now also captures men and children. In the same context, 18-year-old young Faisal says, "We love Turkish soap operas because they use the most explosive political issues and themes as scenarios for their series, especially those related to espionage" (Bouadma, 2012).

Algerian poet and screenwriter Rabah Dharif believes that there are many reasons for Algerians to watch Turkish soap operas, such as the high level of freedoms and the cultural and social diversity in the Anatolian region (Arab-Turkey, 2019). On the other hand, Jamal, an Algerian citizen, believes that the reasons for the dominance of Turkish series on the screen of Algerians is due to "the similarity between the reality they represent and the reality in which Algerian society lives. Love is present in our lives, but Algerian television productions do not have the courage to open these files (Kehal, 2016).

In this context, an Algerian woman tells us that her husband has become addicted to Turkish soap operas. While the latter confirms that he finds in these series what highlights the beauty of Turkish nature and its landscapes, in addition to identifying some common customs and traditions that led him to follow with interest the events of the series.

Mustafa, a government employee, makes no secret of the fact that he enjoys watching these series because of the beautiful actresses and stars, dresses, buildings, villas and luxurious furniture shown in them. While his colleague Rafik confirms that his wife's passion for watching Turkish soap operas increased his desire to pay attention to the episodes of the series and watch them constantly (Bouadma, 2012).

On the other hand, a specialist in media sociology, Suad Rouissat, in an interview with the newspaper Al-Arabi Al-Jadeed, believes that "Turkish soap operas promote a culture and customs that are up for discussion in our society, such as boldness and absolute freedom in intimate relationships between the sexes that replace marriage. These series provide the

excitement with stories of money, mafia and revenge that entice any viewer to follow them (Kehal, 2016).

In the same context, sociologist Professor Nasser Jabi believes that Turkish series reflect the image of our society. The Algerian citizen has the desire to accept the models shown in the Turkish series because they "reflect a Muslim community that is close to a civilized Algerian society, but at the same time it is a semi-European society". He adds that some socialphenomena are portrayed in these series, such as the phenomenon of women working outside the home, conflicts within the family, and the struggle between the old and the new, which are all immediate issues for Algerian society and reflect what the Algerian lives (Bouadma, 2012). Through the testimonies of viewers and experts specialized in psychology and sociology, it can be said that the reasons for Algerians to watch these series is the strong dramatic content that expresses the immediate problems of Algerian society. It cannot be denied that issues such as family problems, marriage, divorce, gender relations and others are evident in Turkish TV series. These series are also characterized by their romantic nature and their treatment of social and marital issues with a dramatic character that is not covered by Algerian dramas, in addition to their political content, intelligence issues and the secrets of international regimes that they reveal. These series also highlight the beauty of Turkish nature and its landscapes, in addition to the common customs and traditions between the two countries due to their historical, cultural and religious proximity, and we do not forget the quality of sound, visual and sound effects used in these series.

3.4. Economic and Cultural Returns of the Turkish Series according to Algerian newspapers

The Algerian media has shown great interest in the economic returns of the Turkish TV series and its relationship with Algeria, publishing a number of titles, most notably the following: Turkish series bring $65 million in revenues to the Turkish economy, Algeria is the world's first importer of Turkish series, exports of Turkish series exceeded $250,000 in 2015. Turkish decorations occupy the homes of Algerians, Algerians learn Turkish for tourism and trade, Algerians spend tens of millions to visit the villa of Forbidden Love in Turkey, in addition to the titles of other articles, including 40 thousand Algerian tourists visiting Turkey this season, and other headlines and articles published in national newspapers, which are all topics and headlines that stand out. The great influence that Turkish series had on the Algerian viewer and how these influences served Turkish economic policy

In this regard, Echorouk daily newspaper noted that these series are watched in more than 76 countries around the world, as the revenue of these series amounted to more than $65 million for the Turkish economy in 2012. According to the daily Echorouk, the official of Turkish Tourism and Culture said about the economic importance of Turkish series, "We exported 10,500 hours of the TV series in 2011," which means that about 150 million people in about 76 countries watched these series (Echorouk, 2016). Another article said that the revenue of these series is expected to reach "more than $300 million" in 2016, as each episode is sold with a sum of money "that starts at $500 and goes up to $200,000", while in the past its price did not exceed $50. The newspaper mentioned that in 2001, Turkey began to export its series to neighbouring Turkish-speaking countries such as Azerbaijan and Kazakhstan, then the process expanded to the Balkan countries, then to Middle East and North Africa, similar to Algeria, where these works are very popular (Echorouk, 2016). In the same context, Algeria is at the forefront of countries importing Turkish TV series, according to an article in Echorouk newspaper, reviving Turkish tourism and attracting 200.000 Algerian tourists with an average of 50 visas per day to visit the different cities (Echorouk, 2014) The Echorouk newspaper also published an article on the reasons for the desire of Algerians to learn the Turkish language, and in this regard, the director of the Centre for Modern Languages, Samir Foughalia, says that one of the main reasons that led Algerians to learn the Turkish language is the desire, to work in the field of translation at exhibitions in Algeria, where The Turkish language has experienced an unprecedented boom in recent years due to the invasion of the Turkish TV series, in addition to the fact that Turkey has become a destination for tourism and shopping after the events of Arab Spring, which has pushed Syria off the list of countries that accept Algerians to shop and trade due to its security crisis. (Echorouk, 2014) In another article of the same newspaper about the spread of Turkish clothing in Algeria in recent years, according to the data of the Center for Statistics and Automated Information of Customs, Algeria paid in 2012, about 38 million dollars, equivalent to 294.74 billion centimes for the import of Turkish clothing for men and women. In the first half of 2013, the amount of money for the import of these clothes was more than 168 billion centimes, making Turkey the main exporter of bedding and clothing in recent years, and no one denies that the series produced by this country have a strong influence on the fact that everything Turkish is fashionable in Algeria. (Soleimani, 2013). Similarly, the daily Echorouk published an article titled "40,000 Algerian tourists visit Turkey this season" and noted that Turkish series and films play a major role in painting this positive image by highlighting the beauty of nature and the customs of the inhabitants of this country, which

shares a common history with Algeria that dates back to the time of the Ottoman presence (Belhadj, 2012).Based on the articles and headlines published in this context, we note that the Turkish series had a significant role in reviving the Turkish economy through the sales witnessed by the episodes of these series, and this is evidenced by the previously mentioned statistics in addition to the marketing of Turkish cities and their history, customs, traditions and even their language. This led to an increase in the number of tourists from other countries as well as the commercial expansion of Turkish goods in the countries that recorded the largest percentage of viewers of their series, including Algeria, and the spread of Turkish clothing and furniture brands in the markets.

Conclusion

In summary, this chapter discussed the Turkish soft power variable in Algeria by linking it to another variable, namely the Turkish series. We provided a brief description of Algerian-Turkish relations in the Ottoman era to give the reader a simple idea of the historical dimension of these relations whose roots go back several centuries. The shared Ottoman history between the two countries is one of the main pillars on which Turkish foreign policy relies in expanding its soft power in the country. Without forgetting the Turkish-Algerian post-independence relations in its three dimensions: economic, cultural and political, with a special focus on the cultural aspect. It is known that soft power is not the imposition of culture or opinions, but an attraction that can consist in the promotion of a certain political, economic or social model, through media networks or through the influx or exchange of visits between officials of the country. In the third part of this chapter, we dealt with the role of Turkish TV series as soft power in Algeria, the reasons for their prestige and dependence on them, the values and content that their episodes convey, and their economic and cultural returns in general and in Algeria in particular.

CHAPTER SIX: RESEARCH METHODOLOGY

Introduction

Methodology is the structured, theoretical analysis of the methods used in a field. It includes principles related to the field and theoretical analysis of the corpus of methods. Regularly, it includes terms such as theoretical model, phases, paradigm and qualitative or quantitative techniques (Igwenagu, 2016: 4).

Research: an organized intellectual effort that leads to the acquisition of new knowledge by collecting information, processing it and classifying information and data to explore their various properties and the relationship between them in terms of influencing and being influenced according to certain rules formulated in the form of scientific theories (Benmorsli, 2005: 11).

In this regard, a number of data and information have been collected, processed, classified, analysed and research processes based on the study topic; the effects of modern Turkish TV series as soft power on the Algerian society: Analytical study.

1. Research Philosophy

Research philosophy is a belief about the way a phenomenon should be analysed (UKEssays, 2018). It is known that there are five main philosophies in social sciences: Positivism, Critical Realism, Postmodernism, Interpretivism and Pragmatism (Saunders, Lewis, & Thornhill, 2009: 135).

The Positivism Approach: Auguste Comte is considered the founder of positivism as he relied on observation, experience, comparison, and history, or what is known as the law of three stages, in which humanity moved from the theological stage to the metaphysical stage to the stage of positivism, which is the stage of scientific understanding in which the mind has reached the stage of maturity in which it explains phenomena according to the laws that they are governed by direct causes, and this stage is considered the most important stage in the history of humanity. Comte believes that the scientific method is the source of knowledge in which human phenomena can be studied in a scientific manner without subjectivity through scientific observation and experiment. Comte refers to the empirical direction through which knowledge becomes verifiable through the test, and as a result of his influence with empiricism, Comte called sociology the name of social physics or psychophysics, which is an indication of

the development of a new science that is subject to laws as is the case in the natural sciences. Observation and measurement (Aouissi,2017:18-19). Positivist studies are used in media and communication research to study the effects of media on individuals and society.

Considering the five research philosophies mentioned as well as the nature of this study, its objectives, the questions formulated by the researcher and its hypotheses, this descriptive study relied on the research philosophy of positivism. This philosophy was chosen for the study because of its great ability and flexibility in handling and providing accurate data and results. In addition to its natural approach involving quantitative methods of data collection such as surveys.

2. Study Type

This research is based on a methodology that is consistent with the nature of the study and its objectives, considering that most media research belongs to the descriptive studies, since my research falls into this type of research, which refers to "the study of reality or phenomena as it is in fact, it is about an accurate description, through the qualitative method that describes the phenomenon and clarifies its characteristics, or the quantitative method that gives a numerical description to clarify the quantity or size of the phenomenon " (Noufel & Aoued, 2015 : 219).

The purpose of this type of study is to describe the characteristics of a phenomenon, which means that this type of research is concerned with what happened rather than how or why something happened. Consequently, survey instruments and observation are often used to collect data (Nassaji, 2015: 129).

Descriptive studies are considered as a form of research where the researcher has prior knowledge and sufficient information about the phenomenon under study. Through the previous studies, the researcher determines the problem of the study and its hypotheses. Then the researcher collects the appropriate primary and secondary information to formulate and test the hypotheses, and this helps the researcher to analyse and explain the phenomenon and determine its implications. Moreover, this type of study is characterized by realism because it studies the phenomenon as it is in reality and uses various appropriate methods such as quantitative or qualitative to express and interpret the phenomenon in order to reach an understanding and analyse it. The quantitative method gives us a numerical description in which it clarifies the scope of the phenomenon or its magnitude and the degree of its

correlation with other phenomena, while the qualitative expression describes the phenomenon to us and explains its properties.

In short, we can say that descriptive studies are based on the study of the phenomenon or behaviour as it exists in reality, where the researcher accurately describes this behaviour or phenomenon and expresses it using qualitative or quantitative tools or both methods.

3. Quantitative Research Method

In this study, a quantitative research methodology was used, since this type of methodology involves the collection of data through the use of quantitative measurement tools applied to a sample that represents the original population. Thus, these data are processed using specific statistical techniques that lead to results that can be generalized to the entire population of the study. (Noufel & Aoued, 2015: 218). According to Aliaga and Gunderson, the quantitative research method is the description of a phenomenon or an issue through the collection of data in numerical form and the analysis of these data using mathematical techniques.

In the same context, Sukamolson, (2007) mentions that there are many types of quantitative research that researchers can rely on in their studies such as correlational research, survey research, causal-comparative research and experimental research (Apuke, 2017: 41-43).

Through the above definitions, the researcher sees that the quantitative approach is the appropriate approach for this study. It is known that this approach seeks to answer questions like what and how. Which are the questions the researcher tries to answer in his study by using survey techniques to collect data from the sample of the study.

4. Data Collection Techniques

The quantitative research method was used for the purpose of describing a phenomenon under study by collecting data and information from the research sample to identify the effects of Turkish TV series as a soft power on Algerian society. The researcher can use more than one method and tool to collect information and data about the study problem and answer its questions.

Data collection techniques are known as "the various tools used by the researcher to collect the information and data sought in the research" (Benmorsli, 2005: 202).

This study relied on certain methods normally used in this type of study to obtain the desired data and information, namely a survey. Survey is defined as "the collection of information from a sample of individuals through their responses to questions" (Ponto, 2015: 168).

Moreover, this method is used to solve observed problems and answer questions raised, or identify needs and set goals to find out whether these goals have been achieved or not. Moreover, it is used to establish baselines against which future comparisons can be made,or to analyse trends over time, considerably, to describe what exists, in what context and in what quantity (Glasow, 2005: 01).

It is common knowledge that in survey research, the researcher collects data and information through personal or impersonal means. These means include self-administered questionnaires or mailed questionnaires, personal interviews (face to face), telephone interviews, internet or a combination of these instruments. This research is referred to as survey research because the researcher conducted a survey of the sample of the study andused impersonal means to collect the relevant data.

The data collection tool for this study was **the questionnaire**. The questionnaire is simply a list of mimeographed or printed questions completed by or for a respondent to express his or her opinion" (Roopa & Rani, 2012: 273). It has also been described as "a series of printed or written questions with a selection of answers designed for the purpose of a surveyor statistical study" (Keinath & Neuner, 2014: 3).

We can define a questionnaire as a set of interrelated questions designed to achieve a set of objectives related to the research problem and study questions. Due to the challenges raised by the Covid 19 global pandemic, especially of limited face-to-face interactions, I opted for online survey. The online questionnaire was adopted as the main tool for collecting the necessary data for the study subject, which was designed in its initial form after reviewing the literature and previous studies related to the study subject. The questionnaire was approved as follows:

1. Preparation of a questionnaire to be used for collecting data and information using what was available to us from studies and researches on the subject.
2. Submission of the questionnaire to the supervisor to ensure that the questions are appropriate to the subject and accordingly its suitability for data collection, as the questionnaire was distributed to the study sample depending on two main types of data:

- ✓ Primary data: were obtained by designing a questionnaire and distributing it to a sample of the study population and then unpacked and analysed with appropriate statistical tests using IBM SPSS Statistics 25.0 (Statistical Package for the Social Sciences) to obtain valuable clues and indicators that support the research topic.
- ✓ Secondary Data: We reviewed books, journals, paper and online publications, dissertations and reports directly or indirectly related to our study which helped us in all stages of the research.
- ✓ The questionnaire in this study included five sections, in each section the researcher formulated a set of questions in accordance with the study objectives, problem and sub-questions, these sections were as follows: Demographic data. The habits of watching Turkish TV series in Algeria. The reasons and motives for watching Turkish TV series. The social impact of Turkish TV series on Algerian viewers. The role of Turkish TV series as soft power in Algeria.

5. Population of the Study

In order to achieve the objectives of the study and accurate results, the researcher must accurately identify the members of the original population for the study, which researchers define as "a group of individuals with common characteristics that distinguish them from other individuals" (Angers, 2004 :298). The population generally refers to the number of people living in a particular country. (Taherdoost, 2016: 19). The population in this study wasthe Algerian society.

6. Sampling Technique and Sample Size

Sampling is the process of selecting a representative sample of respondents from the population of the study (Majid, 2018: 03). A sample is defined as a group of units taken from the population so that it is truly representative of that population, in other words, a sample is a group of units that must be characterized by the same characteristics of the study population. (El-Oussoud, 2019: 264).

The sample used in this study was purposive sample, i.e. individuals who watch modern Turkish TV series in Algeria, regardless of the gender, education level, income level or marital status of the person. The purposive sampling technique, also called judgment sampling, is a non-random technique that does not require underlying theories or a fixed

number of participants (Etikan & Alkassim, 2016: 2). In short, it can be said that purposive sampling is the sample whose individuals are intentionally selected by the researcher based on the presence of some characteristics in these individuals and the fact that these characteristics are important to the study.

The sample selected in this study consists of 750 respondents who watch modern Turkish TV series from the Algerian society who were intentionally accessed by the researcher. Online questionnaires were distributed to the different sample members from different provinces of the country in order to obtain results that can be generalized to the Algerian society.

7. Measurement of the Research Instruments and Data analysis

In order to achieve the objectives of the study and analyse the data collected, many statistical methods were used depending on IBM SPSS Statistics 25.0 (Statistical Package for the Social Sciences). This is after coding and entering the data into the computer and determining the cell length of the five-point Likert scale, the lower and upper limits used in the questionnaire sections (5-1) = 4, were divided by the number of cells the scale to obtainthe correct cell length, ie 5/4 = 0.80 Thus, the length of the cells was as follows:

Table: 2 Scoring range of Likert scale of the survey:

	Value	Range
Strongly disagree	1	1 - 1.79
Disagree	2	1.8 – 2.59
Neutral	3	2.60 – 3.39
Agree	4	3.40 – 4.19
Strongly agree	5	4.20 – 5.00

(Sözen & Güven, 2019: 3)

To answer the research questions and test hypotheses, various descriptive and analytical statistics methods were used as follows:

- ✓ Simple tables of personal data related to the study.
- ✓ Descriptive statistical measures to describe the research population and show its characteristics, depending on percentages and frequencies, and to answer questions and rank research variables in order of importance by relying on their arithmetic mean.
- ✓ Factor Analysis

- ✓ The measurement of Cronbach's alpha or coefficient alpha.
- ✓ Test of Normality.
- ✓ Pearson Correlation Coefficient
- ✓ The independent-samples t-test
- ✓ One-Way Anova test

Reliability: Joppe (2000) defines reliability as: The extent to which results are consistent over time and are an accurate representation of the total population under study is referred to as reliability and if the results of a study can be replicated under a similar methodology, then the research instrument is considered reliable (Golafshani, 2003: 598). It can be said that reliability refers to the extent to which the same results are obtained when the research is repeated under similar circumstances using the same instrument.

Chapter Summary

This chapter focused on the research methodology used by the researcher to obtain, collect and analyse the required information and related data. It also presented the overall aim of the methodology as an essential part of the research to answer the study problem and its sub-questions by presenting the research philosophy as a belief in how data will be collected and studied. The type of study, the method and its population, and the included sample that was intentionally selected for its suitability for the research. This chapter also included data collection and data analysis techniques to provide the reader with basic information about this research. Ultimately, it can be said that the research methodology on which this study was based and the process of data collection, analysis and interpretation facilitated the researcherto complete this study and arrive at a set of findings that can be relied upon in other future studies.

CHAPTER SEVEN: FINDINGS AND DISCUSSIONS.

Introduction

Based on the nature and objectives of the study, the researcher chose a quantitative method as mentioned earlier. This study considered the population Algerian Society, from which a sample of respondents was drawn. The online survey was used questionnaires as instruments to collect data from a purposively selected sample of Turkish TV series viewers in the Algerian society. A total of 750 questionnaires were completed, resulting in a response rate of (100%). All questions in the online questionnaire were obligatory, which means that the questionnaire could not be completed or submitted without answering all questions. The questionnaire had four sections, each section consisted of a series of questions that were comprehensively worded to ensure that the researcher covered all the variables mentioned in the study hypotheses and to ensure that the sub-questions raised in the study problem were also covered.

Similarly, these sections covered a number of factors related to the habit of watching Turkish TV series in general, the reasons and motives for watching these series and their social effects on the Algerian viewer, as well as the role of these series as soft power in Algerian society. Although the findings of this study could be generalized to Algerian audiences, due to study limitations, all participants in this study were Algerian nationals who watched Turkish TV series at a different pace.

In this chapter, I described the characteristics of the research sample and the descriptive statistics of the gathered data, as well as I presented the results of the study, analysis and interpretation.

1. Demographics Characteristics of the Respondents

Table 5, Showing the Demographic Characteristics of the Respondents (N=750)

Characteristic	Item	Frequency	Percentage (%)
Gender	Male	161	21,5
	Female	589	78,5
Age Group	18 – 24	292	38,9

	25 – 31	269	35,9
	32 – 38	128	17,1
	39 – 45	40	5,3
	46 and above	21	2,8
Educational Level	High School	65	8,7
	University (Bachelor's degree)	255	34,0
	Graduate (Masters & Doctorates)	430	57,3

Source: Primary data, 2021

Since this research adopted a quantitative approach, questionnaires were used as a data collection tool, resulting in 750 responses from a purposive sample of Turkish TV series viewers in the country. Of these responses, 589 were female, representing 78.5%, and 161 were male, representing 21.5%. Since my research sample was a purposive sample, it is known that the female proportion of viewers of Turkish TV series is the largest in Algeria, which is due to the romantic nature of these products and some other characteristics that attract females more than males. From the following table (5), it can be seen that the highest percentage of the sample studied was in the age range of 18 to 24 years, 38.9%, while the percentage of 35.9% was among people aged 25 to 31 years. The percentage of 17.1% was for respondents aged 32 to 38years, while the lowest percentages ranged from 5.3% to 2.8% for persons aged 39 to 45 and over 46 years. Based on these statistics, I find that the viewers of modern Turkish TV series inAlgerian society belong to the youth between 18 and 31 years old. I believe that this age, according to experts, is usually ideal for exploration, thirst for knowledge, adventure and crystallization of images and meanings of the individual about things, and that this age range isusually complex and associated with psychological, sensory, mental and perceptual complications that lead young people, especially women, to follow TV series in general and Turkish series in particular to detach and escape from problems and reality. In other words, theolder a person is, the lower the percentage of viewers of these series, which is due to several psychological, social and cultural reasons. Regarding the level of education, the percentage of respondents who have postgraduate master's and doctoral degrees reached 57.3% of the study sample, while the percentage of those with a bachelor's degree were 34%, and the lowest

percentage in this study were those with a high school degree, which was 8.7%, and this is due to the nature of Algerian society, as education is free at all levels in the country.

Table 6, Showing the Demographic Characteristics of the Respondents (N=750)

Characteristic	Item	Frequency	Percentage
Marital Status	Single, (Never Married)	526	70,1
	Married	208	27,7
	Divorced/Separated	14	1,9
	Widowed	2	0,3
	Self-Employed	130	17,3
Source of Income	Employed in Private/Public	249	33,2
	Dependent on the Guardian	371	49,5
Monthly Income	≤ $ 500	343	45,7
	$ 501 – 1000	237	31,6
	$ 1001 – 2000	90	12,0
	$ 2001– 5000	52	6,9
	$ 5001- 10,000	18	2,4
	$ 10,001- and Above	10	1,3

Source: Primary data, 2021

As shown in Table 6, respondents were categorised as single (never married), married, divorced or separated, and widowed, with the largest percentage of respondents being single, estimated at 70.1% of the sample, and the reason for this high percentage is the age factor, as we mentioned earlier. Most of the respondents who watch these modern TV series belong to the youth under 24 years old, the second percentage in our study was 27.7% for married while the lowest percentages were 1.9% for divorced and 0.3% for widowed. Regarding the source of income, it was clear that a large percentage of the study sample depended on their guardianfor basic income, as this percentage was estimated at 49.5%. This, as mentioned earlier, due tothe age factor as majority of the study sample is between 18 and 31 years of age and this category usually consists of university students. The percentage of employed was estimated at33.2% of the sample and distributed in both public and private sectors, while the lowest

percentage in this sample was estimated at 17.3%, representing self-employed respondents. In terms of monthly household income, it can be said that the highest income for our study sample was between $500 and less per month, i.e. a percentage of 45.7% and the second percentage was estimated at 31.6% for the category whose income is between $501 and $1000, while the third percentage for the study sample was estimated at 12% for individuals whose monthly income is between $1001 and $2000, and the lowest percentages were between 6.9%. For respondents whose income is between $2001 and $5000, and 2.4% for individuals whose income was between $5001 and $10,000, and the lowest percentage was estimated at 1.3% for individuals whose income was estimated to be coded at $10,001 and above.

PART I: Habits of Watching Turkish TV series in Algeria

To answer the first research question, which states that "What are the habits of watching Turkish TV series in Algerian society?" and to achieve one of the main objectives of this study, which is to evaluate the habits of watching these series among Algerian viewers. In this subsection, the researcher presents the time spent by Algerian viewers while watching Turkish TV series. The number of series they watch during this time or period and type of series that attracts them the most and on which platforms they watch their favourite series and what language they use to watch them.

1.The habit of watching Turkish series

Table 7, Showing How Often Algerian viewers watch Turkish TV series (N=750)

Question		Never	Rarely	Sometimes	Very Often	Always	Mean	Std. Deviation
How often do you watch Turkish TV series?	**N**	00	154	282	183	131	3,3830	,99939
	%	00%	20.5%	37.6%	24.4%	17.5%		

Source: Primary data, 2021

Through the following table (7) and chart (1), I found that the percentage of people who sometimes watch Turkish series is 37.6%, while 24.4% watch these series very often, while the respondents who rarely watch these TV series were 20.5%. On the other hand, I found that 17.5% of the research sample always watch Turkish series, and the last percentage was 00% for people who never watched these series. From the results, it can be seen that the general trend

regarding the measurement of viewing participation in Turkish TV series tends to a degree sometimes according to the responses of the sample members, with an overall mean of 2.61. As for a comment on the lowest percentage, it can be said that since the sample was a purposive sample of Turkish TV series viewers, the percentage of those who have never watched these products was 00%, which is expected and logical.

Table 8, Showing the Habits of Watching Turkish TV series in Algeria (N=750)

Questions	Item	Frequency	Percentage
What is your favourite time of watching Turkish TV series?	Weekdays	110	14,7
	Weekends	140	18,7
	Unspecified	500	66,7
What periods do you prefer to watch Turkish TV series?	In the morning	12	1,6
	In the Evening	97	12,9
	At night	382	50,9
	Unspecified	259	34,5
How many hours per day do you spend watching these series?	One to two hours	519	69,2
	Two to three hours	156	20,8
	Over three hours	75	10,0
How many series do you watch?	One series	395	52,7
	Two series	202	26,9
	More than three series	153	20,4
What type of series attracts you the most?	Romantic	293	39,1
	Historical	155	20,7
	Social	206	27,5
	Political	36	4,8
	Comedy	29	3,9
	Action	17	2,3

	Drama	6	0,8
	Horror	8	1,1
From what platforms do you watch your favourite series on?	TV channels	169	22,5
	Youtube	450	60,0
	Netflix	63	8,4
	Hulu	2	0,3
	HBO Now	5	0,7
	Egybest	11	1,5
	S.3isk.video	50	6,7
What language do you use to watch Turkish TV series?	Turkish language	42	5,6
	Turkish language with subtitles	499	66,5
	Dubbing into Arabic	209	27,9

Source: Primary data, 2021

The following table (9) represents the days when the study sample preferred to watch Turkish TV series and the largest percentage was 66.7% for unspecified days, which means that the study sample had no specific days to watch these series and this varies from person to person, depending on the nature of work, study or other concerns. While the percentage of weekends as preferred days to watch them was 18.7%, while the lowest percentage was on weekdays and was 14.7%, and this was due to the lack of sufficient time on these days due to work, study and other concerns. As for the time periods when the sample preferred to watch Turkish TV series, the highest percentage came in the night time which was 50.9% and this was due to the nature of any society. It is known that the night time is the time when individuals are comfortable from work and study and have no other work to do. In addition, it is the nature of Algerian family to meet at this time, and the percentage of unspecified time was 34.5%, which means that these people do not have a specific time to watch these series. This means that the time to watch depends on the nature of the individual, and the evening time was 12.9%, and the lowest percentage was in the morning time, at 1.6% respectively.

Through the data we obtained in terms of the number of hours Turkish series are watched per day. Results indicate that the largest part of the research sample watches Turkish series between one and two hours, and this percentage was 69.2% as the largest viewing participation. As I mentioned earlier, the percentage of those with a degree level between master's and doctorate was more than 50%, and it is known that this group of educated people does not have enough time to watch these series more than two hours. On the other hand, I found that the percentage of those who watch Turkish series from two to three hours was 20.8%,while the lowest percentage was 10% of those who watched these series more than three hoursa day, which according to the researcher can be considered as an addiction to these TV shows.In terms of the number of series that the sample watch, I found that 52.7% watched only one series, which could be due to lack of time and other commitments, work, study and so on, whileresults indicated that 26.9% watched two series at the same time, while 20.4% watched more than three series and this is a category that the researcher considers addicted to watching theseseries.

As for the genres that attracted the study sample most, romantic series were rated as the most attractive to the Algerian viewer with 39.1%, which is in the nature of the respondents of whom 70% were women. It is in the nature that women prefer to watch this type of series for psychological, social and cultural reasons and needs. The second percentage was that of social series, which was estimated at 27.5%, due to the social and cultural proximity between the two countries. But also due to the impertinence of these series to present current issues that Algerian society faces on a daily basis, such as divorce, early marriage, women's work, relations between men and women outside marriage and other social issues that Algerian society suffers from and that local series dare not present. As for the third position, it was historical series, with 20.7%, due to the historical Turkish-Algerian relations that goes back more than five centuries, since the Ottoman presence in Algeria, as well as the other percentages that ranged between politics at 4.8% and comedy at 3.9%. Action series were at 2.3%. Drama and horror series were among the least preferred series watched by the research sample and had an over all representations of 0.8% and 1.1% respectively.

According to the data, it can be said that there are different media platforms on which the study sample prefers to watch their favourite series, among these platforms included; YouTube as the first site with 60%, and this is obviously due to the free, available and easy accessibility of the website to their content and interaction with them. The platform also provides viewers with the opportunity to comment and share the series episodes on different

social media networks, while the second category represented by 22.5% preferred TV channels, especially as some channels dub these products in different languages such as Arabic, French and even the Algerian dialect. The third platform was for the global website Netflix, and the rate of use of this website was 8.4%. where the website offers its viewers the opportunity to watch these series with translation or dubbing, as the website is considered very important, especially for Turkish language learners, and came in fourth place (S.3isk.video) website or as it is known as kisat ask website, with 6.7%, as the website offers viewers all current series with a high quality, in addition to its free. This study further discovered that other percentages of Egybest website with 1.5%, HBO Now website with 0.7%, and Hulu website with 0.3%.

Regarding the language used by Algerian viewers to watch these series, we find that 66.5% use the Turkish language with subtitles in Arabic or French, especially after the suspension of the broadcast of these series on the MBC group of Kingdom Saudi Arabia for a number of political reasons. The only alternative to watch these series are YouTube and other websites that offer subtitles in different languages without dubbing. Additionally, 27.9% of the study sample watched these series dubbed in Arabic. Recently, the Algerian public and private channels bought the broadcasting rights and dubbed these series for either Arabic or the Algerian dialect. The lowest percentage was 5.6% for those who watched these series in Turkish and these are people who know the Turkish language.

3. The Reasons and motives for Watching Turkish TV Series

Another aim of this study was to find out the main reasons and needs for watching modern Turkish TV series. To answer the second research question which was *" What are the different reasons and motives for watching Turkish TV series among theAlgerian males and females viewers"* This research question and objective of the study were achieved and answered in the following table:

Table 9, Descriptive Statistics Showing the Reasons and Motives for Watching Turkish TV Series (N=750)

Items		Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Mean	Std. Deviation	Rank
1. I watch Turkish series in order to learn about	N	17	67	134	415	117	3,73	,90805	

the customs, traditions, and the lifestyle of Turkish society.	%	2.3%	8.9%	17.9%	55.3 %	15.6%			3
2. I watch Turkish series to learn the nature of social relations and moral values in Turkish Society	N	23	93	140	392	102	3,60	,97124	4
	%	3.1%	12.4%	18.7%	52.3 %	13.6%			
3.I watch Turkish series because they reflect the reality of Algerian society to some extent.	N	106	318	164	144	18	2,53	1,03003	9
	%	14.1%	42.4%	21.9%	19.2 %	2.4%			
4. I watch Turkish series in order to learn about the social phenomena prevalent in Turkish Society	N	25	136	154	369	66	3,42	,99176	7
	%	3.3%	18.1%	20.5%	49.2 %	8.8%			
5.The religious, cultural, and historical proximity between the two countries is one of the most important reasons that push me to watch Turkish series.	N	20	134	160	326	110	3,49	1,03057	5
	%	2,7%	17,9%	21,3%	43,5 %	14,7%			
6.Handsome actors, and beautiful actresses, besides the performance and the manner of acting, are among the reasons that push me to watch these series.	N	59	130	128	315	118	3,40	1,17301	8
	%	7,9%	17,3%	17,1%	42%	15,7%			
7.I watch Turkish TV series for the purpose of knowing Turkish fashion and the decorations that are shown	N	42	130	126	333	119	3,47	1,11852	6
	%	5,6%	17,3%	16,8%	44,4 %	15,9%			
8.The output method, in addition to the sound and image quality, prompts me to watch Turkish series	N	15	61	120	404	150	3,81	,91273	2
	%	2,0%	8,1%	16,0%	53,9 %	20,0%			

9.The discovery of the places and landscapes that characterize Istanbul and the rest of the Turkish cities prompted me to watch this series	**N**	8	64	98	384	196	3,92	,90843	1
	%	1,1%	8,5%	13,1%	51,2 %	26,1%			
Valid N (listwise)	750								
Weighted Mean	3,49								

Source: Primary data, 2021

Table (10) shows Descriptive Statistics on the reasons and motives for Watching Turkish TV series. From which I found that the highest mean was assigned to expression 9 (Discovering the places and landscapes that characterise Istanbul and the rest of Turkish cities made me watch this series) with mean 3.92 and Std. Deviation ,90843. This was followed by expression 8 (The output method, in addition to sound and picture quality, makes me watch Turkish series) with mean 3.81 and Std. Deviation ,91273. Then for expression 1 (I watch Turkish series in order to learn about the customs, traditions, and the lifestyle of Turkish society) with mean 3,73 and Std. Deviation ,90805, followed by expression 2 (I watch Turkish series to learn the nature of social relations and moral values in Turkish society) with mean 3,60 and Std. Deviation ,97124, with agree by percent (51,2%, 53,9%, 55,3%, 52,3% respectively).

The results also show that the religious, cultural, and historical proximity between the two countries was one of the most important reasons that push the study sample to watch Turkish series) with mean 3,49 and Std. Deviation 1,03057. This was followed by expression 7 (I watch Turkish TV series for the purpose of knowing Turkish fashion and the decorations that are shown) with mean 3,47 and Std. Deviation 1,11852. Yet expression 4 (I watch Turkish series in order to learn about the social phenomena prevalent in Turkish society) with mean 3,42 and Std. Deviation ,99176, followed by expression 6 (Handsome actors, and beautiful actresses, besides the performance and the manner of acting, are among the reasons that push me to watch these series) with mean 3,40 and Std. Deviation 1,17301, with agree by percent (43,5%, 44,4%, 49,2%, 42% respectively). While the lowest average was awarded to the expression 3 (I watch Turkish series because they reflect the reality of Algerian society to some extent) with mean 2,53 and Std. Deviation 1,03003 with disagree by percent (42,4% respectively)

The weighted mean of section (2) was 3.49 which indicates that the trend of The reasons and motives for Watching Turkish TV series is Agree, as a general trend according to 5-point Likert scale as shown in the table mentioned earlier, since 3.49 lie in the interval (3.40 - 4.19). So, the mean of The reasons and motives for Watching Turkish TV series is 3.49 which is considered a high level; since the intervals of level as follow:

Table 10: Score Interval Mean

Score Interval Mean	Evaluation Criteria
(1,00 - 1,79)	Very low level
(1,80 - 2,59)	Low level
(2,60 - 3,39)	Medium level
(3,40 - 4,19)	High level
(4,20 - 5,00)	Very high level

(Çelik, & Oral. 2016: 09).

Table 11: The Differences Between Males and Females in Terms of Social Motivations for Watching Turkish TV Series.

In order to find out whether there was a difference between males and females in terms of social motivations for watching turkish tv series**.**, and to test the first hypothesis, namely that there are statistically significant differences between males and females in terms of social motivations for watching turkish tv series, T- test was used in this subsection.

Independent Samples Test		**Social Motivation**	
		Equal variances assumed	**Equal variances not assumed**
Levene's Test for Equality of Variances	F Sig	.183 .710	
T-test for Equality of Means	T df Sig. (2-Tailed) Mean Difference Std. Error Differences 95% Confidence Interval of The Lower Difference Upper	-3.102 748 .002 -1.02751 .33128 -1.67786 -.37717	-3.034 227.072 .003 -1.02751 .33871 -1.69464 -.36038

The study findings indicates that the group means are statistically significantly different, since the value in the "Sig. (2-tailed)" was (.002 and .003), which is less than 0.05.Looking at the table of group statistics, it can be seen that there are differences between males and females in terms of the social motivations for watching Turkish TV series.

Based on the obtained results, it can be said that the hypothesis stating that there are statistically significant differences between males and females in terms of social motivations for watching turkish tv series has been statistically proven.

Table 12: The Differences Between Males and Females in Terms of The Aesthetic Motivations for Watching Turkish TV Series.

In order to find out whether there was a difference between males and females in terms of aesthetic motivations for watching turkish tv series**.**, and to test the first hypothesis, namely that there are statistically significant differences between males and females in terms of aesthetic motivations for watching turkish tv series, T- test was used in this subsection.

Independent Samples Test		**Aesthetic Motivation**	
		Equal variances assumed	**Equal variances not assumed**
Levene's Test for Equality of Variances	F Sig	4.780 .029	
T-test for Equality of Means	T df Sig. (2-Tailed) Mean Difference Std. Error Differences 95% Confidence Interval of the Lower Difference Upper	2.887 748 .004 .80417 .27855 .25735 1.35100	2.666 230.240 .008 .80417 .30167 .20979 1.39856

The study findings indicates that the group means are statistically significantly different, since the value in the "Sig. (2-tailed)" was (.004 and .008), which is less than 0.05.Looking at the table of group statistics, it can be seen that there are differences between males and females in terms of the Aesthetic motivations for watching Turkish TV series.

Based on the obtained results, it can be said that the hypothesis stating that there are statistically significant differences between males and females in terms of Aesthetic motivations for watching turkish tv series has been statistically proven.

At the outset of this study, the researcher aimed at finding out the different reasons and motives for watching Turkish TV series among the Algerian viewers. Therefore, to comprehend this objective I applied factor analysis to the data in order to synthesize more grouped categories comprised of motivations for watching Turkish TV series among the Algerian viewers. Before the application of factor analysis, informants had shown their level of agreement with nurous statements on the questionnaire in regard to this objective. The initial statements in the questionnaire were designed basing on the Likert scale of five response options that ranged from 'strongly agree' to 'strongly disagree'. However, the factor analysis identified two major motivations for watching Turkish TV series, namely; ***Social Motivation and Aesthetic Motivation,*** as illustrated in the table below;

It is important to report that ***Social Motivation,*** was ranked as the first factor and it had four motivations clustered under it. The first reason with the highest factor loading of -0,867 was 'I watch Turkish series to learn the nature of social relations and moral values in Turkish society.

Additionally, the second reason in this factor was 'I watch Turkish series in order to learn about the social phenomena prevalent in Turkish society', this had a negative factor loading of -0,837. Yet, 'I watch Turkish series in order to learn about the customs, traditions, and the lifestyle of Turkish society' appeared in the third position with a negative factor score of -0,832. Nevertheless, the forth reason in the factor was 'The religious, cultural, and historical proximity between the two countries is one of the most important reasons that push me to watch Turkish series with factor a negative factor loading of -0,531. The last reason in this factor with a negative factor loading of -0,483, was that 'I watch Turkish series because they reflect the reality of Algerian society to some extent'.

Unlike the social motivation factor that had many reasons, ***Aesthetic Motivation factor*** had only four reasons. The first reason with highest positive factor loading of 0,798, was that 'I watch Turkish series for the purpose of knowing Turkish fashion and the decorations that are shown'. Whereas the second reason in this factor was of "Handsome actors, and beautiful actresses, besides the performance and the manner of acting, are among the reasons that push me to watch these series', this had a factor score of 0,768. Equally, the third reason with a positive factor loading of 0,615 was that, 'The output method, in addition to the sound and picture quality, prompts me to watch Turkish series'. The final reason in under the Aesthetic

Motivation, was about ‘The discovery of the places and landscapes that characterize Istanbul and the rest of the Turkish cities prompted me to watch this series’. This reason had least score in the factor loading with on 0,514 respectively.

Table 13: Motivation of Watching Turkish TV series

No	FACTORS	FACTORS VALUES
01	**Social Motivation:**	
	• I watch Turkish series to learn the nature of social relations and moral values in Turkish society	-0,867
	• I watch Turkish series in order to learn about the social phenomena prevalent in Turkish society.	-0,837
	• I watch Turkish series in order to learn about the customs, traditions, and the lifestyle of Turkish society.	-0,832
	• The religious, cultural, and historical proximity between the two countries is one of the most important reasons that push me to watch Turkish series.	-0,531
	• I watch Turkish series because they reflect the reality of Algerian society to some extent.	-0,483
02	**Aesthetic Motivation:**	
	• I watch Turkish series for the purpose of knowing Turkish fashion and the decorations that are shown.	0,768
	• Handsome actors, and beautiful actresses, besides the performance and the manner of acting, are among the reasons that push me to watch these series.	0,615
	• The output method, in addition to the sound and picture quality, prompts me to watch Turkish series.	0,514
	• The discovery of the places and landscapes that characterize Istanbul and the rest of the Turkish cities prompted me to watch this series	0,798

4. The Social Impact of Modern Turkish TV Series on The Algerian Viewers

In order to answer the third research question, namely " What is the nature of social effects of Turkish TV series on the Algerian viewers?" and to achieve one of the main objectives of this study, which was to find out the different social effects of Turkish series and whether these series have positive or negative impact on Algerian viewers. In this subsection, I achieved this objective and answered the question raised in the following table:

Table 14, Descriptive Statistics Showing the Nature of Social Effects of Modern Turkish TV Series on The Algerian Viewer (N=750)

Items		Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Mean	Std. Deviation	Rank
1.Watching Turkish series affects positively the social relations between individuals.	N	49	203	248	209	41	2,98	1,01515	2
	%	6,5%	27,1%	33,1%	27,9 %	5,5%			
2.Watching Turkish series strengthens and improves the relationship between the spouses.	N	98	261	248	122	21	2,60	,99701	10
	%	13,1%	34,8%	33,1%	16,3%	2,8%			
3.Watching Turkish series makes one pay more attention to family relations.	N	46	203	241	222	38	3,00	1,00797	1
	%	6,1%	27,1%	32,1%	29,6 %	5,1%			

4.Watching Turkish TV series contributes to social awareness.	**N**	53	237	252	182	26	2,85	,97988	6
	%	7,1%	31,6%	33,6%	24,3%	3,5%			
5.Watching Turkish series strengthens fraternal bonds and leads to increased cooperation between community members.	**N**	48	212	294	171	25	2,88	,94219	3
	%	6,4%	28,3%	39,2%	22,8%	3,3%			
6.Watching the Turkish series spread tolerance and honesty among members of society.	**N**	49	217	337	130	17	2,79	,88043	7
	%	6,5%	28,9%	44,9%	17,3 %	2,3%			
7.Watching Turkish series addresses women's issues and advocates their rights in general.	**N**	71	210	245	191	33	2,87	1,03669	4
	%	9,5%	28,0%	32,7%	25,5%	4,4%			
8.Watching Turkish series lead to increased social interaction within the family.	**N**	44	232	279	176	19	2,85	,92799	5
	%	5,9%	30,9%	37,2%	23,5%	2,5%			
9.Watching Turkish series eliminated the social isolation of individuals.	**N**	63	253	252	166	16	2,75	,96072	8
	%	8,4%	33,7%	33,6%	22,1%	2,1%			
10.Watching Turkish series reduced the phenomenon of social disintegration.	**N**	78	300	273	88	11	2,53	,88330	11
	%	10,4%	40,0%	36,4%	11,7%	1,5%			
11. Watching Turkish series lead to less violence between individuals.	**N**	53	289	305	92	11	2,62	,84256	9
	%	7,1%	38,5%	40,7%	12,3%	1,5%			
Valid N (listwise)	750								
Weighted Mean	2,7992								

Source: Primary data, 2021

Table (13) shows Descriptive Statistics about the nature of Social Effects of Modern Turkish TV series on the Algerian viewer, from which we can see that expression 3 (Watching Turkish series makes one pay more attention to family relations) had the highest mean (3.00 and came with Std. deviation of 1.00797), followed by statement 8 (Watching Turkish series affects positively the social relations between individuals.) with mean 2.98 and Std. deviation, 1.01515. whereas statement 5 (Watching Turkish series strengthens fraternal bonds and leads to increased cooperation between community members.) with mean 2.88 and Std. deviation ,94219, with neutral percentages (32,1%, 33,1%, 39,2% respectively).

The results of the study also showed that the respondents were neutral on whether or not watching Turkish series addresses women's issues and advocates for their rights in general, with a mean of 2.87 and a Std. deviation of 1.03669, followed by statements' 4 and 8 (Watching Turkish series lead to increased social interaction within the family, and Watching Turkish TV series contributes to social awareness.) with mean 2.85 and Std. deviation ,92799 and ,97988 respectively, with neutral percentages (32,7%, 37,2%%, 33,6% correspondingly). Followed by statement 6 (Watching the Turkish series spread tolerance and honesty among members of society) with mean 2.79 and Std. deviation ,88043. Followed by statement 9 (Watching Turkish series eliminated the social isolation of individuals) with mean 2.75 and Std. deviation ,96072 with neutral percentages (44,9% and 33,6% respectively), followed by expression 11 (Watching Turkish series lead to less violence between individuals.) with mean 2.62 and Std. deviation ,84256, followed by statement 2 (Watching Turkish series strengthens and improves the relationship between the spouses.) with mean 2.60 and Std. deviation ,99701 with neutral by percent (40,7% and 33,1% respectively) and with disagree by percent (38.5% and 34.8% correspondingly).

While the lowest mean value was awarded to the expression 10 (Watching Turkish series reduced the phenomenon of social disintegration.) with mean 2,53 and Std. Deviation ,88330, where 40% of the study sample were disagree in this regard. The weighted mean of section (3) was 2.79 which indicates that the trend of (The Social Impact of Modern Turkish TV Series on The Algerian Viewer) was (Neutral) than a general trend according to the 5-point Likert scale as shown in the above table as 2.79 is in the interval (2.60_3.39). So, the mean value of (The Social Impact of Modern Turkish TV Series on The Algeiran viewer is 2.79, which is considered as medium level.

Through factor analysis of the Social Effects of Turkish series on the Algerian society, the results yielded one factor categorized as **"*Social Impact*".** Under this factor there were elven

reasons clustered under it. The first response in this factor with the highest factor loading of 0,815, was that watching Turkish series reduced the phenomenon of social disintegration. Additionally, watching Turkish series strengthens fraternal bonds and leads to increased cooperation between community members, had an over all score of 0,782. Notwithstanding, watching Turkish series lead to increased social interaction within the family, was another reason in this factor, that had a loading of 0,770. Another remarkable reason was that watching the Turkish series spread tolerance and honesty among members of society. This reason had a factor loading of 0,754 respectively. Whereas reasons with lowest factor loadings included, watching Turkish series strengthens and improves the relationship between the spouses (0,697); Watching Turkish series lead to less violence between individuals (0,697); Watching Turkish series addresses women's issues and advocates their rights in general (0,663) and Watching Turkish series affects positively the social relations between individuals (0,535) concurrently.

Table 15: Social Effects of Turkish series

No	Factor	Factor Values
01.	• **Social Impact:**	
	• Watching Turkish series reduced the phenomenon of social disintegration.	0,815
	• Watching Turkish series strengthens fraternal bonds and leads to increased cooperation between community members.	0,782 0,770 0,754
	• Watching Turkish series lead to increased social interaction within the family.	0,744 0,726
	• Watching the Turkish series spread tolerance and honesty among members of society.	0,719
	• Watching Turkish TV series contributes to social awareness.	0,697
	• Watching Turkish series makes one pay more attention to family relations.	0,697
	• Watching Turkish series eliminated the social isolation of individuals.	0,663
	• Watching Turkish series strengthens and improves the relationship between the spouses.	0,535
	• Watching Turkish series lead to less violence between individuals.	

- Watching Turkish series addresses women's issues and advocates their rights in general.
- Watching Turkish series affects positively the social relations between individuals.

Based on the responses from the study sample in relation to whether Turkish series have a positive impact on the individual in social terms,I found that the general tendency was neutral in most of the respondents' responses, which is due to the diversity of the sample members in terms of gender, age, education level and the region or city where the respondent lives, moreover, as I mentioned earlier, what is positive for one person may be negative for another and vice versa.

5. The Role of Turkish TV Series as a Soft Power in Algeria.

To know whether the Turkish TV series play a role as a soft power in Algeria was one of the main objectives that this study tried to achieve. As I have already mentioned in one of the study questions related to: How did the Turkish TV series serve Turkish soft power in Algeria? In this element, I asked a series of questions related to the concept of soft power and linked them to the Turkish series in order to measure a series of indicators that prove or negate this variable.

Table 16, Descriptive Statistics Showing the Role of Turkish TV Series as a Soft Power in Algeria (N=750)

Items		Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Mean	Std. Deviation	Rank
1.Turkish TV series presented a good image about Turkey.	N	14	45	92	426	173	3,93	,87047	6
	%	1,9%	6,0%	12,3%	56,8 %	23,1%			
2.Turkish series has a role in promoting Turkey as a touristic place.	N	3	2	15	292	438	4,54	,59354	1
	%	0,4%	0,3%	2,0%	38,9 %	58,4%			
3.Turkish series motivates the viewer to learn the Turkish language.	N	4	18	37	343	348	4,35	,73149	2
	%	0,5%	2,4%	4,9%	45,7 %	46,4%			

4.Turkish series served the Turkish model and its foreign policy.	**N**	8	41	152	331	218	3,94	,89790	5
	%	1,1%	5,5%	20,3%	44,1 %	29,1%			
5.Turkish series gave a good image about the personality of the Turkish people.	**N**	25	80	174	321	150	3,65	1,02020	8
	%	3,3%	10,7%	23,2%	42,8 %	20,0%			
6.Historical series played a role in portraying a good image of Ottoman history.	**N**	13	51	85	354	247	4,02	,93330	4
	%	1,7%	6,8%	11,3%	47,2 %	32,9%			
7.My view of Turkey and the Turks in general changed after I watched their series.	**N**	19	79	204	330	118	3,59	,95855	9
	%	2,5%	10,5%	27,2%	44,0 %	15,7%			
8.Turkish series had a significant role in spreading Turkish culture in Algeria.	**N**	10	25	77	411	227	4,09	,80674	3
	%	1,3%	3,3%	10,3%	54,8 %	30,3%			
9.Watching Turkish series enriches the knowledge and cultural balanceabout Turkey in general	**N**	10	63	111	469	97	3,77	,82636	7
	%	1.3%	8.4%	14,8%	62,5 %	12,9%			
Valid N (listwise)	750								
Weighted Mean	3,9917								

Based on the following table, it's evident that the general trend regarding the measurement of whether Turkish series play an effective role as a soft power in Algeria. According to the responses of the study sample, is moving towards an agree level, with an estimated overall mean of 3.9917, which means that the majority of study sample agree and confirm that Turkish series have a significant role as a soft power in Algeria. The results of the study proved that 58.4% of the sample members strongly agreed that Turkish series play an important role in promoting Turkey as a tourist destination in Algeria, with a mean of 4.54 and a standard deviation of ,59354, this was proved by many of the previously conducted studies in

this area. The results of the study also proved that 46.4% of the research sample strongly agreed that Turkish series motivate viewers to learn Turkish language with a mean of 4.35 and a standard deviation of ,73149, as it can be said that Turkish series have a very great role as a soft power tool to promote the Turkish language and culture of the country.

Regarding the question of whether Turkish series play a significant role in the dissemination of Turkish culture in Algeria, the study discovered that 54.8% of the members of the research sample agreed that these television products play an effective and significant role in the dissemination of the country's culture in Algeria, with a mean of 4.09 and a standard deviation of ,80674. Regarding whether historical series plays an effective role in conveying a good image of Ottoman history to Algerian viewers, findings indicated that 47.2% of the studied sample agree in this regard, with a mean of 4.02 and a standard deviation of ,93330. The results of the study also show that 44.1% of the studied sample agree that Turkish series serve the Turkish model and the country's foreign policy, with an arithmetic mean of 3.94 and a standard deviation of ,89790. In addition, 56.8% of the research sample believe that Turkish series present a good image of Turkey in Algeria, with an arithmetic mean of 3.93 and a standard deviation of ,87047. The study results proved that 62.5% of the study sample agreed that Watching Turkish series enriches the knowledge and cultural balance about Turkey in general with mean of 3.77 and a Std. deviation of ,82636.

Moreover, 42.8% of the respondents agreed that these series present a good image of the personality of the Turkish people, with an arithmetic mean of 3.65 and a standard deviation of 1.02020. Regarding the question of whether the study sample's view of Turkey and Turks in general changed after watching the Turkish series, findings showed that 44% of the respondents confirmed that their view of the country changed compared to their view before watching these series. This ratio came with an estimated arithmetic mean of 3.59 and an estimated standard deviation of ,95855.

Through factor analysis, this study discovered one factor **“Soft Power”** under which were many reasons for the Turkish TV series to be considered as a soft power in the Algerian society. There were nine reasons clustered under this factor. The first reason with the highest positive factor loading of 0,738 was that ‘Turkish series served the Turkish model and its foreign policy’. The second reason was; Historical series played a role in portraying a good image of Ottoman history, this had a positive loading of 0,671. Thirdly, Turkish series has a role in promoting Turkey as a touristic place, had an over all score of 0,670. Then, Turkish soap

operas presented a good image about Turkey, appeared in the forth position with a loading of 0,649. Reasons with lowest loading included, Watching Turkish series enriches the knowledge and cultural balance about Turkey in general, this had a loading of 0,377. Whereas, my view of Turkey and the Turks in general changed after I watched their series and Turkish series gave a good image about the personality of the Turkish people, had factor loadings of 0,408 and 0,591 consecutively.

Table 17: Turkish TV series as a soft power

No	Factor	Factor Value
01.	**Soft Power**	
	• Turkish series served the Turkish model and its foreign policy.	0,738
	• Historical series played a role in portraying a good image of Ottoman history.	0,671
	• Turkish series has a role in promoting Turkey as a touristic place.	0,670
	• Turkish soap operas presented a good image about Turkey.	0,649
	• Turkish series had a significant role in spreading Turkish culture in Algeria.	0,649
	• Turkish series motivates the viewer to learn the Turkish language.	0,628
	• Turkish series gave a good image about the personality of the Turkish people.	0,591
	• My view of Turkey and the Turks in general changed after I watched their series.	0,408
	• Watching Turkish series enriches the knowledge and cultural balance about Turkey in general.	0,377

Basing on the results of this section, it can be said that Turkish series have a great role as soft power of promoting Turkey to the outside world. These series are considered part of Turkey's foreign policy to improve Turkey's image among the peoples of the region and to integrate the principles of Islam with modern life or what is known as Islamic democracy, as evidenced by the results of this part of the study. These series have helped to promote the region as a tourist destination, which has a direct impact on the Turkish economy. These audio-visual products also played a great role in the dissemination of the Turkish language, as the majority

of the viewers of these series are attracted to learn and speak Turkish. With this therefore most Algerian viewers have become familiar with the principles of this language, especially because it contains a large group of Arabic and French words which makes it more attractive to them. Results of this section also prove that Turkish series play an important role in promoting Turkish culture, customs and traditions among Algerian viewers. Through various historical series aired in Algeria, a good image of Ottoman history is conveyed, although Ottoman Caliphate has always been well regarded in Algeria even before the advent of these series. The results also showed that the Turkish series conveyed a good image of the Turkish character in general among Algerian viewers, as the Turkish man was portrayed as the authority of the owner in his family, and that he is a young man who has no problem considering women as equals with him. While the Turkish woman conveys the image of a freedom fighter for her rights and the realization of her dreams. The results also showed that these series changed the image of Turkey in the minds of Algerian viewers and made them see Turkish Society as a Western society, connected in terms of clothing, cars, technologies used and gender relations, with strong family and religious ties.

6: Cronbach's Alpha Score and Level of Reliability.

Table 18: Cronbach's Alpha Score and Level of Reliability.

Cronbach's Alpha Score	Level of Reliability
0.0 – 0.20	Less Reliable
>0.20 – 0.40	Rather Reliable
>0.40 – 0.60	Quite Reliable
>0.60 – 0.80	Reliable
>0.80 – 1.00	Very Reliable

In this research, the reliability of the research instrument was measured using Cronbach's alpha which determines the level of acceptability of the measurement instrument at a level of 0.60 or above, (Ahdika, 2017: 178). The study results are shown in the table below:

Table 19: Shows Cronbach's Alpha Score and Level of Reliability in this study.

Factors	Cronbach Alpha	Number of Items
Turkish TV series as Soft Power	0,911	29
Social Motivation	0,816	5

Aesthetic Motivation	0,757	4
Social Effects	0,917	11
Soft Power	0,822	9

According to the Cronbach Alpha analysis of the four factors; Social Motivation dimension α=0.816, Aesthetic Motivation dimension α=0.757, Social Effects dimension α=0.917, Soft Power dimension α=0.82. In calculating the level of reability, the lower limit for the reliability of the measurement instrument of the Cronbach Alpha value is assumed to be α=0.60. It can be seen that the alpha values for all sub-dimensions are greater than 0.7 and therefore the scale has sufficient statistical reliability which means that the results are very reliable.

Through the following table, its noted that the reliability coefficient Cronbach's alpha of all the items is ,911 which is closer than the value of one >0.80 – 1.00, which means that the results are very reliable.

7. Tests of Normality

It is necessary to examine the distribution of the data obtained for the type of analysis that will be used to test the hypotheses in the data analysis. If the distribution of the data has a "normal probability distribution" or simply a "normal distribution", parametric tests are used. If there is no normal distribution, non-parametric tests are used. Parametric tests; a particular hypothetical universal distribution and the arithmetic mean, standard deviation, etc. that determine that distribution. While non-parametric tests are based on parameters, non-parametric tests are generally based on simpler and more descriptive estimates. For example, the differences between expected and observed values and rank differences, independent of a population distribution. The statistical power and effect size of parametric tests are higher than those of nonparametric tests (Bayrakçı, 2020: 84).

The central limit theorem (CLT) states that the distribution of sample means approaches a normal distribution as the sample size increases, regardless of the distribution of the population. A sample size of 30 or more is often considered sufficient to apply the CLT. The average of the sample means and standard deviations is equal to the population mean and standard deviation, which is an important component of the CLT. With a sufficiently large sample size, the characteristics of a population can be predicted more accurately (Ganti, 2021).

However, several methods are generally recommended in the literature to test the normality of the distribution. These are: descriptive methods, statistical hypothesis testing and graphical methods. Abbott, McKillup, and Büyüköztürk suggested that both statistical, descriptive, and graphical

results should be interpreted together when evaluating tests for the normality hypothesis because these tests are affected by sample size (Bayrakçı, 2020: 84). Therefore, in this study, these three methods were evaluated together when testing normality.

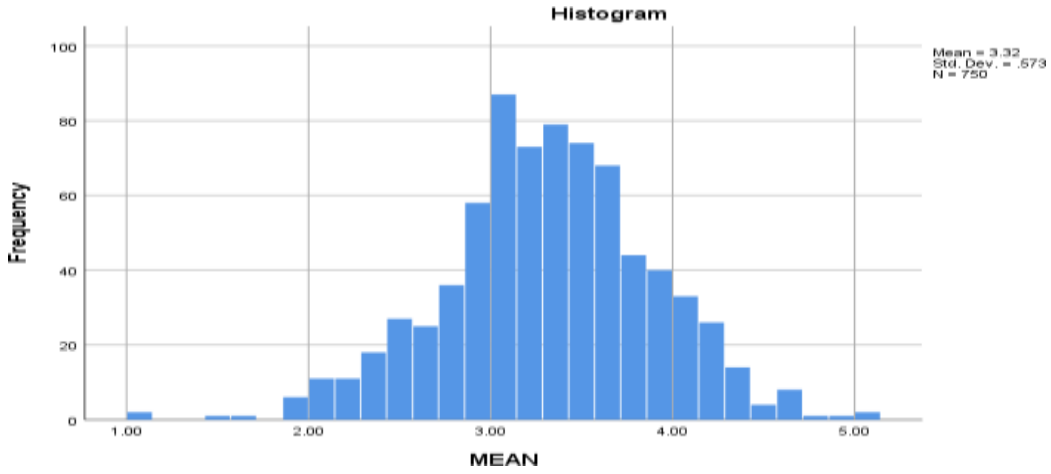
Another method for determining normality distribution is the use of statistical hypothesis tests. Although a variety of tests are used in the literature, the most commonly used are the Shapiro-Wilks test and the Kolmogorov-Smirnov test. The results of the normality tests are shown in the following table.

Table 20 Shows The Tests of Normality

Tests of Normality						
	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Social Motivations	.105	750	.000	.979	750	.000
Aesthetic Motivations	.124	750	.000	.962	750	.000
Social Effects	.043	750	.002	.993	750	.001
Soft Power	.085	750	.000	.967	750	.000

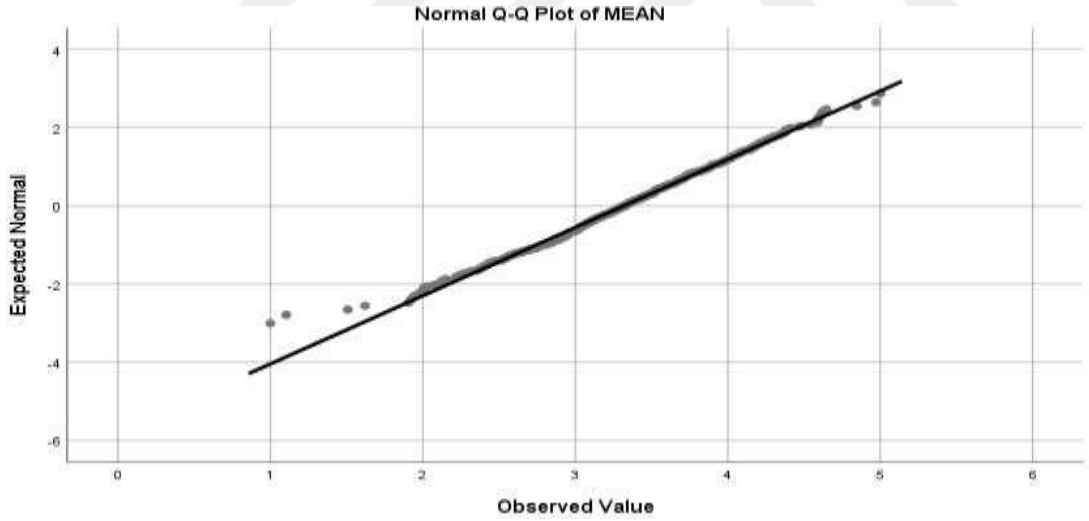
If the sample size is larger than 35, the Kolmogorov-Smirnov (K-S) test can be used, and if it is small, the Shapiro-Wilk test can be used. (Bayrakçı, 2020: 84) The results of normality test of Turkish TV series as a soft power and its four sub-dimensions in the table show that both Shapiro-Wilk and Kolmogorov-Smirnov significance values are 0.00 and these values are less than 0.05. These values confirm normality with a confidence interval of 95%. However, it is noted that the Kolmogorov-Smirnov test is affected by sample size, as the small differences between the observed and expected distributions tend to become significant as sample size increases, and should be used in conjunction with graphical or descriptive methods. Therefore, the histogram and Q-Q plots of the data set were examined.

Diagram 01: Showing Histogram of Normality Test



Looking at the histogram, its worth to note that it has an ideal structure for the normal distribution because it is symmetric, has frequencies for each value, and is compatible with the normal distribution curve. Due to the sample size of more than 700 participants, the Q-Q plot is also used.

Diagram 02: Showing Normal Probability (Q-Q) Plot



Q-Q scatter plots are a plot that contains the magnitudes of the observed variables on the horizontal axis and the expected normal distribution on the vertical axis. When you plot the variables against the expected normal variables, you get a straight line. This line is the normality line, and the curvature of the points indicates deviations from normality. Q-Q distribution of the data when examined, it can be seen that the points on the normality line are stacked. This is an indication of a normal distribution of the data.

It was found that the data obtained as a result of descriptive, statistical hypothesis testing and graphical analyzes are normally distributed. Due to normal distribution, parametric tests are used for inferential statistical analysis. The most commonly used parametric tests are univariate analyzes such as ANOVA, t-tests and regression analyzes.

8. The Correlation between Social Motivations of Watching Turkish TV Series and Their Social Effects

In order to answer the fifth research question, namely " What is the relationship between social motivations of watching Turkish TV series and the social effects of these series on the study sample? " and to achieve one of the main objectives of this study, which was to find out the nature of the relationship between the two variables. Pearson correlations test was used. In this subsection, this objective was achieved and answered the question raised in the following table:

Table 21: Shows The Correlation between Social Motivations of Watching Turkish TV Series and Their Social Effects

Correlations			
		Social Motivation	Social Effects
Social Motivation	Pearson Correlation	1	.380**
	Sig. (2-tailed)		.000
	N	750	750
Social Effects	Pearson Correlation	.380**	1
	Sig. (2-tailed)	.000	
	N	750	750
**. Correlation is significant at the 0.01 level (2-tailed)			

The significance level was obsved at .000, which means that the relationship was highly significant and therefore it is likely that there is a relationship between the social motivation to watch Turkish TV series and the social effects of watching these series on the population as well as the sample. The Pearson's r was .380, so there was a weak linear relationship between the two variables. The sign is positive, which means that as the social motivation increases, the social effects also increases.

Based on the results, its better to conclude the following:

- ✓ Social motivation for watching Turkish TV series and social effects of these TV series have a statistically significant linear relationship (r=.380, p <.001).
- ✓ The direction of the relationship between the two variables is positive (i.e., social motivation for watching Turkish series and their social effects are positively correlated), which means that these variables tend to increase together (i.e., greater social motivation for watching Turkish TV series is associated with greater social effects of these TV series).
- ✓ The magnitude or strength of the correlation is approximately weak (.0 < | r | <.5).

Based on the results obtained, it can be said that the hypothesis stating that there is a statistically significant relationship between the social motivation to watch Turkish TV series and the social effects of these series on the study sample is true and has been statistically proven.

9. The Correlation Between Aesthetic Motivations of Watching Turkish TV Series and Their Effects as a Soft Power Element

In order to answer the sixth research question, namely "What is the relationship between the aesthetic motives for watching Turkish TV series and the effects of these series as a soft power instrument on the respondents of the study? " and to achieve this study objective, which is finding out the nature of the relationship between the aesthetic motives in watching Turkish TV series and the effects of these series as a soft power instrument. Pearson correlation test was used. In this subsection, I achieved this goal and answered the question posed in the following table:

Table 22: Shows The Correlation Between Aesthetic Motivations of Watching Turkish TV Series and Their Effects as a Soft Power Element

Correlations			
		Aesthetic Motivation	Soft Power
Aesthetic Motivation	Pearson Correlation	1	.379**
	Sig. (2-tailed)		.000
	N	750	750
Soft Power	Pearson Correlation	.379**	1
	Sig. (2-tailed)	.000	
	N	750	750
**. Correlation is significant at the 0.01 level (2-tailed).			

From the above table, we can see that the significance level is .000, which means that the relationship was highly significant and therefore it is likely that there is a relationship between the aesthetic motivation to watch Turkish TV series and the effects of viewing these series as a soft power instrument on the study population as well as the sample. The Pearson's r is .379, which indicates that there is a weak linear relationship between the two variables Aesthetic Motivation and Soft Power. The sign is positive, which means that as aesthetic motivation increases, the effect of these series as a soft power element also increases.

Based on the results, its worth to conclude the following:

- ✓ Aesthetic motivation for watching Turkish TV series and the effect of these TV series as a soft power instrument have a statistically significant linear relationship (r=.379, p <.001).
- ✓ The direction of the relationship between the two variables is positive (i.e., aesthetic motivation to watch Turkish series and its effect as a soft power instrument are positively correlated), which means that these variables tend to increase together (i.e., greater aesthetic motivation to watch Turkish TV series is associated with greater effect of these TV series as a soft power instrument).
- ✓ The magnitude or strength of the correlation is approximately weak (.0 < | r | <.5).

Based on the obtained results, it can be said that the hypothesis stating that there is a statistically significant relationship between the aesthetic motivation to watch Turkish TV series and its effect as a soft power instrument on the study sample is true and has been statistically proven.

10. The Different Effects Of Turkish Tv Series As A Soft Power On The Gender, Age, Educational Level, And Monthly İncome Of The Study Sample.

In order to answer the last research question, namely " What are the different effects of Turkish TV series as a soft power on the Gender, Age, Educational Level, and Monthly income of the study sample? " and to achieve one of the main objectives of this study. Both T test and ANOVA test were used. In this subsection, I achieved this objective and answered the question raised in the following tables:

11.The Different Effects of Turkish Tv Series As A Soft Power On The Gender

Table 23: Shows The Different Effects Of Turkish Tv Series As A Soft Power On The Gender

Independent Samples Test	Soft Power

		Equal variances assumed	Equal variances not assumed
Levene's Test for Equality of Variances	F Sig	2.262 .133	
T-test for Equality of Means	T df Sig. (2-Tailed) Mean Difference Std. Error Differences 95% Confidence Interval of the Lower Difference Upper	1.144 748 .253 .05603 .04897 -.04011 .15217	1.043 227.072 .298 .05603 .05370 -.04978 .16185

The study findings indicates that the group means are not statistically significantly different, since the value in the "Sig. (2-tailed)" was (0.253 and 0.298), which is more than 0.05. Looking at the table of group statistics, it can be seen that there are no differences between males and females in terms of the effects of Turkish TV series as a soft power.

Based on the obtained results, it can be said that the hypothesis stating that there is a statistically significant difference between males and females in terms of the impact of Turkish TV series as soft power has been statistically rejected.

12.The different effects of the Turkish TV series as soft power on the age of the study group.

In order to find out whether there is a difference in the effects of Turkish TV series as soft power on the study group in terms of age, and to test the hypothesis, namely that there is a statistically significant differences on the various effects of Turkish series as a soft power on the age of the study group, the ANOVA test was used in this study.

Table 24: Shows The different effects of the Turkish TV series as soft power on the age of the study group.

ANOVA
Age Group

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	38.434	28	1.373	1.356	.105
Within Groups	729.978	721	1.012		
Total	768.412	749			

From the following table, we can see that the value of F is 1.356, which reaches significance with a p-value of .105 (which is above the alpha level of .05). This means that there is no statistically significant difference between the various effects of Turkish series as soft power on the age of the study group. This means that this hypothesis which was hypothesised in this study was statically rejected.

13.The different effects of the Turkish TV series as soft power according to the level of education

In order to find out whether there was a difference in the effects of Turkish TV series as soft power on the study participants in terms of their education level, and to test the hypothesis, namely that there is a statistically significant differences on the various effects of Turkish series as a soft power on the study participant in terms of education level, the ANOVAtest was used in this subsection.

Table 25: Shows The different effects of the Turkish TV series as soft power according to the level of education

ANOVA					
Level of Education					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	12.508	28	.447	1.056	.387
Within Groups	304.859	721	.423		
Total	317.367	749			

According to the table, it was observed that the value of F is 1.056, which reaches significance with a p-value of .387 (which is above the alpha level of .05). This means that there is no statistically significant difference between the various effects of Turkish series as soft

power on the education level of the study sample. This means that this hypothesis which was hypothesised in the study was statistically rejected.

14. The different effects of the Turkish TV series as soft power according to the Income

In order to find out whether there is a difference in the effects of Turkish TV series as soft power on the study participants in terms of monthly income, and to test the hypothesis, namely that there is a statistically significant differences on the effects of Turkish series as a soft power on the study participant in terms of monthly income, the ANOVA test was used in this part of the study.

Table 26: Shows The different effects of the Turkish TV series as soft power according to the Income

ANOVA					
Monthly Household Income (in US dollars $)					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	52.833	28	1.887	1.501	.047
Within Groups	906.133	721	1.257		
Total	958.967	749			

According to the table, it is evident that the value of F is 1.501, which reaches significance with a P-value of .047 (which is less than the alpha level of .05). This means that there is a statistically significant difference between the various effects of Turkish series as soft power on the study participants according to their house hold income factor. This means that this hypothesis which was hypothesized in the study was statistically approved.

15. SUMMARY OF RESULTS AND DISCUSSION

The aim of this study was first to determine the different habits, reasons and motives for watching Turkish TV series in Algerian society. Equally, the social effects of these series on the study sample, and how this impact serves the soft power of the country in Algeria. This study also aimed to determine the correlation between the social motives for watching Turkish

TV series and their social impact. Additionally, the correlation between the aesthetic motives for watching Turkish TV series and their impact as a soft power element. This study also aimed at determining the different effects of Turkish TV series as a soft power instrument on the gender, age, education level and monthly İncome of the study sample.

The research findings proved that the study sample had different habits when it comes to watching Turkish TV series, as the results showed that there were differences among the members of the study sample in terms of the extent to which these series are viewed. The results of this study showed that 37.6 percent of the study sample watched these series occasionally while 17.5 percent watch the series all the time. The results of the study also showed that 66.7 percent of the respondents watched Turkish series on unspecified days and 50.9 percent prefer to watch them in the evening. The results of the study also showed that 66.7 percent of the respondents preferred to watch Turkish series on indeterminate days and 50.9 percent of the respondents prefer to watch Turkish series at night, while the rest of the respondents vary in terms of the period and days, they prefer to watch the series. One of the most important findings that confirms this is the difference in the number of hours the respondents watch in addition to the number of series they watched. The study results also showed the differences in the type of series that the sample members prefer to watch, which vary between romantic, historical, social, comedic, dramatic and others, which are also controlled by demographic variables such as gender, age, occupation, etc., and the habits of watching Turkish series are different among the members of the sample.

Regarding the platform on which the respondent prefers to watch their favorite series vary between TV channels, international platforms, Arabic and foreign websites. The results of the study also showed that the members of the sample differed in terms of the language they use when watching these series: some of them used Turkish language; others use Arabic language or Turkish language with subtitles. From the results, it can be concluded that there are different habits of watching Turkish TV series in Algerian society. This was proved by the results of the study, which are consistent with the results of other studies also conducted in the same field and on a sample of Algerian society, such as the study entitled ‘the Impact of Turkish series on the youth values, a field study among third year sociology students at the University of Shahid Hama Lakhdar - El-Wadi, Algeria, which also concluded that the members of the studied sample have different habits and patterns of watching Turkish series, the most important of which is that 62 percent of the respondents of that study prefer to watch Turkish series in the

evening. 68 percent of the respondents watch Turkish series for one to two hours every day. Whereas 54 percent of respondents preferred to watch Turkish series alone.

The results of the study also showed that 54 percent of the respondents sometimes repeat episodes of the series (Bouhamda, 2016: 95-96). The questions asked in this study may be different from those asked in my questionnaire, but the goal is the same, which is to determine the different habits of watching Turkish series in Algerian society, which, as both studies showed, differences from person to person depending on the circumstances and demographic factors that control them. Similarly, the researcher answered the second question, which states that what are reasons and motivations that lead study participants to watch Turkish series? and that these reasons could be narrowed down to two main motivations: a social motivation and an aesthetic motivation. Among the main social motivations and reasons that made the study participants watch this type of series was to learn the nature of social relations and moral values in Turkish society; 65.9% of the respondents agreed with this statement. Another social reason and motive that led 58% of the study participants to watch Turkish series was to learn about the social phenomena that prevailed in Turkish society. Also, this study revealed that 70.9% of the respondents agreed that they watch Turkish series to learn about the customs, traditions and lifestyle of Turkish society.

The study results also showed that 58.2% of the respondents agreed that the religious, cultural and historical closeness between the two countries is one of the most important reasons that make them watch Turkish series. Through the results of the study, the social factors can be summarized as follows: The Viewer's desire to learn about the customs of Turkish society and its way of life. The more Algerian viewers discover the similarities between the two societies, the more they are attracted to these series. Moreover, the study proved that the desire to learn about the social relations, phenomena and moral values that prevail in Turkish society is one of the social factors that make them watch these series. The results of the study also confirmed that the factor of cultural and religious closeness was also one of the motivators that made the viewers to watch Turkish series. The results of the study also refute the findings of other studies mentioned before that pretended that Turkish series are nothing but a reflection of Algerian social reality, where this study results showed that 56.5 percent of the respondents disagreed with in this regard. As for the aesthetic factors that attracted the research sample to watch these series, the results of the study proved that 50.2 % of respondents agreed that the discovery of the places and landscapes that characterize Istanbul and the rest of the Turkish cities prompted them to watch these series. Besides the study also showed that 42% from the participants agreed

that handsome actors, beautiful actresses, the performance and the manner of acting, were among the reasons that pushed them to watch these series. Not forgetting to mention the output method, the audio and visual quality as well as the purpose of knowing Turkish fashion and the decorations that are shown among the most important aesthetic factors proved by the study results. Through the results reached by the researcher, the motives that made the Algerian viewer to watch Turkish series can be narrowed down to two important factors, namely the social factor and the aesthetic factors.

By comparing the results of this study with other results, conducted on the same sample of Algerian society by Sedira Oussama in 2017 entitled "The effects of Turkish series on the social values of female university students. A field study on a sample of female students of media and communication studies, the researcher arrived at a number of motives that lead Algerian students to watch Turkish soap operas. Among these motives, were the psychological motivation for watching Turkish series. The cultural motivations also made the research sample to watch Turkish series with the desire to learn about the culture of Turkish society. As for the social motive, the research sample watched this drama to learn about the customs and traditions of Turkish society and the aesthetic motive (Sedira, 2016). When I compare the results of the previous study with the results of this study, it was found that most of the motives that lead a research sample to watch Turkish series are almost the same motives found in the other study. Another objective of this study was to know the nature of the social impact of Turkish series on Algerian society and whether this impact was negative or positive. The researcher answeredthe third question which stated that What is the nature of social effects of Turkish TV series onthe Algerian viewers? and given the statistical results of the study in this regard, it was found that the research sample was neutral in all their responses.

This however, led to the rejection of some results that says that Turkish series have a positive influence on the research sample. This also does not mean that they had a negative influence, according to the statistical results of this study, the arithmetic mean of all the sample member's responses was 2.79, between the interval of (2.60 - 3.39). This further meant that the majority of sample members were neutral in all responses whether these series had a positive social impact on Algerian society. The neutrality in the different responses indicates the cultural and social diversity in Algerian society. Equally, since the target sample was from different cities, it was obvious that the majority of the means of all responses were neutral. The nature of residents of big cities and what they see as positive can be completely different from the nature of small towns and villages whose residents can see that these series have a negative

impact on society. Nevertheless, this was also due to the nature of the people, their culture and ideological background, their level of education or individual income and other things that control their view of the nature of things. Briefly, it can be said that what an individual or a group of individuals who may be similar in their demographic variables see it positively, another group of individuals can see it passively and vice versa.

This study also aimed at finding out whether Turkish series play a significant role as a soft power instrument in Algerian society or not and how they served the country's economy and foreign policy in a direct way. The results of the study showed that 73.2 percent of the respondents believed that Turkish series played an important role in promoting the Turkish model and Turkish foreign policy in Algeria. The results of the study also showed that 92.1 percent of the respondents agreed that these series played an important role in motivating viewers to learn the Turkish language. Furthermore, the results proved that 97.3 percent of the respondents agreed that Turkish series played an important role in promoting the country as a tourist destination, thus indirectly serving the Turkish economy. The findings of this research revealed that 80.1 percent of the respondents believed that Turkish serials played a role in providing a good image of Ottoman history in Algeria. In the same context, the study shows that 79.9 percent of the respondents believed that these series provided a good image of Turkey. In the same context, a previous study conducted by researchers at the Centre for Oriental Studies at Panteion University concluded that the Turkish soap operas had recently proliferated in Middle East and the Balkans and are part of the soft power used by Turkey to improve its image in the region (Noonpost, 2013). In line with those previous findings, this study also showed that Turkish soap operas play a major role in spreading Turkish culture in Algeria, and this is what 85.1 of the respondents believed. The results of the study also showed that 59.7 percent of the respondents perceived Turkey and Turks differently after watching the Turkish TV series. This confirms the hypotheses of cultivation theory, which states that watching television for a long time and on a regular basis, viewers begin to believe that the world they have seen on television is the same as the world they live in (Makkawi & Amp; Hussein, 1998: 302). The researcher believes that watching Turkish series among the sample helped to change their view of Turkey and Turks in general. This means that viewers see Turkish reality as portrayed by these TV series, which is of course different from the reality, and the results of the study show that these series give a good image about Turkish society. If we compare the results of this study with the results of other studies carried out in other countries, I found that a group of studies came to the same conclusions, despite some minor differences in the objectives and the methods used.

However, most of them concluded that Turkish TV series play an important role in spreading Turkish culture, its history and its language in countries around the world.

For instance, a study titled Turkish drama serials as a tool for Soft Power, conducted by, Miriam Berg on Northwestern University in Qatar found that the increasing visibility of Turkish television shows on Arab television has changed their opinion of Turkey in recent years. The majority of respondents also stated that their knowledge and interest in Turkey first came about as a result of Turkish television series, which led them and their families to visit Turkey and pay more attention to the country as a whole. Exposure to Turkish drama seems to have played an important role in the increased interest in Turkey among the Arab public sphere. According to the collected data Turkish series have greatly contributed to the growth of the country's soft power. Comparing the results of this study to the results of my study, it can be said that despite the difference in methodology used in both studies, and also despite the difference in the study sample, the results were largely similar. All studies have tried to find out whether Turkish series play a major role as soft power which has been answered in this study.

This study also tried to find out the relationship between social motivations of watching Turkish TV series and the social effects of these series on the study sample the nature of the relationship between the two variables were tested using Pearson correlations test. The study results showed that Social motivation for watching Turkish TV series and social effects of these TV series had a statistically significant linear relationship (r=.380, p<, 001). It also showed that the direction of the relationship between the two variables was positive (i.e., social motivation for watching Turkish series and their social effects are positively correlated), which means that these variables tend to increase together (i.e., greater social motivation for watching Turkish TV series is associated with greater social effects of these TV series on the study sample). Based on the results obtained, it can be said that the hypothesis stating that there is a statistically significant relationship between the social motivation to watch Turkish TV series and the social effects of these series on the study sample is true and has been statistically proven.

The study also sought to find out the nature of the relationship between the aesthetic motives in watching Turkish TV series and the effects of these series as a soft power instrument. In order to find out the nature of this relationship Pearson correlation test was used. The study revealed that Aesthetic motivation for watching Turkish TV series and the effect of these TV series as a soft power instrument had a statistically significant linear relationship (r=.379, p <, 001). Similarly, the direction of the relationship between the two variables was positive (i.e., aesthetic motivation to watch Turkish series and its effect as a soft power instrument are

positively correlated), which means that these variables tend to increase together (i.e., greater aesthetic motivation to watch Turkish TV series is associated with greater effect of these TV series as a soft power instrument). According to the results obtained, it can be said that the hypothesis stating that there is a statistically significant relationship between the aesthetic motivation to watch Turkish TV series and its effect as a soft power instrument on the study sample is true and has been statistically proven.

This study also tried to find out whether there was a difference in the effects of Turkish TV series as soft power on the study group in terms of Gender, Age, Educational Level, and Monthly income of the study sample by using both T test and ANOVA test. The results of the study showed that the group means were not statistically significantly different, since the value in the Sig. was (0.253 and 0.298), which is more than 0.05. which indicates that there are no differences between males and females in terms of the effects of Turkish TV series as a soft power, which leads to reject the hypothesis stating that there is a statistically significant difference between males and females in terms of the impact of Turkish TV series as soft power.

The study results also rejected the hypothesis that stated that there is no statistically significant difference between the various effects of Turkish series as soft power on the age of the study group according to the statistics obtained using ANOVA test. Where the findings showed that the value of F is 1.356, which reaches significance with a p-value of .105 (which is above the alpha level of .05).

This study also tried to find out whether there was a difference in the effects of Turkish TV series as soft power on the study participants in terms of their education level. The study showed that the value of F is 1.056, which reaches significance with a p-value of .387 (which is above the alpha level of .05). which means that there is no statistically significant difference between the various effects of Turkish series as soft power on the education level of the study sample. This means that this hypothesis which was hypothesized in the study was statistically rejected.

This research also tried to find out whether there is a difference in the effects of Turkish TV series as soft power on the study participants in terms of monthly income. In this context, the results showed that the value of F is 1.501, which reaches significance with a P-value of .047 (which is less than the alpha level of .05). This means that there is a statistically significant difference between the various effects of Turkish series as soft power on the study participants according to their house hold income factor. This means that this hypothesis which was hypothesized in the study was statistically approved.

16. Conclusion

This study focused at The Effects of Turkish TV Series as a Soft Power on Algerian Society. Due to the nature of the study, the researcher used quantative techniques, through which the four hypotheses of the study were realized. The results show that the sample of the study had different habits of watching Turkish series and these habits were influenced by a number of demographic, psychological and social factors. The study also showed that there are motives and incentives that drive the sample to watch these series and that these motives even go as far as addiction in some individuals. In this study, I found two types of factors that drive the members of the study population to watch these series: the social factor and the aesthetic factor. On the other hand, the researcher found that these series had a number of social effects on the Algerian viewer. It's worth noting that fidings of the study were divergents since the study sample were drawn from 48 states in Algeria. It is known that each region in Algeria had a different culture, even the way of dressing, language and dialect differ from one city to another. This was considered one of the most important factors that determined whether the social impact of the Turkish series was positive or negative. As remarked earlier, what is positive for some can be negative for others and vice versa. As for the role of Turkish TV series as soft power, the results have shown that these series play an important role as a soft power tool to present Turkey to the outside world. The study has shown that these series are considered as part of Turkey's foreign policy to improve Turkey's image among the peoples of the region and to link the principles of Islam with modern life or so-called Islamic democracy. These series have helped to promote the region as a tourist destination, which has a direct impact on the Turkish economy. These audiovisual products also played an important role in spreading the Turkish language. According to the findings of the study, Turkish series play an important role in promoting Turkish culture, customs and traditions among Algerian viewers. Through various historical series broadcast in Algeria, a good image of Ottoman history is conveyed, although the Ottoman Caliphate was always well regarded in Algeria before the advent of these series. The results also showed that the Turkish series conveyed a positive image of the Turkish character in general among Algerian viewers. In conclusion, these television series changed the Algerian viewers' perceptions of Turkey and made them percieve Turkish culture as a Western society in terms of clothing, vehicles, and technology used, with strong family and religious ties.

17. Recommendations of the Study

- ✓ One of the most important recommendations the researcher has drawn from thisstudy is that Algeria also has latent soft power which is not being used to influence the surrounding Arab countries in general and the North African countries in particular. The government must adopt a new foreign policy based on the use of its soft power, as Turkey is doing. It is known that Algeria has all the natural, cultural and historical conditions that make it an influential country like other countries.

- ✓ The Algerian government should also take advantage of the film and cinema industry especially the production of historical films that narrate the heroism of historical figures during the French Revolution.
- ✓ I recommend that the Algerian government take advantage of the cultural, ethnic and linguistic diversity that characterizes the country to revive its latent soft power.
- ✓ I also recommend that the government invest in the media sector to promote the historical sites and landscapes that characterize the country with its rich ecological diversity from north to south and from east to west in order to revitalize the country's tourism sector.
- ✓ Despite the fact that this study achieved its intended objectives, I however recommend that a new study should be carried out to examine the relationship between the impact of popular culture on audiences and the soft power of the country from which that popular culture emanates. Another question is why, for example, Turkish soft power affects Middle Eastern and North African countries and not other European countries such as France, the UK and Scandinavian countries? Is this due to the status of the state, where the stronger influences the weaker, or is it due to the cultural, historical, religious and geographical convergence between Turkey and these countries? Or is it perhaps psychological or social needs of the audience? These questions have to be addressed in other studies. The researcher also recommends Algerian academics conduct studies that activate the latent soft power that characterizes Algeria and that has not been exploited so far.
- ✓ The researcher also advises other researchers to conduct comparative studies between the reality that these programmes portray to the outside world and the real Turkish reality, explaining that what is advertised and what the researcher experiences are two very different things.

REFERENCES

(1) Abed. A. (2012). Algeria during Ottoman rule (1830,1514), printed in 2012, Dar Al Homa, Algeria. (Trans, original work published in Arabic, 2012).

(2) Abid. M. (2019). Lectures on the Modern History of Algeria, University of Mesila, Faculty of Humanities and Social Sciences, Department of History. (Trans, original work published in Arabic, 2019).

(3) Achouri. J. (2018). Party Acquisition of the Turkish Justice and development, the role of the political academy, Data Center for Studies and Planning, 3-33. (Trans, original work published in Arabic, 2018).

(4) Ağırseven, N., & Örki, A. (2017). Evaluating Turkish TV series as soft power instruments. OPUS–International Journal of Society Researches, 7(13), 836-853.

(5) Ahdika, A. (2017). Improvement of quality, interest, critical, and analytical thinking ability of students through the application of research based learning (RBL) in introduction to stochastic processes subject. International Electronic Journal of Mathematics Education, 12(2), 167-191.

(6) Aissa. H. (2020). The image of women in new Turkish drama: The Halka Series as a case of study, Journal of Media Studies, Arab Democratic Center, Berlin, Germany, Issue 10. (Trans, original work published in Arabic, 2020).

(7) Alankuş, S., & Yanardagoglu, E. (2016). Shift or Stasis| Vacillation in Turkey's Popular Global TV Exports: Toward a More Complex Understanding of Distribution. International Journal of Communication, 10, 17.

(8) Alaraby. (2014). Study: Turkish soap operas change women's lives in 54 countries, retrieved from: https://www.alaraby.co.uk. (Trans, original work published in Arabic, 2014).

(9) Ali. M. (2017). Higher education and scholarship: a soft power in Turkish foreign policy, Arab International Relations Forum. (Trans, original work published in Arabic, 2017)

(10) Al-Kaood. I. (2016). Soft Power Strategy and its Role in Implementing the Objectives of American Foreign Policy in the Arab Region, Middle East University. (Trans, original work published in Arabic, 2016).

(11) Al-Sahili. M. (2018), Stunning, exciting and realistic... Tunisians' hearts are attached to the Turkish drama, Anadolu Agency, retrieved from: https://www.aa.com.tr (Trans, original work published in Arabic, 2018).

(12) Amara, M (2008), "TV Crime Drama: A Socio-media Study", Dar Al Uloom for Publishing and Distribution, Cairo, (Trans, original work published in Arabic, 2008).

(13) Anadolu Agency, (2018). For 10 years, Turkish series have been enthroned on the throne of drama coming to Egypt, retrieved from: https://www.aa.com.tr (Trans, original work published in Arabic, 2019).

(14) Anadolu Agency. (2017). "Record turnout" for Turkish scholarship program The number of applicants for the scholarship reached 145,700 students from 167 countries from around the world. (Trans, original work published in Arabic, 2017).
(15) Anadolu Ajansi, (2017), Kolombiya Dışişleri Bakanı Holguin: Kolombiya'da varlığınızı çok sembolik bir şekilde gösterdiniz, retrieved from:
(16) Anadolu ajansi. (2017) Kolombiya Dışişleri Bakanı Holguin: Kolombiya'da varlığınızı çok sembolik bir şekilde gösterdiniz, retrieved from: http://aa.com.tr/tr/dunya/kolombiya-disi%CC%87sleri%CC%87-bakani-holguin-kolombiyada-varliginizi-cok-sembolik-bir-sekilde-gosterdiniz/922805 , 29.09.2017
(17) Angers. M. (2004). Methodology of scientific research in the human sciences, D I, Dar Al Kasbah Publishing, Algeria. (Trans, original work published in Arabic, 2004).
(18) Aouissi. K. (2017). Introduction to Sociology, printed publication for second year Sociology students, Ghardaia University, Department of Social Sciences. (Trans, original work published in Arabic, 2017).
(19) Apuke, O. D. (2017). Quantitative research methods: A synopsis approach. Kuwait Chapter of Arabian Journal of Business and Management Review, 33(5471), 1-8.
(20) Arab-Turkey. (2019). Turkey in Arabic, through Algerian eyes... This is the outstanding Turkish excellence in drama and cinema, retrieved from: https://arab-turkey.com.tr/2019/02/02. (Trans, original work published in Arabic, 2019).
(21) Ardem. A(2019) Sudanese and Turkish drama: a passion that promotes cultural exchange, Anadolu Agency, retrieved from: https://www.aa.com.tr (Trans, original work published in Arabic, 2019).
(22) Aref. A. (2018). Strategic options for Turkey at regional and international levels, Humanities and Social Sciences Studies, Volume, 45, No. 04, 221-237. (Trans, original work published in Arabic, 2018).
(23) Arik, İ., & Çelik, F. (2019). Türk Dizilerinin Orta Asya Türk Cumhuriyetlerinde Türkçe Öğrenmeye Etkisi (Kirgizistan Örneği). Journal Of International Social Research, 12(64).
(24) Ataman, M. (2017), Insight Turkey, Ankara Yildirim Beyazit University, SETA Foundation for Political, Economic and Social Research.
(25) Azhar. A. (2017). The strategy of using smart power in American foreign policy after 2008 (analytical study) Tikrit Journal for Political Science, (9).(Trans, original work published in Arabic, 2017).
(26) Bakeer. A. (2018). Turkey in Light of Geopolitical Changes in the Middle East: The Decline of Soft Power and the Rise of Hard Power, Babb for Media and Strategic Studies. (Trans, original work published in Arabic, 2017).
(27) Balaban, A. (2015). The Impacts of Turkish TV Serials Broadcasted in Albania on Albanian and Turkish Relations. *European Journal of Social Science Education and Research*, *2*(4), 473-495.
(28) Balaban, A. (2015). The Impacts of Turkish TV Serials Broadcasted in Albania on Albanian and Turkish Relations. European Journal of Social Science Education and Research, 2(4), 473-495.
(29) BAYRAKCI, S. (2020) Dijital yetkinlikler bütünü olarak dijital okuryazarlık : Ölçek geliştirme çalışması / Digital literacy as a whole of digital competences : Scale

development study, Doktora Tezi, Marmara Üniversitesi, Sosyal Bilimler Enstitüsü, Gazetecilik Ana Bilim Dalı, Bilişim Bilim Dalı

(30) Bayrakçı, S. (2020). Dijital Yetkinlikler Bütünü Olarak Dijital Okuryazarlık: Ölçek Geliştirme Çalışması (Doctoral dissertation, Doktora tezi). Marmara Üniversitesi, Sosyal Bilimler Enstitüsü, Gazetecilik Anabilim Dalı Bilişim Bilim Dalı, İstanbul).

(31) Bednarek, M. (2018). Language and television series: A linguistic approach to TV dialogue. Cambridge University Press.

(32) Belhadj. L. (2012). 40 thousand Algerian tourists this season in Turkey, retrieved from: https://www.echoroukonline.com/40%E2%80%AD-%E2%80%AC%D8%A3%D9%84%D9%81%E2%80%AD-%E2%80%AC%D8%B3%D8%A7%D8%A6%D8%AD%E2%80%AD-%E2%80%AC%D8%AC%D8%B2%D8%A7%D8%A6%D8%B1%D9%8A%E2%80%AD-%E2%80%AC%D9%81%D9%8A%E2%80%AD-%E2%80%AC%D8%AA%D8%B1/.(Trans, original work published in Arabic, 2012).

(33) Benabdellah. A. (2016). The Algerian Casbah... An ancient Ottoman city struggling for survival, Anadolu Agency, Retrieved from: https://www.aa.com.tr/ar. (Trans, original work published in Arabic, 2016)

(34) Bendriss. M. (2019). Founder Othman stuns Moroccans with launch of first episodes, Anadolu Agency, retrieved from: https://www.aa.com.tr (Trans, original work published in Arabic, 2019).

(35) Benmorsli. A. (2005). Scientific research methods in media and communication studies, 1st edition, Diwan of University Publications, Algeria. (Trans, original work published in Arabic, 2005).

(36) Berg, M. (2017). Turkish drama serials as a tool for Soft Power. *Participations: Journal of Audience & Reception Studies*, *14*(2), 32-52.

(37) Berg, M. (2017). Turkish drama serials as a tool for Soft Power. Participations : Journal of Audience & Reception Studies, 14(2), 32-52.

(38) Bouadma. R. (2012). Turkish series in Algeria - fear of them after their passion. Retrieved from: https://www.dw.com/ar. (Trans, original work published in Arabic, 2012).

(39) Bouhamda. L. (2016). The Impact of Turkish series on the youth values, a field study among third year sociology students at the University of Shahid Hama Lakhdar - El-Wadi, Algeria. (Trans, original work published in Arabic, 2016).

(40) Bouhamda. L. (2016). The Impact of Turkish Series on Youth Values, Memorandum for the award of a Master's degree, Sociology of Communication, Hama Lakhdar University, El Wadi, Algeria. (Trans, original work published in Arabic, 2016).

(41) Bouhouch. A. (1997). The Political History of Algeria from the Beginnings to 1962, First Edition, Beirut, Dar al-Gharb al-Islami. (Trans, original work published in Arabic, 1997).

(42) Boussaha. A, Ghourab. M. (2019). Arab regional transformations and their impact on Turkish-Algerian relations. Route Educational Social Science Journal, Volume 6. (Trans, original work published in Arabic, 2019).
(43) Büyükköşder, S. (2018). Ortadoğu'dan Avrupa'ya 100 ülkeye 'Dizi dizi' ihracat, retrieved from, https://www.aksam.com.tr/roportaj/ortadogudan-avrupaya-100-ulkeye-dizi-dizi-ihracat/haber-763542
(44) Çelik, G. T., & Oral, E. L. (2016). Big five and organizational commitment–the case of Turkish construction professionals. *Human Resource Management Research*, *6*(1), 6-14.
(45) Chelghoum. N. (2015). Naim Chalghoum, Influential determinants of directing Turkey's foreign policy towards consolidating its relations with Algeria, a study of the premises and trends, Al-Arabiya Siyasat Journal, No. 17. (Trans, original work published in Arabic, 2015).
(46) Chen, G., Chen, J., Deng, X. C. X., Deng, Y., Kurlantzick, J., Pang, Z., ... & Zhu, Z. (2009). *Soft power: China's emerging strategy in international politics*. Lexington Books.
(47) Conexio consulting, (2020), Turkish TV series have a big impact in south America, retrieved from, https://www.conexioconsulting.com/turkish-tv-series-have-a-big-impact-in-south-america/
(48) Daily Sabah, (2017). Turkish series conquer Latin screens, retrieved from: https://www.dailysabah.com/arabic/tv-, (Trans, original work published in Arabic, 2017).
(49) Daily Sabah, (2017). Turkish soap operas invade the Latin American screens, retrieved from: https://www.dailysabah.com/arabic/tv-movies/2017/09/07/%D8%A7%D9%84%D9%85%D8%B3%D9%84%D8%B3%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B1%D9%83%D9%8A%D8%A9-%D8%AA%D8%BA%D8%B2%D9%88-%D8%A7%D9%84%D8%B4%D8%A7%D8%B4%D8%A7%D8%AA-%D8%A7%D9%84%D9%84%D8%A7%D8%AA%D9%8A%D9%86%D9%8A%D8%A9 (Trans, original work published in Arabic, 2017).
(50) Daily Sabah,(2017), Turkish drama 'Kara Sevda' wins 'Best Telenovela' at International Emmy Awards, retrieved from, https://www.dailysabah.com/arts-culture/2017/11/21/turkish-drama-kara-sevda-wins-best-telenovela-at-international-emmy-awards.
(51) Daily Sabah. (2018). In numbers, the health renaissance carried out by the Justice and Development in Turkey during 16 years, Retrieved from: https://www.dailysabah.com/arabic/turkey/2018/06/21/%D8%A8%D8%A7%D9%84%D8%A3%D8%B1%D9%82%D8%A7%D9%85-%D8%A7%D9%84%D9%86%D9%87%D8%B6%D8%A9-%D8%A7%D9%84%D8%B5%D8%AD%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D9%8A-%D9%82%D8%A7%D9%85-%D8%A8%D9%87%D8%A7-%D8%A7%D9%84%D8%B9%D8%AF%D8%A7%D9%84%D8%A9-%D9%88%D8%A7%D9%84%D8%AA%D9%86%D9%85%D9%8A%D8%A9-

%D9%81%D9%8A-%D8%AA%D8%B1%D9%83%D9%8A%D8%A7-%D8%AE%D9%84%D8%A7%D9%84-16-%D8%B9%D8%A7%D9%85%D8%A7%D9%8B . (Trans, original work published in Arabic, 2018).

(52) *Daily sabah. (2018). Erdogan's visit to Algeria... The culmination of a five-century-old friendship, retrieved from :* https://www.dailysabah.com/arabic/politics/2018/02/26/. (Trans, original work published in Arabic, 2018).

(53) David, L (2016). "Uses and Gratification Theory," in Learning Theories, retrieved from, https://www.learning-theories.com/uses-and-gratification-theory.html.

(54) *Davutoglu. A. (2011). Strategic Depth: Turkey's position and role in the international arena 2nd Edition, Doha, Beirut, Al Jazeera Center for Studies, Arab House for Science Publishers.* (Trans, original work published in Arabic, 2011).

(55) Devran, Y., Göksun, Y., & İhtiyar, B. (2018). İhracatta Yeni bir Alan: Değer İhracı. Televizyon dizilerinin keşfi, 39-66.

(56) Diziler, (2011). Muhteşem Yüzyıl, retrieved from, https://www.diziler.com/dizi/muhtesem-yuzyil/oyunculari

(57) Dursun-Ozkanca, O. (2013). Turkish Foreign Policy and the Balkans: Implications on Transatlantic Security.

(58) Echorouk. (2012). Algerians learn Turkish for trade, tourism and work, retrieved from: https://www.echoroukonline.com/%D8%AC%D8%B2%D8%A7%D8%A6%D8%B1%D9%8A%D9%88%D9%86-%D9%8A%D8%AA%D8%B9%D9%84%D9%85%D9%88%D9%86-%D8%A7%D9%84%D8%AA%D8%B1%D9%83%D9%8A%D8%A9-%D9%84%D9%84%D8%AA%D8%AC%D8%A7%D8%B1%D8%A9-%D9%88%D8%A7%D9%84/(Trans, original work published in Arabic, 2012).

(59) Echorouk. (2012). Turkish series bring $65 million in revenue to Turkish economy, retrieved from: //www.echoroukonline.com/%. (Trans, original work published in Arabic, 2012).

(60) Echorouk. (2014). Algeria is the first world importer of Turkish films! Retrieved from: https://www.echoroukonline.com/%D8%A7%D9%84%D8%AC%D8%B2%D8%A7%D8%A6%D8%B1-%D8%A3%D9%88%D9%84-%D9%85%D8%B3%D8%AA%D9%88%D8%B1%D8%AF-%D8%B9%D8%A7%D9%84%D9%85%D9%8A-%D9%84%D9%84%D8%A3%D9%81%D9%84%D8%A7%D9%85-%D8%A7%D9%84%D8%AA%D8%B1/ (Trans, original work published in Arabic, 2014).

(61) Echorouk. (2016). Turkish series exports exceed $250 million in 2015, retrieved from: https://www.echoroukonline.com/%D8%B5%D8%A7%D8%AF%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B3%D9%84%D8%B3%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B1%D9%83%D9%8A%D8%A9-%D8%AA%D8%AA%D8%AC%D8%A7%D9%88%D8%B2-250-%D9%85%D9%84%D9%8A%D9%88/ . (Trans, original work published in Arabic, 2016).

(62) Egede, E. A., & Chuks-Nwosu, E. (2013). Uses and gratification theory and the optimization of the media in the privatization of state owned enterprises in Nigeria. Journal of Economics and Sustainable Development, 4(16), 202-212

(63) EL –idi. S. (2018). Siham Al-Eidi, Soft tools in Turkish foreign policy towards Arab countries, Memorandum for obtaining a Master's degree in International Relations, Mohamed Boudiaf University, M'sila, Algeria. (Trans, original work published in Arabic, 2018).

(64) El-beheri. A. (2008). Soft power, International center for future and strategy studies. (Trans, original work published in Arabic, 2008).

(65) El-chartouni. R. (2020). Turkish series on the throne of Ramadan drama in Lebanon, Anadolu Agency, retrieved from: https://www.aa.com.tr/ar (Trans, original work published in Arabic, 2020).

(66) El-Haweri, A. (2014). Arab TV series and its impact on moral breakdown in Arab societies, Journal of Science and Technology, 15(3) (119-151). (Trans, original work published in Arabic, 2014).

(67) El-Idrissi. S. (2019). Turkish Historical Drama Analyzing the Contents and Pillars of Soft Power, Strategic Thought Center for Studies. (Trans, original work published in Arabic, 2019).

(68) El-Masri, A. (2010). TV drama, its technical components and controls (Doctoral dissertation, The Islamic University). (Trans, original work published in Arabic, 2010).

(69) El-Nadi, A, (1987), The Art of Writing Drama, Publishing and Distribution of Abdel Karim Bin Abdullah Institutions, Tunisia. (Trans, original work published in Arabic, 1987).

(70) El-Oussoud. Z. (2019). Samples in Scientific Research: Procedures and Considerations, Tanweer Journal for Human and Social Research, El Oued University, Algeria, Issue 12, pg. 262-279. (Trans, original work published in Arabic, 2019).

(71) El-Safraoui. M. (2019). Political Parties and the Democratic Situation in Turkey 2002.2018, Strategic Fikr Center for Studies, 4-54. (Trans, original work published in Arabic, 2019).

(72) El-Sedik. M. (2018). Primary Concepts in Foreign Policy Analysis, Academic Book Center. (Trans, original work published in Arabic, 2018).

(73) Esslin, M. (1977). An anatomy of drama. Macmillan.

(74) Etikan, I., Musa, S. A., & Alkassim, R. S. (2016). Comparison of convenience sampling and purposive sampling. American journal of theoretical and applied statistics, 5(1), 1-4.

(75) EUI (2021), The influence of Turkish Soap operas in the Balkans and in the Middle East, retrieved from: https://www.futurelearn.com/info/courses/cultural-diplomacy/0/steps/46511

(76) Fairouz. (2011). The Turkish drama breaks into Algerian society and changes its habits, retrieved from: https://www.djazairess.com/alfadjr/175766. (Trans, original work published in Arabic, 2011).

(77) Fejal. M. (2017). How Turkish series conquered the world? Al Jazeera website, retrieved from: https://www.aljazeera.net/midan/art/2017/11/17/%D9%83%D9%8A%D9%81-%D8%BA%D8%B2%D8%AA-%D8%A7%D9%84%D9%85%D8%B3%D9%84%D8%B3%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B1%D9%83%D9%8A%D8%A9-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85_(Trans, original work published in Arabic, 2017).

(78) Gabralı, Z. (2018). Geçmişten Günümüze Kazakistan'da Türk Dizileri, Ranini.TV, Retrieved from, http://www.ranini.tv/ozel/28940/1/gecmisten-gunumuze-kazakistanda-turk-dizileri

(79) Ganti, A. (2021). what is the central limit theorem(CLT), retireved from: https://www.investopedia.com/terms/c/central_limit_theorem.asp

(80) Giannantoni. D, (2015). Netflix: TV series during the Web 2.0 era, retrieved from, https://www.academia.edu/14144614/Netflix_TV_series_during_the_Web_2.0_era,

(81) Glasow, P. A. (2005). Fundamentals of survey research methodology. Retrieved January 18, 2013.

(82) Göksun, Y.(2018). 'Televizyon Dizilerine Dünyanın Bakışı'. Televizyon Dizilerinin Keşfi, 67-84

(83) Golafshani, N. (2003). Understanding reliability and validity in qualitative research. *The qualitative report*, *8*(4), 597-607.

(84) GÜVENÇ, M. (2017), Dünya Türk dizilerini izliyor, retrieved from: http://www.gazetevatan.com/dunya-turk-dizilerini-izliyor-1072831-bizim-kahve/

(85) Haber Turk, (2012), Muhteşem Yüzyıl oyuncuları ve yönetmenleri ilk röportaj , retrieved from, https://www.haberturk.com/medya/haber/721475-o-iddiaya-yanit-verdi

(86) Haber7Com, (2018), Sen Anlat Karadeniz oyunculari kimdir? oyuncu kadrosu, retrieved from,

(87) Hadhaka. A. (2020). A free trade zone and expanding investment Erdogan's visit to Algeria opens new economic horizons, Al Jazeera website, retrieved from: https://www.aljazeera.net/news/ebusiness/2020/1/27/%D9%85%D8%AC%D9%84%D8%B3-%D8%A3%D8%B9%D9%84%D9%89-%D9%84%D9%84%D8%AA%D8%B9%D8%A7%D9%88%D9%86-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%A8%D9%84%D8%AF%D9%8A%D9%86-

%D8%A3%D9%8A-%D8%A2%D9%81%D8%A7%D9%82. (Trans, original work published in Arabic, 2020)

(88) Hamid, S. (2017). The impact of watching Turkish television series on Arabic channels on Yemeni female students' values: A survey of female students at Sana'a University and University of Science and Technology for the year (2016). Andalusia Journal of Human and Social Sciences, Vol. 4, 16. (Trans, original work published in Arabic, 2017).

(89) Hamzic, A., Nedelkovska, M., Demolli, D., & Cabric, N. (2013). Turks bewitch the Balkans with their addictive soaps. Pobrane z: http://www. balkaninsight. com/en/article/turks-bewitch-the-balkans-with-their-addictive-soaps.

(90) Hasnaoui. R. (2015). Turkish Security Policy towards the Middle East during the Justice and Development Party Government 2002-2015, Faculty of Law and Political Science, Thesis for the Award of a Master's Degree, Specialisation in Strategic Studies, Larbi Tebessi University, Algeria. . (Trans, original work published in Arabic, 2015).

(91) Hayir, C. (2014). The Turkish Cinema Between Its Inception and Downfall: A Historical Overview. Journal of International Social Research, 7(35).

(92) Hürriyet daily news, (2018). Popularity of Turkish soap operas leads Latin American tourists to flock to Turkey: Association, retrieved from, http://www.hurriyetdailynews.com/popularity-of-turkish-soap-operas-leads-latin-american-tourists-to-flock-to-turkey-association-138141

(93) Hürriyet daily news. (2014). Turkey world's second-highest TV series exporter after the US, http://www.hurriyetdailynews.com/turkey-worlds-second-highest-tv-series-exporter-after-us-73478,26.01.2014.

(94) Ibtesam Ali, R. (2016) "The theory of uses and gratifications" and its applications to new media (theoretical paper). Dirasat Journal, Issue 5 No. 1, 216,189. (Trans, original work published in Arabic, 2016).

(95) IGI Global, what is culture, https://www.igi-global.com/dictionary/rationale-and-risk-considerations/6442

(96) Igwenagu, C. (2016). *Fundamentals of research methodology and data collection*. LAP Lambert Academic Publishing.

(97) IHH (2020), retrieved from, https://www.ihh.org.tr/ar/about-us

(98) Incikaya. G. (2017). Colombian foreign minister: we got to know Turkey through its series, Anadolu Agency, retrieved from: https://www.aa.com.tr/ar (Trans, original work published in Arabic, 2017).

(99) Islam. H. (2016). For the first time ... Turkish drama speaks Algerian, Anadolu Agency, retrieved from: https://www.aa.com.tr. (Trans, original work published in Arabic,2016).

(100) Islam. H. (2018). Algeria... Turkish drama ends decades-long domination of Egyptian and Mexican series, Anadolu Agency, retrieved from: https://www.aa.com.tr/ar. (Trans, original work published in Arabic, 2018).

(101) Islam. H. (2018). Turkey and Algeria, Erdogan crowns a five-century-old friendship, Anadolu Agency, retrieved from: https://www.aa.com.tr/ar. (Trans, original work published in Arabic, 2018).

(102) Izquierdo-Castillo, J. (2015). The new media business concept led by Netflix: a study of the model and its projection into the Spanish market.

(103) Kalıncıoğlu. Y (2019) .The series publishes Turkish names in Latin America, Anadolu Agency, retrieved from: https://www.aa.com.tr/ar/, (Trans, original work published in Arabic, 2019).

(104) Kantarci, K., Başaran, M. A., & Özyurt, P. M. (2017). Understanding the impact of Turkish TV series on inbound tourists: A case of Saudi Arabia and Bulgaria. *Tourism Economics*, *23*(3), 712-716.

(105) KARACA, Ö (2019). OSMANLI DEVLETİNDE SİNEMA, "Atlantik Medya ve Prodüksiyon", retrieved from, https://www.academia.edu/30132058/Osmanl%C4%B1_Devletinde_Sinema

(106) Keddache. F. (2018). Turkish series on YouTube topples MBC, Al-Shorouk. Retrieved from: https://www.echoroukonline.com . (Trans, original work published in Arabic, 2018).

(107) Kehal. H. (2016). Turkish Drama The Direction of the Algerian viewer, retrieved from: https://www.alaraby.co.uk, (Trans, original work published in Arabic, 2016).

(108) Keinath, T., & Neuner, O. (2014). Questionnaires.

(109) KHAN, M., & PEMBECİOĞLU, N. (2019). International Audience's Perception about the Turkish TV Serial "The Magnificent Century" In the Context of Portrayal of History and Women. Global Media Journal TR Edition, 10(19), 216-246.

(110) Khedir. Y. (2016). Maps of Internal and Political Power in the Turkish Republic. The Egyptian Institute for Strategic Studies. Retrieved from: https://eipss-eg.org/%D8%A7%D9%84%D8%AC%D8%B2%D8%A1-%D8%A7%D9%84%D8%AB%D8%A7%D9%84%D8%AB-%D8%A7%D9%84%D8%B3%D9%8A%D8%A7%D8%B3%D8%A9-%D8%A7%D9%84%D8%AE%D8%A7%D8%B1%D8%AC%D9%8A%D8%A9-%D8%A7%D9%84%D9%81%D9%88%D8%A7%D8%B9%D9%84-%D9%88%D8%A7%D9%84%D8%AF%D9%88%D8%A7%D8%A6%D8%B1/ (Trans, original work published in Arabic, 2016).

(111) Kourchoun. M (2019). Iranians master Turkish from drama ... fun and learning, Anadolu Agency, retrieved from: https://www.aa.com.tr, (Trans, original work published in Arabic, 2019).

(112) Kuru. A. (2013). Religious Politics Without an Islamic State: Can Turkey's Justice and Development Party Be a Model for Arab Islamists?, Brookings Center. (Trans, original work published in Arabic, 2013)

(113) Lecoutre, S. (2010). US Shift Towards" Smart Power" and its Impact on the Transatlantic Security Partnership. College of Europe EU Diplomacy Paper 2/2010, January 2010.

(114) Lin, L., & Hongtao, L. (2017). Joseph Nye's soft power theory and its revelation towards ideological and political education. Humanities and Social Sciences, 5(2), 69-74

(115) literary devices (2020), Definition of Drama, retrieved from, https://literarydevices.net/drama/

(116) Mahmoud, I. (2016), Poetry and Drama, Al-Baath University Journal, Volume 38, Issue 26 (Trans, original work published in Arabic, 2016).

(117) Majdoub, K. (2020). Turkish series at the top of the most watched works in Morocco in 2019, Anadolu Agency, retrieved from: https://www.aa.com.tr/ . (Trans, original work published in Arabic, 2020).
(118) Majid, U. (2018). Research fundamentals: Study design, population, and sample size. Undergraduate research in natural and clinical science and technology journal, 2, 1-7.
(119) Makkawi, I & Hussein, L.(1998). "Communication and its Contemporary Theories", Egyptian Lebanese House for Printing, Publishing and Distribution, Cairo, Egypt. (Trans, original work published in Arabic, 2009).
(120) Mattern, J. B. (2005). Whysoft power'isn't so soft: representational force and the sociolinguistic construction of attraction in world politics. *Millennium*, *33*(3), 583-612.
(121) Mazahra, M. (2009), The Impact of Turkish TV Series Shown on the Arab Satellite Channels on Jordanian Society, Cairo University, Faculty of Information, 419. 443.(Trans, original work published in Arabic, 2009).
(122) Medjerab. Z. (2014). Algeria is the first international importer of Turkish films, El Shorouk, retrieved from: https://www.echoroukonline.com. (Trans, original work published in Arabic, 2014).
(123) Mehrad, J., & Tajer, P. (2016). Uses and gratification theory in connection with knowledge and information science: A proposed conceptual model. International Journal of Information Science and Management (IJISM), 14(2)
(124) Mejdi.S, (2017). Turkish drama... the soft power that invades the homes of all Arabs, retrieved from: https://raseef22.net/article/102133 (Trans, original work published in Arabic, 2017).
(125) Melis Güvenç, (2017), dünya türk dizileri izliyor retrieved from: ,http://www.gazetevatan.com/dunya-turk-dizilerini-izliyor-1072831-bizim-kahve/
(126) Merriam Webster, (2018) retrieved from: https://www.merriam-webster.com/dictionary/effect.
(127) Mesalet. A. (2008). The political project of the Justice and Development Party in Turkey. regional studies, Journal of Regional Studies, 2008, Volume 5, Issue 12. (Trans, original work published in Arabic, 2008).
(128) Mexicanist, (2019). why are Turkish series so popular in Spain and Latin America?, retrieved from, https://www.mexicanist.com/l/turkish-series/,
(129) Mosharafa, E. (2015). All you need to know about: The cultivation theory. Global Journal of HUMAN-SOCIAL SCIENCE: A Arts & Humanities - Psychology;Volume 15 Issue 8 Version 1.0, 23-37.
(130) Mouawad. J. (1998). Arab-Turkish Economic Relations, Emirates Center for Strategic Studies and Research, 1st edition. (Trans, original work published in Arabic, 1998)
(131) Mouhammed, Y.(2018). Why the demand for Turkish series?, Anadolu ajancy, retrieved from, https://www.aa.com.tr/ar/%D8%A7%D9%84%D8%AA%D9%82%D8%A7%D8%B1%D9%8A%D8%B1/%D9%84%D9%85%D8%A7%D8%B0%D8%A7-%D8%A7%D9%84%D8%A5%D9%82%D8%A8%D8%A7%D9%84-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D9%85%D8%B3%D9%84%D8%B3%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B1%D9%83%D9%8A%D8%A9-%D8%AA%D8%AD%D9%84%D9%8A%D9%84/1127412 , (Trans, original work published in Arabic, 2018).

(132) Muhaise, H., Ejiri, A. H., Muwanga-Zake, J. W. F., & Kareyo, M. (2020) The Research Philosophy Dilemma for Postgraduate Student Researchers.
(133) Murugesan, S. (2007). Understanding Web 2.0. IT professional, 9(4), 34-41.
(134) Mustafa. M. (2019). Erdogan: We have increased the number of universities in Turkey from 76 to 207, Turkey News Agency, Retrieved from: https://tr.agency/news-70219 (Trans, original work published in Arabic, 2019).
(135) Mustafa. M. (2019). On the 18th anniversary of its founding... Learn more about the Justice and Development Party's key economic achievements, Turkey News Agency, Retrieved from: https://tr.agency/news-53876. (Trans, original work published in Arabic, 2019).
(136) Nash, S., M. (2015). Life beyond the Like: Uses & Gratifications of Sharing Business Facebook Page Content, Master's thesis, University of Nebraska-Lincoln.
(137) Nassaji, H. (2015). Qualitative and descriptive research: Data type versus data analysis.129-132.
(138) Nicole Ely, N. (2019). Much-loved Soaps Polish Turkey's Image in Balkans, Balkan Insight, Prague, retrieved from, https://balkaninsight.com/2019/06/18/much-loved-soaps-polish-turkeys-image-in-balkans/?fbclid=IwAR19--6KbNWMTktb7l4N1ZTx7S4OFq85MDS5X1bpT4htHydM597Yf0UsoDY
(139) Noonpost. (2013). Turkish series, a soft power that conquers the whole region in all languages, retrieved from: https://www.noonpost.com/content/1142. (Trans, original work published in Arabic, 2013).
(140) Noufel. B & Aoued. F. (2015). Thinking and Scientific Research, 2nd edition, Dar Al Masirah Publishing, Amman, Jordan. (Trans, original work published in Arabic, 2015).
(141) NTV Haber (2015), Türkiye, dizi ihracatında dünyada ikinci, retrieved from: https://www.ntv.com.tr/ekonomi/turkiye-dizi-ihracatinda-2nci,gWxDP1YE5E2bbsqU6cQxSw
(142) Ntv Haber (2015)Türkiye, dizi ihracatında dünyada ikinci, retrieved from : https://www.ntv.com.tr/ekonomi/turkiye-dizi-ihracatinda-dunyada-ikinci,gWxDP1YE5E2bbsqU6cQxSw, 9 Ekim 2015
(143) Nye Jr, J. S. (2002). Limits of American power. Political Science Quarterly, 117(4), 545-559.
(144) Nye Jr, J. S. (2004). Soft power: The means to success in world politics. Public affairs.
(145) Nye, J. S. (2006). Think Again: Soft Power, Foreign Policy.
(146) Nye, J. S. 2008. "Public Diplomacy and Soft Power." The ANNALS of the American Academy of Political and Social Science 616 (1) (March 1): 94–109. doi:10.1177/0002716207311699. http://dx.doi.org/10.1177/0002716207311699.
(147) Ohnesorge, H. W. (2020). Soft Power: The Forces of Attraction in International Relations. Springer Nature, 2020 p 23.
(148) Önder, S., & Baydemir, A. (2005). Türk sinemasının gelişimi (1895-1939). Eskişehir Osmangazi Üniversitesi Sosyal Bilimler Dergisi, 6(2), 113-133.
(149) Önder, S., & Baydemir, A. (2005). Türk sinemasının gelişimi (1895-1939). Eskişehir Osmangazi Üniversitesi Sosyal Bilimler Dergisi, 6(2), 113-133.
(150) Öner, S. (2013). Soft Power in Turkish foreign policy: new instruments and challenges. Euxeinos: Governance and Culture in the Black Sea Region, 10, 7-15.

(151) Öner, S. (2014). External and Domestic Challenges for Turkey's Soft Power and the Role of the EU. In URL: http://web. isanet. org/Web/Conferences/FLACSO-ISA% 20BuenosAires (Vol. 20).

(152) O'reilly, T. (2007). What is Web 2.0: Design patterns and business models for the next generation of software. Communications & strategies, (1), 17. 17-37.

(153) Oxford Bibliographies, (2018) retrieved from: http://www.oxfordbibliographies.com/view/document/obo-9780199756841/obo-9780199756841-0081.xml.

(154) Oxford dictionaries. (2018) retrieved from: https://en.oxforddictionaries.com/definition/effect.

(155) Özgüç, A., & Scognamillo, G. (1988). A Chronological History of the Turkish Cinema 1914-1988. Ministry of Culture and Tourism.

(156) Ozkan, M. (2010). Turkey's rising role in Africa. Turkish policy quarterly, 9(4), 93-105

(157) Pelin Özkan(2016), Dizi sektörü 500 milyon dolara ulaştı, retrieved from, https://mediacat.com/dizi-sektoru-500-milyon-dolara-ulasti/

Pelin Özkan,Dizi sektörü 500 milyon dolara ulaştıhttp://www.mediacatonline.com/dizi-sektoru-500-milyon-dolara-ulasti/ 01.02.2016.

(158) Ponto, J. (2015). Understanding and evaluating survey research. Journal of the advanced practitioner in oncology, 6(2).

(159) Raimzhanova, A. (2015). Power in IR: hard, soft, and smart. Institute for Cultural Diplomacy and the University of Bucharest, 20

(160) Rehan, M., & Hassan Raza, S. (2017). Cultural Impacts of Turkish Dramas on Life Style of Pakistani House Wives. *Journal of Culture, Society and Development*, *33*, 1-10.

(161) Rekhia. F. (2015). Literary Movement in Algeria during the Ottoman Era, a dissertation for the degree of Doctor in Arabic Literature and Language, specialising in ancient Algerian literature, Mohamed Khider University of Biskra. Algeria. (Trans, original work published in Arabic, 2015).

(162) Roopa, S., & Rani, M. S. (2012). Questionnaire designing for a survey. Journal of Indian Orthodontic Society, 46(4_suppl1), 273-277.

(163) *Saâdallah. A. (2011). Lectures and Research in the Modern History of Algeria, The National Company for Publishing and Distribution, Algeria, 3rd Edition.* (Trans, original work published in Arabic, 2011).

(164) Sadeq. R. (2011). Turkish-American Relations under the Justice and Development Party 2003-2011 Master's Thesis in International Relations, Middle East University: Faculty of Letters and Science, Department of Political Science. (Trans, original work published in Arabic, 2011).

(165) Sadq, Z. M. (2013). Analyzing Netflix‟ s Strategy. International Journal of Science and Research (IJSR)–Режим доступа: https://www. ijsr. net/archive/v4i3/22031503. pdf.

(166) SAIDI , Z. (2012), Press criticism of Arabic television plays in Arab Radio Journal - an analytical-descriptive study, PhD Thesis. Université Mohamed Khider-Biskra.Algeria. 26 (Trans, original work published in Arabic, 2012).

(167) Saidi. R. (2016). Political Islam, the Justice and Development Party in Turkey and its Role in Political Change, Middle East University, College of Arts and Sciences, Amman. (Trans, original work published in Arabic, 2016)
(168) Saidi. S. (2016). Turkey's foreign policy under the Justice and Development Party and its impact on Turkish-Arab relations. revue mofakir, (10). (Trans, original work published in Arabic, 2016).
(169) Saito, S. (2007). Television and the cultivation of gender-role attitudes in Japan: Does television contribute to the maintenance of the status quo?. Journal of communication, 57(3), 511-531.
(170) Salim. M. (1998). Foreign Policy Analysis, second edition, Egyptian Renaissance Library, Cairo. (Trans, original work published in Arabic, 1998).
(171) Saunders, M., Lewis, P., & Thornhill, A. (2009). Understanding research philosophies and approaches. *Research methods for business students*, *4*(1), 122-150.
(172) Sedira. O. (2016). The Impact of Turkish Drama on the Social Values of Female University Students, Master's Note, Major in Journalism and Electronic Media, Larbi Ben Mehidi Oum El Bouaghi University, Algeria. . (Trans, original work published in Arabic, 2016).
(173) Şentürk, R. (2018). Türk televizyon dizileri efsanesi ve gerçekler. *Televizyon dizilerinin keşfi: içerik, anlam ve işlevleri. İstanbul: Kaknüs Yayınları*.
(174) Shahin, S. (2014). Watching dubbed television drama and its relationship to some psychological needs of adolescents, Research submitted to obtain a Master's degree in Developmental Psychology, Damascus University, University of Education, Department of Psychology. (Trans, original work published in Arabic, 2014).
(175) Show TV (2011), Adını Feriha Koydum Dizisi Hikayesi ve Oyuncuları, retrieved from, https://www.showtv.com.tr/dizi/tanitim/adini-feriha-koydum_1/966
(176) Shrum, L. J. (2017). Cultivation theory: Effects and underlying processes. The international encyclopedia of media effects, 1-12.
(177) Singh, J. P., & MacDonald, S. (2017). Soft power today: measuring the influences and effects. Edinburgh: The Institute for International Cultural Relations, The University of Edinburgh
(178) Soleimani. W. (2013). Turkish clothing conquers the Algerian market, retrieved from: https://www.echoroukonline.com/%D8%A7%D9%84%D8%A3%D9%84%D8%A8%D8%B3%D8%A9-%D8%A7%D9%84%D8%AA%D8%B1%D9%83%D9%8A%D8%A9-%D8%AA%D8%AC%D8%AA%D8%A7%D8%AD-%D8%A7%D9%84%D8%A3%D8%B3%D9%88%D8%A7%D9%82-%D8%A7%D9%84%D8%AC%D8%B2%D8%A7%D8%A6/. (Trans, original work published in Arabic, 2013).
(179) Sözen, E., & Güven, U. (2019). The Effect of Online Assessments on Students' Attitudes towards Undergraduate-Level Geography Courses. *International Education Studies*, *12*(10), 1-8.
(180) Star TV (2017) Cesur ve Guzel, retrieved from: https://www.startv.com.tr/video/arsiv/dizi/cesur-ve-guzel,

(181) Star TV, (2019), Kara Sevda, retrieved from, https://www.startv.com.tr/dizi/kara-sevda/oyuncular
(182) Star, (2014). Türk dizileri Orta Asya'yı etkisi altına aldı!,retrieved from, https://www.star.com.tr/dizi/turk-dizileri-orta-asyayi-etkisi-altina-aldi-haber-872955/,
(183) Storey, I. C., & Allan, A. (2014). A guide to ancient Greek drama (Vol. 4). John Wiley & Sons.
(184) Street, Brian Vincent. "Sir Edward Burnett Tylor." *Encyclopedia Britannica Online* (2014).
(185) *T.C. Dışişleri Bakanlığı. (2014).* Dışişleri Bakanı Davutoğlu Cezayir'de, Retrieved from: http://www.mfa.gov.tr/disisleri-bakani-davutoglu-cezayir_de.tr.mfa
(186) Taherdoost, H. (2016). Sampling methods in research methodology; how to choose a sampling technique for research. How to Choose a Sampling Technique for Research (April 10, 2016)?
(187) Taherdoost, H. (2016). Validity and reliability of the research instrument; how to test the validation of a questionnaire/survey in a research. How to test the validation of a questionnaire/survey in a research (August 10, 2016)?
(188) Tali, D. (2016), Why do South Americans love Turkish TV? retrieved from, https://www.bbc.com/news/business-37284938
(189) Tali. D. (2016). BBC Arabic, what is the secret of the popularity of Turkish series in South America?, retrieved from: https://www.bbc.com/arabic/artandculture/2016/09/160919_vert_cul_south_americans_love_of_turkish_tv, (Trans, original work published in Arabic, 2016).
(190) TIKA (2020), retrieved from, https://www.tika.gov.tr/tr/sayfa/hakkimizda-14649
(191) TIKA. (2020). Turkish company Tika opens center for autistic children in Algeria, retrieved from: https://www.tika.gov.tr/ar/news/detail-58941. (Trans, original work published in Arabic, 2020).
(192) TRT Arabic, (2018). Turkish series on the screens of 142 countries around the world, retrieved from: http://www.trtarabi.com/archive/142-%D8%AF%D9%88%D9%84%D8%A9-%D8%AD%D9%88%D9%84-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%AA%D8%B9%D8%B1%D8%B6-%D8%A7%D9%84%D9%85%D8%B3%D9%84%D8%B3%D9%84%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B1%D9%83/ (Trans, original work published in Arabic, 2018).
(193) TRT Haber (2016), Türk dizileri dünyada ikinci. Retrieved from : https://www.trthaber.com/haber/kultur-sanat/turk-dizileri-dunyada-ikinci-248118.html
(194) TRT Haber (2020), TRT yayın hayatına başlayalı 54 yıl oldu, Retrieved from: https://www.trthaber.com/haber/gundem/trt-yayin-hayatina-baslayali-54-yil-oldu-363342.html
(195) Trt Haber , Türk dizileri dünyada ikinci , http://www.trthaber.com/haber/kultur-sanat/turk-dizileri-dunyada-ikinci-248118.html , 02 Mayıs 2016
(196) TRT World (2021), About TRT, retrieved from: https://www.trtworld.com/about#:~:text=for%20positive%20change.-,About%20TRT,Union%20(EBU)%20in%201972.

(197) TRT1,(2019), Payitaht "Abdülhamid" Genel Özet, retrieved from, https://www.trt1.com.tr/diziler/payitaht-abdulhamid/ozet/genel-ozet

(198) Trunkos, J. (2013). What is soft power capability and how does it impact foreign policy. *The Center for Cultural Diplomacy Studies*.

(199) Trunkos, J. (2013). What is soft power capability and how does it impact foreign policy. *The Center for Cultural Diplomacy Studies*.

(200) Tunçay, Mete. "Kemalism." In *The Oxford Encyclopedia of the Islamic World*. *Oxford Islamic Studies Online*, http://www.oxfordislamicstudies.com/article/opr/t236/e0440 (accessed Jun 17, 2020).

(201) Turkiye Scholarships. (2020). Turkish Scholarships, Retrieved from: Turkiye Scholarships, https://www.turkiyeburslari.gov.tr/en/page/about-us/turkiye-scholarships.

(202) UKEssays. (November 2018). Research Philosophy Is a Belief Management Essay. Retrieved from https://www.ukessays.com/essays/management/research-philosophy-is-a-belief-management-essay.php?vref=1

(203) Winckler, M. (2004). Les séries TV et le soap opéra. Université de tous les savoirs [éd.]

(204) Yahyaoui. H. (2018). Arab-Turkish relations, history and ambitions, Journal of Humanities, Oum El Bouaghi University, Issue 9. (210-222). (Trans, original work published in Arabic, 2018)

(205) Yahyaoui. Y. (2012). The Soft Chief, Al Jazeera News Site, retrieved from: https://www.aljazeera.net/knowledgegate/opinions/2012/11/16/%D8%A7%D9%84%D9%85%D8%AA%D8%B3%D9%84%D8%B7-%D8%A7%D9%84%D9%86%D8%A7%D8%B9%D9%85. .(Trans, original work published in Arabic, 2012).

(206) Yahyaoui. Y. (2013). Obama and the Smart Power Thesis, Al Jazeera Net,retrieved from: https://www.aljazeera.net/opinions/2013/11/18/%D8%A3%D9%88%D8%A8%D8%A7%D9%85%D8%A7-%D9%88%D8%A3%D8%B7%D8%B1%D9%88%D8%AD%D8%A9-%D8%A7%D9%84%D9%82%D9%88%D8%A9-%D8%A7%D9%84%D8%B0%D9%83%D9%8A%D8%A9 .(Trans, original work published in Arabic, 2013).

(207) Yigit, A. (2013). Turkish drama in the Middle East: Secularism and cultural influence. IEMed: Mediterranean yearbook, (2013), 291-294.

(208) Yılmaz, A. (2017), Dünyada en çok izlenen 17 Türk dizisi!, retrieved from, https://noluyo.tv/haber/1756/dunyada-en-cok-izlenen-turk-dizileri,

(209) Yılmazok, L. (2012). *Eurimages and Turkish cinema: history, identity, culture*. Universiteit van Amsterdam [Host].

(210) Your dictionary, (2020), TV- Series meaning, retrieved from: https://www.yourdictionary.com/tv-series

(211) Your dictionary. (2018) retrieved from: https://www.yourdictionary.com/tv-series.

(212) Youssef. I. (2015). Turkey: An Ambitious Strategy and a Restricted Policy, a Geopolitical Approach, Emirates Center for Strategic Studies and Research, first edition. (Trans, original work published in Arabic, 2015).

(213) Yukaruc, U. (2017). A critical approach to soft power. Bitlis Eren Üniversitesi Sosyal Bilimler Dergisi, 6(2), 491-502

(214) Yunus Emre(2020), retrieved from, https://www.yee.org.tr/en/corporate/yunus-emre-institute

(215) Zahed. M. (2013). The Turkish Renaissance Experience, How the Justice and Development Party Led Turkey to Progress?, First Edition, Beirut, Nama Center for Research and Studies. (Trans, original work published in Arabic, 2013).

(216) Zakaria. Z. (2020). Turkish TIKA establishes scientific research center in Algeria, Turkish News Agency, retrieved from: https://tr.agency/news-107454 . (Trans, original work published in Arabic, 2016).

(217) Zamanalwsl, (2019). Turkish drama in the world. wide distribution and huge revenues, retrieved from: https://www.zamanalwsl.net/news/article/102142/ (Trans, original work published in Arabic, 2019).

APPENDIX -I- QUESTIONNAIRE

Dear Respondent,

This survey has been designed to investigate ***The Effects of Modern Turkish TV Series as a Soft Power on the North African Countries: The Case of Algeria.*** The survey includes questions about Turkish TV series as a soft power. This survey is anonymous. I guarantee full confidentiality of the data and it will serve exclusively statistical purposes. You are requested to voluntarily participate and the survey takes about 15 minutes to complete.

For any information and or questions, please contact;

Youcef Benrazek, PhD

Department of Radio, TV and Cinema, Faculty of Communication, Marmara University - Turkey

E-mail: youcefbenrazek@marun.edu.tr

Phone number: +905348304473

DEMOGRAPHIC QUESTIONS

1. What is your gender? **( )** Male ( ) Female

2. What is your age group? **( )**18-24 ( )25-31 ( ) 32-38 ( ) 39-45 ( )46 and above

3. What is your level of education?

( ) High School

( ) University (Bachelor's degree)

( ) Graduate (Masters & Doctorates)

4. Which of the following best describes your marital Status?

( ) Single, never married ( ) Married ( ) Divorced/Separated

( ) Widowed ( ) Domestic partnership

5. Source of income / Occupation

( ) Self-employed ( ) Employed ( ) Dependent on my Guardian

6. What is your total estimated monthly household income? (in US dollars $)

- ☐ ≤ $ 500
- ☐ $ 501 – 1000
- ☐ $ 1001 – 2000
- ☐ $ 2001– 5000
- ☐ $ 5001- 10,000
- ☐ $ 10,001- and Above

PART ONE: Habits of Watching Turkish TV series in Algeria

1. How often do you watch Turkish TV series?

Always ( ) Very Often ( ) Sometimes ( ) Rarely ( ) Never ( )

2. What is your favorite time of watching these series?

Weekdays ( ) Weekends ( ) Unspecified ( )

3. What periods do you prefer to watch Turkish TV series?

In the Morning ( ) In the evening ( ) Unspecified ( )
At night ( )

4. How many hours per day do you spend watching these series?

One to two hours ( ) Two to three hours ( ) Over three hours ( )

5. How many series do you watch?

One serie ( ) Two series ( ) More than three series ( )

6. What type of serie attracts you the most?

Romantic (1) Historical (2) Social (3) Political (4)
Comedy (5) Action (6) Drama (7) Horror (8)

7. From what platform do you watch your favorite series on?

(1) TV channels (2) Youtube (3) Netflix Amazon (4) Hulu (5) HBO Now
(6) Egybest (7) S.3isk.video

8. What language do you use to watch Turkish TV series?

Turkish language (1) Turkish language with subtitles (2) Dubbing into Arabic (3)

PART TWO: The Reasons and motives for Watching Turkish TV Series

N	Phrases	Response				
		Strongly Agree	Agree	Undecided	Disagree	Strongly Disgree
01	I watch Turkish series in order to learn about the customs, traditions and the lifestyle of Turkish society.					
02	I watch Turkish series to learn the nature of social relations and moral values in Turkish society.					
03	I watch Turkish series because they reflect the reality of Algerian society to some extent.					
04	I watch Turkish series in order to learn about the social phenomena prevalent in Turkish society.					
05	The religious, cultural and historical proximity between the two countries is one of the most important reasons that push me to watch Turkish series.					

06	Handsome actors, and beautiful actresses, besides the performance and the manner of acting are among the reasons that push me to watch these series.					
07	I watch Turkish series for the purpose of knowing Turkish fashion and the decorations that are shown					
08	The output method, in addition to the sound and picture quality, prompts me to watch Turkish series					
09	The discovery of the places and landscapes that characterize Istanbul and the rest of the Turkish cities prompted me to watch these series.					

PART THREE: The Social Impact of Modern Turkish TV Series on The Algerian Viewers

N	**Phrases**	**Response**				
		Strongly Agree	**Agree**	**Undecided**	**Disagree**	**Strongly Disgree**
01	Watching Turkish series affects positively the social relations between individuals.					
02	Watching Turkish series strengthens and improves the relationship between the spouses					
03	Watching Turkish series makes one pay more attention to family relations					
04	Watching Turkish TV series contributes to social awareness					
05	Watching Turkish series strengthens fraternal bonds and leads to					

	increased cooperation between community members					
06	Watching Turkish series spread tolerance and honesty among members of society					
07	Watching Turkish series addresses women's issues and advocates their rights in general					
08	Watching Turkish dramas lead to increased social interaction within the family					
09	Watching Turkish drama eliminated the social isolation of individuals.					
10	Watching Turkish series reduced the phenomenon of social disintegration					
11	Watching Turkish series lead to less violence between individuals					

PART FOUR: The Role of Turkish TV Series as a Soft Power in Algeria

N	**Phrases**	**Response**				
		Strongly Agree	**Agree**	**Undecided**	**Disagree**	**Strongly Disgree**
01	Turkish soap operas presented a good image about Turkey					
02	Turkish series has a role in promoting Turkey as a touristic place.					
03	Turkish series motivates the viewer to learn the Turkish language.					
04	Turkish series served the Turkish model and its foreign policy					

05	Turkish series gave a good image about the personality of the Turkish people					
06	Historical series played a role in portraying a good image of Ottoman history					
07	My view of Turkey and the Turks in general changed after I watched their series					
08	Turkish series had a signifecant role in spreading Turkish culture in Algeria					
09	Watching Turkish series enriches the knowledge and cultural balance about Turkey in general					

Thanks for your time and response

END